

THE CAMBRIDGE COMPANION TO



THOMAS HARDY

托马斯·哈代

DALE KRAMER 编



Wj
外教社

上海外语教育出版社
SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

⁰⁰¹
剑桥文学指南

THE CAMBRIDGE
COMPANION TO
THOMAS HARDY

托马斯·哈代

DALE KRAMER 编



外教社

上海外语教育出版社

THE CAMBRIDGE
COMPANION TO
THOMAS
HARDY

EDITED BY
DALE KRAMER

 **CAMBRIDGE**
UNIVERSITY PRESS

图书在版编目 (CIP) 数据

托马斯·哈代: 英文 / (美) 克莱默编. —上海: 上海外语教育出版社, 2000

(剑桥文学指南)

ISBN 7-81046-982-7

I. 托… II. 克… III. 哈代, T. (1840~1928) - 文学研究 - 英文
IV. I561.065

中国版本图书馆CIP数据核字 (2000) 第74714号

图字: 09-2000-525号

出版发行: **上海外语教育出版社**

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机), 65422031 (发行部)

电子邮箱: bookinfo@slep.com.cn

网 址: <http://www.slep.com.cn> <http://www.slep.com>

责任编辑: 汪义群

印 刷: 深圳中华商务联合印刷有限公司

经 销: 新华书店上海发行所

开 本: 889×1194 1/32 印张 8 字数 312 千字

版 次: 2000年12月第1版 2000年12月第1次印刷

印 数: 5 000 册

书 号: ISBN 7-81046-982-7 / I · 106

定 价: 16.20 元

本版图书如有印装质量问题,可向本社调换

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge CB2 1RP, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Cambridge CB2 2RU, United Kingdom
<http://www.cup.cam.ac.uk>
40 West 20th Street, New York, NY 10011-4211, USA
<http://www.cup.org>
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1999

This book is in copyright. Subject to statutory exception and to provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1999

Printed in the United Kingdom at the University Press, Cambridge

Typeset in Sabon 10/13 pt. [CE]

A catalogue record for this book is available from the British Library

Library of Congress cataloguing in publication data

The Cambridge companion to Thomas Hardy / edited by Dale Kramer.
p. cm.

Includes bibliographical references and index.

ISBN 0 521 56202 3 - ISBN 0 521 56692 4 (paperback)

1. Hardy, Thomas, 1840-1928 - Criticism and interpretation.

I. Kramer, Dale, 1936- .

PR4754.C23 1999

823'.8-dc21 98-38088 CIP

ISBN 0 521 56202 3 hardback

ISBN 0 521 56692 4 paperback

This edition of *Thomas Hardy* is published by arrangement with Cambridge University Press.

Licensed for sale in People's Republic of China only.

本书由剑桥大学出版社授权上海外语教育出版社出版。

仅供在中华人民共和国境内销售。

出版前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。作者均为在该领域有着较深造诣的专家、学者。

《托马斯·哈代》是该丛书中的一本。

托马斯·哈代是英国最杰出的乡土小说家、诗人。他最著名的小说都以英国西南部威塞克斯郡为背景。他的作品的活力来自他对这个地区人们的语言、习俗和生活方式的深刻了解。他的代表作有《远离尘嚣》、《还乡》、《德伯家的苔丝》、《无名的裘德》等。他把自己的诗看得比小说更重要，他的诗作很多，《威塞克斯诗集》、《今昔诗篇》等均是脍炙人口的作品。此外他还创作了关于拿破仑战争的三卷诗剧《列王》，被认为是他最优秀的文学成就。

本书汇集了各国哈代研究专家的最新论文，分别从哈代的生平、美学观点、哈代对威塞克斯郡独特的热爱之情，以及 19 世纪晚期科学、宗教、哲学的发展对哈代作品的影响等各个方面阐述了哈代的文艺思想及创作技巧。本书各篇论述的视角各异。有的着重对当前各种哈代生平资料的真实性提出质疑；有的从文化角度探讨了威塞克斯郡在整个

哈代的威塞克斯小说体系中的意义；有的重点探讨了哈代背离传统、强调个性的悲剧美学观；有的从宗教、科学、哲学等方面揭示了哈代作品主要思想变迁的原因；有的列举了诸种批评理论对哈代作品的不同评价；有的阐述了哈代作品对性的态度和其独特的处理方式；有的论述了哈代对于各种文学体裁的灵活运用；有的则详述了哈代作为诗人的成就以及他诗中的现代主义倾向。最后，本书还附有一份哈代的生平详细年表，对研究者有着很大的参考价值。

本书的读者对象为大学外语教师、外国文学研究人员、外国文学专业的研究生、博士生，以及具备了较高英语阅读能力的外国文学爱好者。

上海外语教育出版社
2000年12月

NOTES ON CONTRIBUTORS

PENNY BOUMELHA has held the Jury Chair of English Language and Literature at the University of Adelaide since 1990, having previously taught at the University of Western Australia. Her publications include *Thomas Hardy and Women* (1982) and *Charlotte Brontë* (1990). She is the editor of the volume on *Jude the Obscure* in the New Casebooks Series. She is currently working on gender and nationality in late-nineteenth-century writing in and about Ireland.

KRISTIN BRADY, Professor of English at the University of Western Ontario, was the author of *The Short Stories of Thomas Hardy: Tales of Past and Present* (1982) and *George Eliot* (Macmillan Women Writers Series, 1992), as well as of articles and reviews on nineteenth-century fiction and on feminist theory. At the time of her death in 1998 in an automobile accident in France, she was editing a two-volume edition of Hardy's short stories for Penguin and writing a book on the representation of the Gypsy from William Wordsworth to Virginia Woolf.

SIMON GATRELL is Professor of English at the University of Georgia. He has published critical editions of three of Hardy's novels, one (*Tess of the d'Urbervilles* [Clarendon Press, revised edition 1986]) with full critical apparatus, the others (*Under the Greenwood Tree* [1985] and *The Return of the Native* [1990]) in the Hardy volumes, for which he was also general editor, in the Oxford World's Classics Series. He has edited the manuscripts of *Tess of the d'Urbervilles* and *The Return of the Native* (Garland, 1986), and from his work with all of Hardy's fictional texts springs his *Hardy the Creator: A Textual Biography* (1988). He has also published *Thomas Hardy and the Proper Study of Mankind* (1993). He is currently completing a biography of William Allingham, and preparing a book-length expansion of his essay in this volume.

DALE KRAMER, Professor of English Emeritus at the University of Illinois at Urbana-Champaign, is the author of *Thomas Hardy: The Forms of Tragedy* (1975) and a study of *Tess of the d'Urbervilles* in the Landmarks of World Literature Series (Cambridge University Press, 1991), and the editor of critical editions of *The Woodlanders* (Clarendon Press, 1981) and *The Mayor of*

NOTES ON CONTRIBUTORS

Casterbridge (Oxford University Press, 1987) and of two previous collections of essays on Hardy.

JAKOB LOTHE is Professor of English at the University of Oslo. His books include *Conrad's Narrative Method* (1989) and *Narrative in Fiction and Film* (forthcoming). He has written a number of articles on modern literature and is the editor of *Conrad in Scandinavia* (1995).

MICHAEL MILLGATE, University Professor of English Emeritus of the University of Toronto, has written *Thomas Hardy: His Career as a Novelist* (1971, 1994) and *Thomas Hardy: A Biography* (1982), coedited *The Collected Letters of Thomas Hardy* (7 volumes, 1978–88) and *Thomas Hardy's "Studies, Specimens &c." Notebook* (1994), and edited *Life and Work of Thomas Hardy by Thomas Hardy* (1984), *Letters of Emma and Florence Hardy* (1996), and the forthcoming *Thomas Hardy: The Public Voice*.

NORMAN PAGE is Emeritus Professor of the University of Nottingham and the University of Alberta. He has written widely and lectured in many parts of the world on Hardy and other nineteenth- and twentieth-century authors, his publications including *Thomas Hardy* (1977), the edited volume *Thomas Hardy: The Writer and his Background* (1980), and editions of *Jude the Obscure* (Norton, 1978), *The Woodlanders* (Everyman, 1994), *The Well-Beloved* (Everyman, 1997), and *The Mayor of Casterbridge* (Broadview Press, 1997). He has been editor of the *Thomas Hardy Annual* and the *Thomas Hardy Journal* and is currently editing *The Oxford Reader's Companion to Thomas Hardy*. He is a Vice-President of the Thomas Hardy Society.

JOHN PAUL RIQUELME is Professor of English at Boston University. He has published books and essays on Joyce, Yeats, Eliot, Wilde, and Hardy. His case studies edition of *Tess of the d'Urbervilles* was published by Bedford Books in 1998. Riquelme's future projects include a study of the origins of literary modernism in 1890s Britain, essays on Samuel Beckett, and a commentary on Mona Lisa as a cultural icon.

ROBERT SCHWEIK is Distinguished Teaching Professor, Emeritus, of the State University of New York, editor of the Norton Critical Edition of *Far from the Madding Crowd* (1986), and author of eleven other books or parts of books, as well as numerous articles on Hardy, Tennyson, Browning, J. S. Mill, analytic bibliography, rhetoric, and cultural history in the nineteenth and early twentieth centuries.

LINDA M. SHIRES, Professor of English at Syracuse University, is the author of books on British war poetry and on narrative theory and of many articles on Victorian subjects. She is the editor of Hardy's *The Trumpet-Major* for Penguin Books (1997) and of *Re-Writing the Victorians* (1992). Her current book project is tentatively entitled "Victorian Fame: The Transformation of Authorship in the Nineteenth Century."

NOTES ON CONTRIBUTORS

DENNIS TAYLOR is a professor at Boston College, and editor of the journal *Religion and the Arts*. His books include *Hardy's Poetry 1860-1928* (revised edition, 1989), co-winner of the 1990 Macmillan/Hardy Society Prize; *Hardy's Metres and Victorian Prosody* (1988); and *Hardy's Literary Language and Victorian Philology* (1993). He is editor of the new Penguin edition of *Jude the Obscure* (1998). He has also published articles on Drayton, Wallace Stevens, the *OED*, Wordsworth, Kierkegaard, and religious autobiography. He is known at Boston College for his course, "The Literature of Spiritual Quest."

PETER WIDDOWSON is Professor of Literature at Cheltenham and Gloucester College of Higher Education. He has published extensively on nineteenth- and twentieth-century fiction and on critical theory, but it has been his work on Thomas Hardy which has brought these interests together. A collection of his essays, *On Thomas Hardy: Late Essays and Earlier*, was published in 1998, and he is currently writing the volume on *Literature* for Routledge's New Critical Idiom Series.

PREFACE

Thomas Hardy's fiction has had a remarkably strong appeal for general readers for decades, and draws increasingly provocative attention from academic readers. His poetry more recently has come to acclaim as among the most influential of the twentieth century. Hardy presents the extraordinary case of a master in two genres whose career spanned major parts of two literary eras – one genre per era. (He published nearly all of his fiction during the reign of Victoria, nearly all of his poetry during the twentieth century.) His work in each genre reflects upon the other, and he exceeds narrow literary or historical definitions of the eras he lived through. Hardy's standing as a novelist has grown to eclipse everyone in the nineteenth century but Dickens, just as his large role in shaping the poetic output of the twentieth century is gaining acceptance as a near-cliché.

Hardy is at once an easy and a difficult "read," as this volume demonstrates in several places. He is lucid and direct in both verse and prose. His subject matter while to some degree necessarily is "local" and temporally fixed, in most respects is concerned with matters of permanent concern: neither his politics nor his philosophy requires subtle explication. However, a *Companion* can reveal to both first-time and more advanced readers the benefits to be gained from readings founded on a canvass of previous commentary and ambitious to stimulate curiosity and to expand current knowledge. Hardy's work still raises hackles and creates passionate advocacy and opposition; the essays in the *Companion* intend to provide, on the one hand, a dispassionate survey of general characteristics and specific demonstrations of Hardy's ideas and skills. From this base, users of this volume can set out to clarify their own concepts. Nonspecialist readers can perhaps ascertain some of the reasons for their own admiration or interest; readers of all degrees of sophistication might also find some reasons to critique the author they love. What this collection has no intention of providing is an array of "answers" to the many still lively disputes in the long history of efforts to comprehend all that Hardy offers.

A significant inducement to read and study Hardy at the present time arises from his paradoxical relationship with literary criticism. Unlike such a writer as Dickens, whose work is always among the earliest to be examined in terms of each new theoretical fashion, Hardy's fiction and poetry are peculiarly resistant to Procrustean beds and critics with agendas. His works tend to test the validity of matured theories more than they offer early opportunities for theoretical display. Although this preface refers to critical and theoretical approaches, the essays in the volume do not comprise a critical sampler. It is an elementary truth that theoretical approach is inextricable from writing about literature, whether or not the contributor considers him- or herself inclined toward a special theory. The simple fact is, you cannot comment on a subject unless you have a perspective. Each of the contributors is aware of theory and its due place in literary analysis, but there is no felt need either to downplay or to elevate theory in a conspicuous or explicit manner in order to address more clearly the issues being dealt with.

Like every classic writer Hardy is always undergoing reassessment, and the numerous excellent analyses over the past forty years and more have created a core of knowledge and developed areas of controversies that of course affect these essays. Controversies in Hardy's biography, for example, have brought anguish to some readers and fury to others, but readings of the fiction and poetry have continued to make aesthetic discriminations even while suspicions that the man who wrote so sympathetically about Tess might not have been a superb companion for her in life have been frequently voiced.

While the essays necessarily concentrate on the more widely read novels, the two essays on the poetry are among the more substantial available anywhere, and there are numerous forays into the minor novels and the short fiction. The essays are not arranged in order to foster a particular interpretation. The first essays develop general topics, and the later ones concentrate on a selected few of Hardy's works; but all of the essays aim to correlate broad concepts with fresh readings of specific works.

Inevitably there is overlap in the coverage of some of these essays, such as Hardy's sexuality in his life, characters' sexuality in the novels, and revisions involving sexuality. Several contributors address the same issues, and evaluate the same critics, with assorted results. Contributors judge novels and characters on distinctive criteria, find disparate themes in the novels, and interpret ethical slants diversely. That essayists often comment on the same passages in Hardy's autobiography – for example, his reflection on the consequence of the principle that art distorts reality – may reflect the widespread concern of the 1990s for artists' consciousness

PREFACE

of the manipulations they perform, but it is not part of a volume-long scheme. Likewise, there are distinct views on, and discrete ways of viewing, Wessex; and several contributors discuss the same poems while making dissimilar points about them and about their author. Such internal inconsistencies in this volume point up primary characteristics of Hardy studies – the liveliness and frequent disagreements, usually friendly, amongst the participants – and of literary studies – that a variety of viewpoints more often are complementary than conflictual.

I wish to thank John Paul Riquelme and Dennis Taylor for advice toward choosing a citation text for poetry, and John Paul Riquelme for help in writing the “Notes and Abbreviations” section on the poetry. I also extend gratitude to Kevin Taylor, Sarah Stanton, and Ray Ryan of the Cambridge University Press staff for their encouragement and congenial advice. Each and every one of the contributors met his or her obligations in good spirit and, with only occasional and understandable exceptions, timeliness. Thomas Hardy seems to bring out the best in those who admire and think about his writing.

A CHRONOLOGY OF HARDY'S LIFE AND PUBLICATIONS

- 1840 Thomas Hardy born 2 June, Higher Bockhampton, Dorset, first child of Thomas (a master-mason) and Jemima Hardy (born Hand) (before marriage a cook for a local clergyman). Nearly placed aside as stillborn, and a frail child in his early years.
- 1848–56 Attends various schools, including the National School (Church of England) in Lower Bockhampton; the British School in Greyhound Yard, Dorchester, run by Isaac Glandfield Last; and an independent school for older students, also run by Last. Is encouraged, and counseled in reading, by Horace Moule, son of the vicar of St. George's Fordington, and by Horace's brothers.
- 1856–62 Articled to John Hicks, a Dorchester architect, for four years, then employed by Hicks as architect's clerk.
- 1862 Begins work in London for Arthur Blomfield, who designed and restored churches.
- 1863 Awarded prize for architecture, but denied a cash prize. Millgate believes Hardy became engaged to Eliza Bright Nicholls, a lady's maid in London.
- 1865 Publishes a prose sketch in *Chambers's Journal*, "How I Built Myself a House," winning his first money as a writer. Increases the writing of poetry and the study of writing.
- 1866 Abandons ambition to attend university and enter the Church.
- 1867 Suffering from ill health, Hardy returns to Bockhampton and employment with Hicks. Breaks his engagement with Eliza Nicholls.
- 1868 Sends manuscript of first novel, "The Poor Man and the Lady," to the publisher Alexander Macmillan, who rejects the novel but offers encouraging advice, as does his reader, George Meredith. Although no copy of this novel remains, ideas and sections from it appear in later novels.

CHRONOLOGY

- 1869 John Hicks dies. Hardy moves to Weymouth to work; also begins writing *Desperate Remedies*.
- 1870 Macmillan rejects *Desperate Remedies*; William Tinsley agrees to publish it on receipt of £75 from Hardy. Hardy meets and becomes engaged to Emma Lavinia Gifford while planning the restoration of a church in St. Juliot, Cornwall.
- 1871 *Desperate Remedies* published, to mixed reviews. Offers manuscript of *Under the Greenwood Tree* to Macmillan, who suggests Hardy resubmit it early in the next year. Hardy instead sells it to Tinsley.
- 1872 Publishes *Under the Greenwood Tree*, which is reviewed enthusiastically.
- 1873 *A Pair of Blue Eyes*, Hardy's first novel to be published under his name, receives positive reviews. Hardy's friend Horace Moule commits suicide in his Cambridge rooms.
- 1874 *Far from the Madding Crowd* serialized in *Cornhill Magazine* and published as a book. Marries Emma Gifford on 17 September; they honeymoon in France, the first of many trips to the Continent during their marriage.
- 1875 First published poem, "The Fire at Tranter Sweatley's" (later named "The Bride-Night Fire"), in *Gentleman's Magazine*.
- 1876 *The Hand of Ethelberta* published. The Hardys move to Sturminster Newton, north Dorset. Hardy intensifies his reading program, especially in philosophy, the classics, and history (including local Dorset history).
- 1878 *The Return of the Native* published. Emma's social aspirations bring the Hardys back to London, to the suburb of Tooting.
- 1879 *New Quarterly Magazine* publishes two short stories, "The Distracted Young Preacher" and "Fellow-Townsmen."
- 1880 *The Trumpet-Major* published. Hardy falls ill during the writing of *A Laodicean*. While bedridden, he dictates the rest of *A Laodicean* to Emma. Without Emma's consent, Thomas decides to build a home in Dorchester.
- 1881 The Hardys move to Wimbourne for Thomas's health. *A Laodicean* published.
- 1882 *Two on a Tower* published, and criticized for its immorality.
- 1883 Publishes "The Three Strangers," "The Romantic Adventures of a Milk-Maid," and "The Dorsetshire Labourer." The Hardys move to Shire-Hall Place in Dorchester, after leasing land (from the Duchy of Cornwall) on which his father and brother construct Max Gate under his supervision.

CHRONOLOGY

- 1884 Appointed a Justice of the Peace for the Borough of Dorchester. Joins local antiquarian societies and becomes friendly with local gentry. Reads extensively in local records and newspapers in the Dorset County Museum.
- 1885 Thomas and Emma move into Max Gate in June.
- 1886 *The Mayor of Casterbridge* published.
- 1887 *The Woodlanders* published; the Hardys travel in France and Italy.
- 1888 *Wessex Tales* published, as is the essay "The Profitable Reading of Fiction."
- 1889 Hardy meets Agatha (Mrs. Hamo) Thornycroft, who may have been the physical model for Tess Durbeyfield, though Hardy may have begun working on *Tess* in 1888. As had occurred with earlier novels (*The Return of the Native*; *The Woodlanders*) and with later (*Jude the Obscure*), Hardy's original ideas were resisted by his periodical publishers. Tillotson's newspaper syndicate refuses to publish *Tess* after Hardy declines to make requested changes.
- 1890 "Candour in English Fiction" published as part of a symposium in the *New Review*.
- 1891 "The Science of Fiction" published in the *New Review*. *A Group of Noble Dames* (short stories) published. *Tess* published by Osgood, McIlvaine; reviews are split in assessment, but more in favor than against.
- 1892 Hardy's father dies on 20 July. *The Pursuit of the Well-Beloved* published as serial; the thinly veiled exploration of Hardy's dissatisfaction with his marriage causes further deterioration of his relationship with Emma.
- 1893 Whilst on a trip to Ireland with Emma, meets and is immediately attracted to Florence Henniker, author of three novels and wife of Arthur Henry Henniker-Major.
- 1894 Begins extensive revisions of his novels for the Wessex Novels Edition (Osgood, McIlvaine), published 1895-96.
- 1895 Diluted version of *Jude* published serially. The book edition arouses much hostility, as well as strong praise. The first maps of Hardy's fictional Wessex printed. The Hardys' marriage continues to deteriorate. Emma becomes more involved in various humanitarian and feminist causes; her attempts to publish her own literary works are unsuccessful.
- 1896 The Hardys travel in England and Belgium, revisiting their honeymoon hotel without reviving original feelings.

CHRONOLOGY

- 1897 *The Well-Beloved* published in book form. Critics not happy with its sexual theme despite thorough-going revisions. Determined to write no more novels, Hardy begins to gather poems for a book. After a year of negotiation and some revision, Hardy's dramatic version of *Tess* is performed, in New York (a copyright performance also is given in London).
- 1898 *Wessex Poems and Other Verses* published, to the amazement of readers and critics. Reviews are mixed; Hardy resents being labeled a pessimist. Emma responds negatively, probably because of all the amatory poems focused on various women. She moves into garret rooms in Max Gate, both to work and to sleep.
- 1899 Hardy responds to the strife in South Africa (the Boer War, 1899–1902) through a series of poems published in national newspapers.
- 1901 *Poems of the Past and the Present* published, to great critical acclaim. Further revisions to the novels, especially *Far from the Madding Crowd*, *Tess*, and *Jude*.
- 1903 Having completed the first part of *The Dynasts*, Hardy decides to publish it rather than wait until he has written the entire epic-drama. Part First of *The Dynasts* published.
- 1904 Reviewers of *The Dynasts* puzzled by both form and style. Jemima Hardy dies on 3 April. Emma does not attend the funeral.
- 1905 Meets Florence Emily Dugdale, a teacher and author of children's books.
- 1906, 1908 Parts Second and Third of *The Dynasts* published, to increasing critical approval.
- 1909 Hardy and Emma attend the first night of Baron Frederick d'Erlanger's opera *Tess*, not noted for its fidelity to Hardy's novel. *Time's Laughingstocks* published.
- 1910 Florence Dugdale and Emma begin a close friendship, Hardy receives Order of Merit (June) and the freedom of the Borough of Dorchester (November).
- 1911 Makes final revisions in most of his novels, for the Wessex Edition (published by Macmillan in 1912).
- 1912 Receives gold medal from the Royal Society of Literature. Her health declining, Emma publishes *Spaces*, a prose volume describing her religious beliefs. Emma dies on 27 November.
- 1913 Deliberate immersion in memories and associated emotions of his earliest times with Emma results in an intensely productive