

约克文学作品辅导丛书

YORK NOTES ON

TOM JONES

汤姆·琼斯

Henry Fielding



LONGMAN
LITERATURE
GUIDE

YORK NOTES

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Henry Fielding

TOM JONES

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Contents

Part 1: Introduction	<i>page</i> 5
The life of Henry Fielding	5
Literary background to <i>Tom Jones</i>	6
A note on the text	7
Part 2: Summaries	8
A general summary	8
Detailed summaries	9
General glossary	91
Part 3: Commentary	95
Fielding's purpose	95
Fielding's morality: 'good nature'	96
Eighteenth-century politics	98
Fielding's debt to the classics	100
<i>Tom Jones</i> and the theatre	103
Part 4: Hints for study	105
Points for detailed study	105
Selecting quotations and answering questions on <i>Tom Jones</i>	108
Specimen questions and answers	111
Part 5: Suggestions for further reading	114
The author of these notes	116

《约克文学作品辅导丛书》介绍

《约克文学作品辅导丛书》(York Notes)系 Longman 集团有限公司(英国)出版。本丛书覆盖了世界各国历代文学名著,原意是辅导英国中学生准备文学课的高级会考或供英国大学生自学参考。因此,它很适合我国高校英语专业学生研读文学作品时参考。

丛书由 A. N. Jeffares 和 S. Bushrui 两位教授任总编。每册的编写者大都是研究有关作家的专家学者,他们又都有在大学讲授文学的经验,比较了解学生理解上的难点。本丛书自问世以来,始终畅销不衰,被使用者普遍认为是英美出版的同类书中质量较高的一种。

丛书每一册都按统一格式对一部作品进行介绍和分析。每一册都有下列五个部分。

① 导言。主要介绍:作者生平,作品产生的社会、历史背景,有关的文学传统或文艺思潮等。

② 内容提要。一般分为两部分:a. 全书的内容概述;b. 每章的内容提要及难词、难句注释,如方言、典故、圣经或文学作品的引语、有关社会文化习俗等。注释恰到好处,对于读懂原作很有帮助。

③ 评论。结合作品的特点,对结构、人物塑造、叙述角度、语言风格、主题思想等进行分析和评论。论述深入浅出,分析力求客观,意在挖掘作品内涵和展示其艺术性。

④ 学习提示。提出学习要点、重要引语和思考题(附参考答案或答案要点)。

⑤ 进一步研读指导。介绍该作品的最佳版本;版本中是否有重大改动;列出供进一步研读的参考书目(包括作者传记、研究有关作品的专著和评论文章等)。

总之,丛书既提供必要的背景知识,又注意启发学生思考;既重视在吃透作品的基础上进行分析,又对进一步研究提供具体指导;因此是一套理想的英语文学辅导材料。

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Contents

Part 1: Introduction	<i>page</i> 5
The life of Henry Fielding	5
Literary background to <i>Tom Jones</i>	6
A note on the text	7
Part 2: Summaries	8
A general summary	8
Detailed summaries	9
General glossary	91
Part 3: Commentary	95
Fielding's purpose	95
Fielding's morality: 'good nature'	96
Eighteenth-century politics	98
Fielding's debt to the classics	100
<i>Tom Jones</i> and the theatre	103
Part 4: Hints for study	105
Points for detailed study	105
Selecting quotations and answering questions on <i>Tom Jones</i>	108
Specimen questions and answers	111
Part 5: Suggestions for further reading	114
The author of these notes	116

Part 1

Introduction

The life of Henry Fielding

Henry Fielding was born in 1707 and died in 1754. Although he was by birth a gentleman (his grandfather was a judge, his father became a general in the army and he was educated at Eton), he had to earn his living throughout his adulthood. Between 1729, when he returned to London after a period at the University of Leyden in Holland, and 1737 he worked as a playwright and theatre manager. He specialised in farces and satires on contemporary politicians and it was because of these last that his career as a dramatist came to an end when, in 1737, Walpole, the Prime Minister and a main target of Fielding's satire, put a Theatre Licensing Act through parliament.

Immediately Fielding turned to the law as a profession. He had married his beloved Charlotte (the model for Sophia Western in *Tom Jones*) in 1734 and with some money inherited from her mother he studied for, and passed, his law examinations. The remainder of his life was divided between the law and non-dramatic literature.

As far as the legal side of his career is concerned there is as much success to relate as there is on the literary side. Although he did not do very well as a barrister he became a famous magistrate in Westminster and, with his half-brother John, was responsible for the organisation of a minimal police-force in London. He put his principles of honesty and mercy into effect as a Justice at a time when this was not always done.

In literature an event took place in 1740 which opened the door to a new career for Fielding not long after the theatre doors had been shut on him. This was the publication of Samuel Richardson's novel *Pamela*. Fielding worked throughout the second half of his adult life as a journalist and essayist but *Pamela* prompted him to become a novelist as well. Richardson's novel is about a servant-girl who ultimately forces her master into marrying her by refusing all his other advances. In fact *Pamela* is a good and kind girl, and her master comes to love her in the end (and, it has to be said, Fielding himself, after Charlotte's death in 1744, married one of her maids). However, there are elements of puritanism, of middle-class scheming and smugness in Richardson's handling of the matter and, certainly, it all takes far too long; this provoked Fielding into the issuing of a brief, anonymous tale entitled

Shamela (1741), in which the young woman's 'true' thoughts are revealed, and she is shown up as a cunning and amorous creature.

Fielding was obviously much taken with this theme, and in 1742 he published *Joseph Andrews*, a novel about Pamela's supposed brother in which the latter manages to preserve his chastity in spite of assaults on it by Lady Booby and others, much as Pamela preserves hers in Richardson's novel. Joseph Andrews is in some ways a prototype of Tom Jones and the novel to which he gives his name goes over much of the same moral ground as the later novel: Joseph is honest, courageous and generous; his companion, Parson Adams, is a picture of Christian simplicity.

In 1749 Fielding published his great work, *Tom Jones*. His publisher paid him a total of seven hundred pounds for the novel, an indication of its success and popularity.

In 1751 *Amelia* appeared, his last novel and one which, although unjustly neglected, shows less brilliance than its predecessors.

In 1754, after a journey to Lisbon, recorded in his *Journal of a Voyage to Lisbon*, Fielding died of gout and other diseases.

Literary background to *Tom Jones*

Fielding's life falls entirely within what is known as the 'Augustan' period of English literature and taste. Neo-classicism was at its height in the first half of the eighteenth century, and along with the elegance and refinement of this went a taste for vicious satire, wit and bawdiness.

The tone had been set in the last forty years of the seventeenth century (since the Restoration of Charles II in 1660 and the temporary defeat of puritanism). The theatres, which had been closed under Cromwell, came back to a very vigorous life, with women playing female roles for the first time. The satirical brilliance of Restoration comedy, often based on explicitly sexual themes, was balanced by some attempts at writing classical tragedy and by a 'classicisation' of earlier plays and plots.

Vanbrugh, Etherege, Wycherley, the Duke of Buckingham and others are among comic dramatists of this period mentioned by Fielding in *Tom Jones* (and imitated by him in his career as a playwright, 1729-37). In this context the master comedian Molière must be mentioned; his great plays all belong to the 1660s and he was something of a model for later writers.

On the tragic side, readers of *Tom Jones* will be aware of the names of Addison (1672-1719), whose neo-classical drama *Cato* (1713) is referred to Otway (1652-85), author of *The Orphan* (1680), Dryden (1631-1700) and Congreve (1670-1729).

Mention of Dryden brings us to satire and classicism outside the theatre. With his contemporaries Samuel Butler (1612-80) and the

Earl of Rochester (1648–80), both mentioned by Fielding, the former frequently, and his successors Pope and Swift, Dryden forms part of the school of Augustan satirists whose handling of barbed verse has not been equalled. These poets, in polished and civilised couplets, satirised with great effect the sometimes uncivilised behaviour of their contemporaries. When we consider Pope's dates (1688–1744) and Swift's (1667–1745) we can see that Fielding stands at the end of a long tradition and that he had many excellent models to draw on in the theatre and in poetry. We have already seen that he had *Pamela* to react against in the matter of prose fiction.

Pamela, however, was not the only novel to influence him. Fielding stood in the main stream of an early style of fiction partly summed up by the term 'picaresque'. This fiction has some origins in Greek and Latin literature (one can think of Odysseus, the hero of Homer's *Odyssey*, being driven around the known world by the wrath of the god Poseidon rather as Tom is driven about England by his fates) but for Fielding its great master was the Spanish writer Miguel de Cervantes, whose *Don Quixote* had appeared between 1605 and 1615. Other sources may be traced in this area, such as the French novels of Paul Scarron and Alain Le Sage (whose *Gil Blas* of 1715–35 was published in an English translation in 1749, the year of *Tom Jones*) but Cervantes stands out as Fielding's model. Tom is not like Don Quixote, of course, but the authorial method of inserting commentary into the action and the broadly satirical approach taken to each character as he or she is introduced show the debt clearly enough.

For more on the literary background to *Tom Jones*, see the Commentary in Part 3 of these Notes, especially the sections on Fielding and the theatre and Fielding and the classics.

A note on the text

Four editions of *Tom Jones* were published in 1749, although the last of them is dated 1750. They vary in a large number of details and good modern editions try to strike a balance between these variations, but there are no really substantial differences to be considered.

Between 1882 and 1926 five editions of Fielding appeared, all including *Tom Jones*, offering either the 'works' (for instance, Sir Leslie Stephen's edition of 1882) or the 'novels' (the Oxford edition of 1926).

More recent and more popular editions include the Everyman's Library edition of 1909 (frequently reprinted; now in soft covers with an introduction by A. R. Humphreys; 2 volumes) and the excellent Penguin edition of R. P. C. Mutter, complete with introduction, notes and glossary, of 1966 (frequently reprinted). These Notes follow Mutter's text, including his retention of Fielding's spelling.

Part 2

Summaries

of TOM JONES

A general summary

The eighteen books of *Tom Jones* are divided into three sections of six books each. In the first section (Books 1-6) Tom is born (or found) and brought up to manhood at Mr Allworthy's. We learn of the past histories and present dispositions of Allworthy, Blifil and the others at Paradise Hall, also of Squire Western and Sophia. At the end of this section Tom is in love with Sophia (and she with him) but is expelled from home for supposed bad behaviour. Blifil has poisoned Allworthy's mind against Tom and Tom has been caught out in an affair with Molly Seagrim. He feels he could not, in any case, court Sophia as he is poor and her father wants her to marry Blifil.

In the second section (Books 7-12) everybody goes on their travels. Tom, with Partridge, decides first to go to sea and, later, to join the army. Sophia and Honour leave home as running away to London seems to be the only way of avoiding Sophia's marriage to Blifil. Tom and Sophia nearly coincide several times and when, in the end, Sophia, in the company of Mrs Fitzpatrick, travels directly to London in the Irish peer's coach, Tom and Partridge follow, encountering adventures (such as brawls) and people (such as the Man of the Hill) on the way. Squire Western has set out in pursuit of his daughter and nearly catches her. Meanwhile all England is in an uproar about the 1745 Jacobite rebellion.

In the third section (Books 13-18) everybody gathers in London. Tom takes lodgings, where he meets and helps one Nightingale, and lives guiltily off his affair with Lady Bellaston while searching for Sophia. Sophia stays with various people until she is caught by her father who, together with her aunt, tries to force her to accept Blifil while Lady Bellaston tries to force her to accept Lord Fellamar. Mr Allworthy and Blifil come to town and the scene is set for an ending. Gradually the treachery of Blifil becomes known, Allworthy takes Tom back into his favour, Western is pleased to marry his daughter to whomever will inherit from Allworthy, Tom is forgiven his infidelities and he and Sophia are married.

Detailed summaries

Epigraph

'He saw the manners of many men': a quotation from the Latin poet Horace (65-8BC). He is writing about Odysseus, also called Ulysses, the first tourist, hero of Homer's epic poem, the *Odyssey*

Dedication

Fielding explains his four main aims in writing this novel:

- (1) To make men admire the beauty of virtue.
- (2) To show that happiness ('comfort of mind') gained through virtue cannot be compensated for by anything gained immorally (that is, the virtuous are happier than the vicious).
- (3) To show that acquiring things immorally is dangerous and often unsuccessful.
- (4) To show that virtuous people, if they keep their wits about them, will almost never suffer injury (that is, virtue is a shield).

NOTES AND GLOSSARY:

George Lyttleton: (1709-73), a friend and patron of Fielding's. Later Chancellor of the Exchequer

A particular acquaintance: Ralph Allen (1694-1764), a rich friend and patron of Fielding's. The model for Mr Allworthy

The Duke of Bedford: John Russell, fourth duke (1710-71), a patron of Fielding's

A great poet: Alexander Pope (1688-1744), the great satiric poet

Plato: (427-348BC), Greek philosopher

Book 1 Chapter 1

(Notice that each book opens with a chapter of prologue in which Fielding discusses things literary with the reader.)

This novel is a feast at which the food is 'Human Nature'. Fielding will 'dress up' the plain facts about human nature with various kinds of sauces.

NOTES AND GLOSSARY:

foundling: orphan child abandoned by its parents and found by someone else

bill of fare: menu

eleemosynary:	charitable, given free of charge
ordinary:	public eating-house
d-n:	throughout <i>Tom Jones</i> Fielding employs the old-fashioned device of omitting the central letters from obscene or profane words. Here the word partly concealed is 'damn'
regale:	feast
victuallers:	sellers of food
calibash and calipee:	delicacies; parts of the turtle
viands:	food
Bayonne ham or Bologna sausage:	ham and sausage, from these towns in France and Italy respectively, of the highest quality
Mr Pope:	See General glossary
Heliogabalus:	a Roman emperor (ruled AD218-22) noted for his gluttony and libertinism
Hash and ragoo:	to hash is to crush or mash up food. To 'ragoo' (nowadays 'ragout') is to serve food as a spicy stew

Book 1 Chapter 2

This chapter gives a brief description of Mr Allworthy and his sister Bridget.

NOTES AND GLOSSARY:

Somersetshire:	a county in the south-west of England
Allworthy:	notice the meaning implied by this name. Is he 'all-worthy'? Is he like God, as that would suggest? He does, after all, live at 'Paradise Hall'. Notice other significant names such as those of Thwackum (roughly, 'beat-them') and Square (refers to the 'rule of right' by which this philosopher lives and by which he tries to 'square' human behaviour)
person:	body and face (not personality)
aera:	era; period
trained bands:	militia; citizens' army
I intend to digress:	notice Fielding's freedom to digress, to talk directly to the reader, to comment on the action. He defends himself in this bold statement against the classically minded critic who might try to insist on the Aristotelian 'unity of action' which would prevent digression
judges . . . jurisdiction:	Fielding was a magistrate and he often uses legal terminology, as here

Book 1 Chapter 3

Tom is found, a baby, in Mr Allworthy's bed.

NOTES AND GLOSSARY:

'The History of England': various publications with this sort of title may be the target of Fielding's satire here, for instance, John Lockman's *History of England* (1735) or Thomas Carte's *General History* (1747)

matron: older woman

Mrs Deborah Wilkins: 'Mrs' was a courtesy title for older women and did not necessarily imply that they were married. 'Mrs Deborah' is single

sluts . . . strumpets: terms of insult implying sexual immorality on the part of the women against whom they are directed

misbegotten: either 'born mistakenly' or 'born out of wedlock' (a bastard)

pap: food for babies; milk and water with bread

place: position as a servant, employment

Book 1 Chapter 4

Allworthy's house is described. He tells Bridget of Tom. She reacts.

NOTES AND GLOSSARY:

Gothick . . . Grecian: Romantic art and architecture began to rival classical styles only in the middle of the eighteenth century, so Fielding, writing in the 1740s, may seem to be before his time in giving Mr Allworthy a 'Gothick' (Romantic) house. However, in the usage of Fielding's England, 'Gothic' (or 'Gothick') can be taken simply to mean 'medieval', 'pre-renaissance' or 'pre-neoclassical'. 'Grecian' simply implies 'classical'. The taste for the wild, the romantic and the Gothic was closely associated with a preference for uncultivated nature and irregular scenery. This is associated, for instance, with the poetry of Wordsworth (1770–1850), Scott (1771–1832) and their contemporaries (Wordsworth and Coleridge's *Lyrical Ballads* which set some of the tone of this 'Romantic' period were published in 1798) but the earlier eighteenth century had its 'Gothic' side and a romantic interest in nature as is exemplified in the poetry of Fielding's close con-

temporary, James Thomson. The third paragraph of this chapter is another example of this early Romanticism. Notice the cascade, described as 'not carried down a *regular* flight of steps, but tumbling in a *natural* fall over the *broken* and mossy stones' (present author's italics)

prospect: view

owing less to art than to nature: this is a constant theme in the eighteenth century, as it is in classical and renaissance literature. Notice the contrast in *Tom Jones* between the country (nature) and the town (art). The system of values in the novel is in part an exploration of this division

Reader, take care . . . : Fielding creates an ironic detachment from his story by bringing the artificial nature of fiction-writing to our attention

Complacence: the desire to please (not pejorative)

Condescension: kindness to an inferior (not pejorative)

Slut . . . hussy . . . harlot . . . jade . . . strumpet: terms of insult implying sexual immorality on the part of the women against whom they are directed

Book 1 Chapter 5

Miss Bridget Allworthy takes charge of Tom.

NOTES AND GLOSSARY:

Notice how Fielding hints at Tom's parentage in his description of Miss Allworthy's treatment of him. 'Her orders were indeed so liberal, that, *had it been a child of her own*, she could not have exceeded them.' (Present author's italics.)

Book 1 Chapter 6

Mrs Deborah accuses Jenny Jones of being Tom's mother. Jenny confesses. She is described.

NOTES AND GLOSSARY:

not otherwise than when a kite . . . : see note on epic similes in Part 3, Commentary, pp.101-2

she obtained a very competent skill in the Latin language . . . : see section on classical learning in Part 3, Commentary

relish: here, taste

In embryo: in embryo, in a preparatory and immature condition

felicited:	congratulated
trollops:	girls of easy virtue
House of Correction:	prison-like institution for the reformation of criminals, especially prostitutes and the like

Book 1 Chapter 7

Mr Allworthy gives a sermon to Jenny on chastity. Note that Allworthy is not so all-knowing that he can see through Jenny's story, which turns out to be false.

NOTES AND GLOSSARY:

sophistry:	clever but spurious arguments
bubble:	someone who is the victim of cheating
decent:	modest
stagger:	to trip up
ingenuity:	here, ingenuousness

Book 1 Chapter 8

Mrs Deborah and Miss Bridget discuss this sermon and the matter of Jenny Jones.

NOTES AND GLOSSARY:

'de non apparentibus . . .':	(<i>Latin</i>) what does not appear does not exist
Homer:	Greek epic poet; see General glossary and the note on classical learning in Part 3, Commentary
Venus:	the Roman goddess of love
Lady Seraphina:	Fielding is not necessarily thinking of any lady in particular here; he refers to any lady of fashion
Tysiphone:	one of the three Furies in Greek Myth, forces of vengeance and cruelty
Boreas:	the north wind in classical legend
seamed with the smallpox:	smallpox was once a widespread disease; it could leave the face scarred permanently

Book 1 Chapter 9

How the village reacts when it hears that Jenny is not to go to the House of Correction. A discussion of the good sense of not punishing her.

NOTES AND GLOSSARY:

beating hemp:	working in a prison
Bridewell:	a London prison of the period