

TESS OF THE D'URBERVILLES

A PURE WOMAN

FAITHFULLY PRESENTED BY
THOMAS HARDY

. . . Poor wounded name! My bosom as a bed
Shall lodge thee.—W. SHAKESPEARE.

Edited with Introduction and Notes by
F. B. PINION, M.A.

LONDON
MILLAN & CO LTD

R K • ST MARTIN'S PRESS

1959

INTRODUCTION

LIFE OF THOMAS HARDY

THOMAS HARDY was born in 1840 at Upper Bockhampton near Dorchester, in the house on the edge of 'Egdon Heath' built by his great-grandfather for his grandfather when he married and set up as master-mason and builder. For the first twenty-one years of his life, the future novelist and poet remained at home and, like the young Wordsworth in the Lake District, absorbed in those early years the unforgettable experiences which his imagination recreated to form some of the most abiding episodes in literature. Scenery and incident, church-life, music and dance; reminiscences and anecdotes of elders (reaching back to the Napoleonic era); balladry, local superstitions and legend, lingering in a part of rural England where custom had changed little for centuries—all provided a wealth of material which matured in his retentive and artistic mind.

His literary genius descended from his mother; his love of music and nature, and his lack of social ambition, from his father. His grandmother was unusually well-read, familiar with the works of Milton, Bunyan, Addison and Steele, Richardson, and Fielding. His mother was a great reader; Thomas, a quick scholar; and she was most assiduous in promoting his education. He was a delicate child, and she did not want him to be another local builder. The Hardys had played the viol and violoncello in Stinsford Church 'choir' for nearly forty years when he was born; they played also at weddings and dances. Thomas soon learnt the violin and responded ecstatically to the

INTRODUCTION

jigs, hornpipes, reels, and waltzes which his father practised at home. In his teens he accompanied his father on 'merry minstrellings' at local parties and weddings.

It has recently been disclosed * that a local lady, Julia Augusta Martin of Kingston Maurward manor-house, had a great affection for the young Hardy and helped him to read. She was Hardy's first love, and the prototype of Bathsheba in some scenes of *Far from the Madding Crowd*. It was to Kingston that he was taken one night at the age of ten to witness the harvest supper and dance in the great barn. At that time there was an estrangement between Julia and the Hardys, for Thomas had been transferred from the local school, which she had founded and to which he had been sent at the age of eight, to a school in Dorchester where the headmaster could teach him Latin as an extra-curricular subject. Soon he was studying French and German at home. His mother seems to have expected him to enter the Church. At fifteen he taught with the vicar's sons at Sunday School, and he had come to know church liturgy and music and much of the Bible almost by heart. When he left school at sixteen he was well versed in English literature, including Shakespeare; he had read Scott but preferred Harrison Ainsworth; and he was a serious student of Latin poetry.

About this period he witnessed two hangings in Dorchester. For the first, that of a woman he had probably seen on his way to and from school, he stood by the gallows; he remembered the second just as he was sitting down to breakfast and, snatching 'the big brass telescope that had been handed on in the family', ran to the top of a hill on the heath just in time to see a man in white fustian drop on the gallows above the gaol three miles away as the town clock struck eight. The story of the woman and the sight of the two executions played an important part in the genesis of *Tess of the D'Urbervilles*.

When he left school, Hardy was apprenticed to an archi-

* Evelyn Hardy, *Thomas Hardy's Notebooks* (The Hogarth Press).

INTRODUCTION

tect in Dorchester. He was helped in his studies by the Dorset poet William Barnes, who kept school next door. At home he would start Latin at five o'clock in the morning. Soon afterwards he began to learn Greek, and in this task he was helped by a Cambridge scholar, Horace Moule, the son of the vicar of Fordington. The vicarage became Hardy's second home ; here literature and modern thought were discussed ; and, with Horace Moule as guide, interest in Greek drama was deepened. The youth, whose awareness of the colour, gaiety, and humour of his locality was intense, was gradually becoming obsessed with the hardships and cruelties of life, and Greek tragedy helped to define his sombre cast of thought.

In 1861 he went to London to continue architecture under Sir Arthur Blomfield. With the second of two prizes won for architectural essays, he bought translations of Aeschylus, Sophocles, and Euripides ; he attended performances of Shakespeare at every opportunity, and read contemporary authors such as Darwin, Spencer, Mill, and the poet Swinburne with avidity. He studied Mill on the subject of liberty of thought and expression with burning conviction, and the crumbling of the theological tenets of his boyhood faith was final. A poem of 1866—his poetic ambition began under the influence of Barnes—shows views as radical as anything in *Tess of the D'Urbervilles* or *The Dynasts*.

During his lunch hours he regularly studied paintings at the National Gallery. His novels show his familiarity even with minor painters, especially Dutch and Flemish. These paintings influenced Hardy greatly in the depiction of his typical scenes, which are artistically conceived and imagined, and not mere copies of nature.

In 1867 he returned to Dorset, his architectural work being largely concerned with church-renovations and becoming rather irregular as he worked on his first novel. This was rejected because Hardy had expressed himself too scathingly on the upper classes and London society, the

INTRODUCTION

Church, and church-renovation. The rural scenes were commended, however, and some appeared in *Desperate Remedies* and *Under the Greenwood Tree*, which were published anonymously in 1871 and 1872. There followed, among others, *A Pair of Blue Eyes* (1873), *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *Two on a Tower* (1882), *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1895).

Criticism of the heterodox views of the last two novels made Hardy abandon fiction for poetry, in which he could express himself freely without provoking the resentment and attacks of Grundyism. His major work, *The Dynasts*, appeared in three volumes from 1903 to 1908. This epic poetic drama was on a subject which had engaged his interest from boyhood, the struggle of England against Napoleon. For this he had collected information over a long period, at home and on the Continent; he used some of it for his novel, *The Trumpet-Major* (1880).

Despite the criticism which ended his career as a novelist, Hardy had won many admirers in Britain, the U.S.A., and Europe; no work contributed more to his fame than *Tess of the D'Urbervilles*. His greatness was recognized at home in two important critical works by Lionel Johnson (as early as 1894) and Lascelles Abercrombie (1912). In 1910 he was awarded the Order of Merit. When he died in 1928, his prestige was immense, probably greater than that of any other British novelist since Sir Walter Scott. His ashes were buried in Westminster Abbey, and his heart in the churchyard at Stinsford.

'TESS OF THE D'URBERVILLES'

In an essay on 'The Profitable Reading of Fiction', written for a New York magazine in 1888, Hardy defined good fiction as 'that kind of imaginative writing which lies nearest to the epic, dramatic or narrative masterpieces of

INTRODUCTION

the past'. He speaks of 'the old masters of imaginative creation from Aeschylus to Shakespeare', and for his humanity and vision it is with these that he should be compared.

Hardy was at the height of his powers when he wrote *Tess* and, possibly influenced by Ibsen's drama, he decided that he would no longer be hampered by Victorian prudery. His twofold criticism, against society and the Creator, had been implicit in his earlier novels. In *The Woodlanders* signs of revolt were evident: 'Here, as everywhere, the Unfulfilled Intention, which makes life what it is, was as obvious as it could be in the depraved crowds of a city slum'.

In *Tess* and *Jude*, Hardy took themes to express his social criticism on a large scale, and he added more and more explicit comment as he went on. The danger when didacticism gets a hold on an artist, whether he is concerned with moral reform or cosmic philosophy, is that a veil may be drawn over vision, and that, at the time of composition, rationalized figments may pass for imaginative writing. Shelley learnt this lesson early, but Hardy failed to see it when he wrote much of *Jude the Obscure*. In *Tess*, though very occasionally he foists incongruous views on some of his characters, imagination is not weakened. For the most part he writes from what he knows, with a poet's vision and the heart of a great humanitarian.

The work is, of course, uneven, but few English novels contain as much imaginative experience which is mastered and mature. The style is generally that of a writer who has thought long and deeply, who is sure of himself and not striving after effect. He can be deliberately plain to give relief to the more imaginative scenes, but cumbrous artificialities of style are less frequent than in most of his other novels. The general conception of the theme is Greek rather than Elizabethan, but there are Shakespearian overtones, and poetry transfuses innumerable short pass-

INTRODUCTION

ages and situations. The Bible is the source of his moral strength, and colours his presentation of personages as much as does classical literature. In description and narrative he is more successful than in dialogue; and dramatic genius is limited to tragic crises and rustic comedy.

To the charge of being a 'pessimist' Hardy rightly replied that he was a 'meliorist'

'Who holds that if way to the Better there be, it exacts a full look at the Worst'.

In their Promethean themes, Aeschylus is no more a pessimist than Shelley, though one looks intently on human suffering and the other on the ideal. The subject is the same, human ill seen by a sensitive spirit:—

'It loves, even like Love, its deep heart is full,
It desires what it has not, the Beautiful.'

Tess and Jude are complementary figures; they go out into a world for which they are ill-prepared, and their lives are blighted by early sexual downfall. The theme of a young girl's betrayal was a prominent one in balladry; it had been taken up but not squarely faced by George Eliot in *Adam Bede* (1859); how it weighed upon Hardy's spirit may be seen in the story of Fanny Robin in *Far from the Madding Crowd* (1874). No one had dared to present it as the central theme, to make the woman the supreme heroine from first to last, and pronounce her 'pure', as Hardy did in *Tess*.

Only in *The Mayor of Casterbridge* had Hardy portrayed a character who dominated the scene, but in design this novel, like *Far from the Madding Crowd*, *The Return of the Native*, and *The Woodlanders*, belongs to what has for lack of a better term been called the 'dramatic' kind, the conflict affecting four or five inter-related characters. The dominance of Tess and Jude led Lascelles Abercrombie to classify the conception of these two novels as 'epic'.

INTRODUCTION

The subordination of the other characters in *Tess* and *Jude* is a necessity of the plot. Whereas in each of the four earlier major novels the setting is the same throughout the principal story, and the conflict, when fully under way, develops contemporaneously for the principal *dramatis personae*, Tess and Jude are compelled by force of circumstances to leave one part of Wessex for another; rival characters do not come into conflict and the stresses are not between person and person. They are not so much externalized as within; in *Tess* it is the conflict of past and present, of 'Fear and trembling Hope' when Angel falls in love with her, and of stoical resolve and fear when Alec returns. In the main plot, Angel and Alec are the only two characters of importance besides Tess, and they never meet. And as they are presented in a relatively detached way, a character which moves our pity and admiration as Tess does, towers over all.

The change of setting which the story necessitates has another result: the yokel-chorus, which comments on the main action and life, and provides the rich comedy of *Far from the Madding Crowd* and *The Return of the Native*, would be well-nigh impossible even if the theme were amenable to it. The result is that the lively rustic comedy in which Hardy excelled, and in which his only rival is Shakespeare, is virtually excluded. There is sombre comedy, tragic beneath the surface, in the feckless Durbeyfields of the opening chapters, but it is only at Talbothays dairy farm, and then only for brief intervals, that the theme allows the concord of sweet sound from Hardy's fund of Wessex comedy.

In all the major novels except one, Hardy's sympathies had been with meek and charitable country men and women who are submissive but loyal in endurance. Henchard does not endure until he is defeated; he is the victim of fate and his own unreasoning, volcanic character. In *Tess* Hardy returns, on a scale of greater amplitude, to the heroine of the long-suffering role. Her 'passivity' has been

INTRODUCTION

exaggerated ; she acts—and this is a mark of her greatness—for others rather than for herself. For herself, like Hardy, she does not expect life to offer ‘overmuch’, but she can rally bravely and set off full of ‘zest for life’ to make a new start at Talbothays. Like Lear, Henchard sins at the outset, but Tess is an innocent victim, her practical religion being that of ‘loving-kindness and purity’ ; both, despite admirable fortitude and subdued hope, are borne down by the blows of Fate, as if relentlessly pursued by the Eumenides of Greek tragedy. /

‘The best tragedy—highest tragedy in short—is that of the WORTHY encompassed by the INEVITABLE’, Hardy wrote eleven months after the publication of *Tess*. Its critics belong to one or more of three groups : those who find high tragedy intolerable and demand a happy ending for *King Lear* ; those who expect novels to be ‘realistic’ ; and those, a small number, who are apt to judge works of art by formulae, and can ask, for example, whether Tess qualifies according to Aristotelian ‘rules’ (which they assume) as a heroine of tragedy. Great art transcends realism and *Tess of the D’Urbervilles* and *King Lear* are obviously two of the most moving tragedies in English literature. Hardy fashions life as he saw it in ‘the light that never was on sea or land’ ; plot, character, landscape, and incident are the creations of imaginative genius, shaped by thought which is derivatively Greek and contemporary but not detached from the pleasures and pains of life. The question is not whether the reader agrees with the novelist’s point of view, but whether its presentation is artistically weak or inconsistent. The feeblest claim for those parts of the story the probability of which is disputed is that they are at least possible. In particular Hardy stresses the circumstances of character which deny Tess happiness when she is on the brink of it. Occasionally he overelaborates in proof of inevitability, but the tragedy could be as inescapable with a simpler plot. *Tess of the D’Urbervilles* strains credulity less than *Othello*, and Shake-

INTRODUCTION

speare escapes the charge of improbability for the obvious reason that he adapted an old story.

Hardy's vision ranges from the individual and local to the cosmic, and the story takes on universal significance. At times the vicissitudes of Tess in the mesh of circumstance are pictured in relation to the universe and æons of civilization. In such perspective her fortunes are of no more consequence than those of birds or flies. This is a view of detachment and late-nineteenth-century scientific philosophy, and is of little importance except as indirect comment. As a poetic novelist, Hardy presents Tess in imaginative dimensions which are at times more than human; and her tribulations, happiness, moods, and attitudes are communicated in full measure. To speak of characterization, even for her, is somewhat superficial. She is a medium through whom shine the Christian virtues of selflessness, loving-kindness, and fortitude, fated by the social conventions to think that in inhabiting the fleshly tabernacle with which nature had endowed her she was somehow doing wrong, but capable of rising to heights of moral and spiritual grandeur despite the sordidness of things.

< Compared with Tess, Angel Clare and Alec d'Urberville are half-size figures. Clare is cold and colourless, an artificial concept based on rational analysis. In his defence, it may be said that he is young and inexperienced, a man of ideas rather than of human understanding (intellectually like Hardy); it is only when he returns to England after severe tribulation that he is equal to Tess's plight, and tenderness at last becomes dominant. > Alec d'Urberville has been condemned as a melodramatic figure, but despite his worldliness and sensuality he has redeeming features, and his temporary conversion to Evangelicalism was not as improbable when the novel was written as it may appear today.* The Durbeyfield family in their drab surroundings provide a kind of tragi-comedy, and are more real than the

* Cf. *The Later Years of Thomas Hardy*, p. 16.

INTRODUCTION

Clares, who are viewed from the outside and at times in summary analysis bordering on caricature. The remainder of the characters are minor ones, hostile or regarded with apprehension when Alec is in the ascendant, amusing and sympathetic when Angel is the lodestar at Talbothays. Apart from the comic dairymen, only the dairymaid companions of Tess live. In the 'torturing ecstasy' of love they are sometimes ridiculous, but they belong to the same order as Marty South and, in times of need, show a selflessness and devotion which is utterly noble.

Even with only one dominant character, the plot has too much structural detail to be presented dramatically or imaginatively throughout. What remains in the memory is a series of scenes which appeal to the imagination in various ways: through the ironic appositeness of setting and situation when the Durbeyfield household camps for the night by the splendid vaults and traceried stained-glass window of the d'Urbervilles at Kingsbere, or when at Wellbridge relics of their grandeur look down in sinister mockery at Tess's misfortunes; by poetical daring in the christening-scene, when Tess in the ecstasy of her faith appears transfigured amid her dreary surroundings, or in the sleep-walking scene, which dramatizes Angel's repressed anguish and the numbed acceptance of fate by Tess; sometimes, and even in relation to subordinate characters, when Hardy uses his pictorial imagination to suggest that ordinary mortals have the attributes of venerable Biblical personages, classical heroes, demi-gods and divinities; sometimes by natural effects which show unusual observation, as when the women on their way home from a Saturday evening at Chaseborough leave Tess and 'there moved onward with them, around the shadow of each one's head, a circle of opalized light, formed by the moon's rays upon the glistening sheet of dew', or when the dairymaids move along looking for garlic in the meadow, and the reflection of the buttercups gives 'an elvish, moonlit aspect to their faces', 'though the sun was pouring upon their backs with

INTRODUCTION

all the strength of noon';* above all, by the fusion of plot and landscape.

Hardy atoned for his dramatic limitations in dialogue by his genius for visualizing scenes which express mood and situation; little need be said to express Tess's rallying strength as the sun dissolves the nocturnal vapours and appears 'a golden-haired, beaming, mild-eyed creature' over the harvest-field where she works. The parallelism of season and landscape with the rise and fall of fortune and hope is presented on an ample scale at major points in the novel. Phase the First begins on a May evening with the dance of village maidens in white, and ends disastrously in the thick darkness of The Chase. The Rally begins 'in a particularly fine spring' when Tess sets out 'on a thyme-scented, bird-hatching morning in May' to Talbothays, 'that happy, green tract of land', sunshine, and unspoilt love, where scene after scene is conjured up with all the warmth and glow of Hardy's poetic inspiration, until summer ends and Tess's anxiety deepens as Angel persists in his marriage-proposal. Ominous hints of evening, weather, scene, and modern civilization gather as she comes near to confessing the past. The marriage takes place on New Year's Eve and the New Year opens with a dawn that is 'ashy'. After agreeing to separate, they call at Talbothays: 'The gold of the summer picture was now gray, the colours mean, the rich soil mud, and the river cold'. (When Tess first saw it, it had appeared like 'the pure River of Life shown to the Evangelist'.) No greater contrast with Talbothays in spring and summer can be imagined than Flintcomb-Ash, where in the harsh-surfaced, 'desolate drab' field Tess stoically labours under a wintry sky. And so to Stonehenge, where, until the first gleam of dawn reveals the pillars standing up blackly, the Stone of Sacrifice in the midst, the night had been 'dark as a cave'.

* Many 'miniatures' in *Tess* recall what Hardy had written about Turner's water-colours: 'What he paints chiefly is *light as modified by objects*'.

INTRODUCTION

Small instances of the harmony of scene and setting may create a kind of symbolism, as when in the ashy dawn after Tess's confession, Angel looks at the extinct embers of the fire that represented the passion that had died within him overnight, or, much more incidental, when Tess, reflecting that her downfall is the cause of her family's eviction, looks at the rain sliding down the window and rests her gaze on the 'web of a spider, probably starved long ago, which had been mistakenly placed in a corner where no flies ever came'.

Nature plays as great a part in Hardy's novels as in Scott's. No English writer, however, has exploited natural background more fully than Hardy. It reflects, or provides an ironical comment on, the situation in *Far from the Madding Crowd*. In *The Woodlanders* and *The Return of the Native* it is, in a sense, the chief character. In the latter it is an expression of life; and in the storm-finale, by superb orchestration of wind, rain, and darkness, it is inextricably and more subtly related to the human action than the storm in *King Lear*. More magnificently than in *Tess*, Nature is synonymous with Fate. Hardy realized the truth enunciated by Coleridge: 'If the artist copies the mere nature, the *natura naturata*, what idle rivalry! . . . Believe me, you must master the essence, the *natura naturans*, which presupposes a bond between nature in the higher sense and the soul of man.' Hardy dismissed 'photographic' writing as 'that inartistic species of literary produce'. Of Turner's water-colours he wrote, 'each is a landscape *plus* a man's soul'. 'Nature is played out as a Beauty but not as a Mystery. . . . The much decried, mad, late-Turner rendering is necessary to create my interest. The exact truth as to material fact ceases to be of importance in art—it is a student's style— . . . unawakened to the tragical mysteries of life.' In *Tess* scenes often express life through correspondence of situation and mood, as when 'Sad October and her sadder self seemed the only two existences haunting' the lane along which Tess makes her

INTRODUCTION

first tragic return home, or when, at Flintcomb-Ash, after her catastrophic marriage, strange birds arrive from beyond the Pole, 'gaunt spectral creatures with tragical eyes—eyes which had witnessed scenes of cataclysmal horror in inaccessible polar regions of a magnitude such as no human being had ever conceived, in curdling temperatures that no man could endure; which had beheld the crash of icebergs and the slide of snow-hills by the shooting light of the Aurora; been half blinded by the whirl of colossal storms and terraqueous distortions; and retained the expression of feature that such scenes engendered'.

A more specific parallelism between nature and Tess's vicissitudes may be noted. In the traditional ballad, and in *Far from the Madding Crowd*, the birds sing when the tragic heroine discovers that her love is false:—

'Thou'll break my heart, thou bonnie bird,
That sings upon the bough;
Thou minds me o' the happy days
When my fause luvie was true.'

Such sweet notes, ironically bitter, are not heard in *Tess of the D'Urbervilles*. It is not quite true to say that 'no birds sing', but almost. They sing only during the first, short-lived rally and again when she has recovered and sets off for Talbothays. There, when she grieves at being reminded of the past, the evening sun is like 'a great inflamed wound' and 'only a solitary cracked-voice reed-sparrow' greets her from the river 'in a sad machine-made tone'. Birds sing in the garden at Marlott only when the Durbeyfields have departed with their sorrows.* The most unforgettable birds in *Tess* are the spectral creatures from the North Pole; the dead and dying pheasants, dabbled with blood, in the plantation where Tess falls to sleep after thinking herself the most wretched creature in the world;

* The only record of a visit to 'Marlott' by Hardy suggests that what impressed him most there was the song of the birds: *Early Life*, 149-150.

INTRODUCTION

the gentle roosting birds, all doomed as prey the night of Tess's victimization in *The Chase*; and the caged bullfinches at Tranbridge, which have no natural song. Tess, whom the sight of a bird in a cage had often made cry, is of no more consequence in 'the sorry scheme of things' than a bird 'caught in a springe' or a clap-net.

This significance of descriptive detail, which may be paralleled in the red symbolism in the opening and closing stages of the novel, illustrates the manipulative skill with which Hardy expresses overtones of meaning. His novels are uneven, and he dismissed them as mere journeywork. At their greatest, they are like symphonic compositions, all the details of which cannot be appreciated until read with close knowledge of the whole work.

In *The Woodlanders* Hardy wrote of 'sequestered spots . . . where, from time to time, dramas of a grandeur and unity truly Sophoclean are enacted in the real'. In *Tess of the D'Urbervilles* he produced a novel worthy to rank with Greek drama in grandeur of conception and execution. He said that, if he had known the public would be so interested in it, he would have tried to make a better job of it.

BIBLIOGRAPHY

R. A. Scott-James's *Thomas Hardy*, in the Bibliographical Series published for the British Council by Longmans, Green & Co., provides a valuable general introduction to Hardy's works; and Lord David Cecil's *Hardy the Novelist* (Constable) gives a most illuminating survey of his novels.

For biography and literary background, Edmund Blunden's *Thomas Hardy* (Macmillan) is excellent; Evelyn Hardy's *Thomas Hardy* (The Hogarth Press) is here and there more up-to-date, and contains stimulating criticism. R. L. Purdy's *Thomas Hardy, A Bibliographical Study* (Oxford University Press) and *Hardy of Wessex*, by C. J. Weber (Columbia University Press), both contain details of special interest to research students. First and last,

INTRODUCTION

however, the most indispensable volumes for reference are *The Early Life of Thomas Hardy* and *The Later Years of Thomas Hardy* by F. E. Hardy (Macmillan). The whole of this work, except the last four chapters, was systematically prepared by Hardy, and is therefore of the highest value to biographer and critic.

F. B. P.

EXTRACTS FROM AUTHOR'S PREFACES

I WILL just add that the story is sent out in all sincerity of purpose, as an attempt to give artistic form to a true sequence of things ; and in respect of the book's opinions and sentiments, I would ask any too genteel reader, who cannot endure to have said what everybody nowadays thinks and feels, to remember a well-worn sentence of St. Jerome's : If an offence come out of the truth, better is it that the offence come than that the truth be concealed.

. . .

This novel being one wherein the great campaign of the heroine begins after an event in her experience which has usually been treated as fatal to her part of protagonist, or at least as the virtual ending of her enterprises and hopes, it was quite contrary to avowed conventions that the public should welcome the book, and agree with me in holding that there was something more to be said in fiction than had been said about the shaded side of a well-known catastrophe.

. . .

. . . to exclaim illogically against the gods, singular or plural, is not such an original sin of mine as he [the reviewer] seems to imagine. True, it may have some local originality ; though if Shakespeare were an authority on history, which perhaps he is not, I could show that the sin was introduced into Wessex as early as the Heptarchy itself. Says Glo'ster in *Lear*, otherwise Ina, king of that country :