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卡斯特桥市长

THE MAYOR OF CASTERBRIDGE

THOMAS HARDY

英语经典世界文学名著丛书

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THE MAYOR OF CASTERBRIDGE

Thomas Hardy

With an Introduction by Dale Kramer

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作者简介

托马斯·哈代是英国著名的诗人和小说家，1840年生于英国西南部的一个小村庄博克汉普顿。那里的人们以农业为生，到处是牛哞羊咩，鸟语花香。这种自然环境日后成为哈代作品的主要背景。他的父亲是个小建筑商，他的母亲特别重视对他的教育，鼓励他研习古典文学，这对哈代产生了很大影响。1856年他离开学校，给一名建筑师当学徒。业余时间，他大量阅读文学和哲学著作，还读了不少神学著作。

哈代的文学创作从诗歌开始，继而转向小说创作。1871年他发表了第一部长篇小说《计出无奈》。1872年《绿林荫下》问世。这部作品是一系列"人物与环境的小说"的开端。1874年发表的《远离尘嚣》获得了广泛赞扬。自此，哈代放弃了建筑师的职业，专心致力于小说创作。1878年，哈代发表了《还乡》，这部小说反映了工业资本侵入农业社会后产生的种种矛盾。小说中景色描写占有突出位置，体现了大自然的严酷无情，而人类则无力掌握自己的命运。1886年发表的《卡斯特桥市长》同样强调了命运对人的残酷无情。1891年《德伯家的苔丝》出版，这是哈代最优秀的长篇小说，也是一部震撼人心的悲剧。他的这部作品以其揭露了维多利亚时代道德观念的虚伪和法律的不公正，而引起了强烈反响。1896年《无名的裘德》问世，该小说反映当时社会深刻的道德危机，同样带有浓重的悲剧色彩。

哈代的作品以人为中心，表现人的本能和人的感情，尖锐地批判虚伪的宗教和道德观念。他的作品愈来愈受到重视，也不断被搬上银幕而为大众所接受。

内容简介

打草工亨查德嗜酒，与百般劝阻的妻子吵架，酒醉之时以5英镑将妻子连同襁褓中的女儿卖给了途经那里的水手纽森。酒醒后，他后悔莫及，发誓滴酒不沾，并千辛万苦地追寻妻女。数月后，徒劳的亨查德到了卡斯特桥市，从此他拼命工作，终因经营粮食干草而致富，多年后再因深孚众望而当选为卡斯特桥市长。

此时，亨查德原妻获悉纽森已在海上丧生，便带上女儿寻访到卡斯特桥。亨查德毫无犹豫地与妻子再次结了婚，尽管在此之前他已有一个恋人露西塔。

亨查德的妻子不久去世，与他合伙的年轻人法尔弗雷这时也已反目，成了自己强劲的竞争对手。亨查德于是禁止女儿与法尔弗雷交往，直到他意外发现女儿的亲生父亲是纽森而非自己。

千里迢迢投奔亨查德的露西塔出乎意料地嫁给了法尔弗雷。法尔弗雷因经营有术，极获成功，而此时的亨查德却因投机失败而破产，而且多年前出卖妻女的丑闻也已张扬。

亨查德戳破了露西塔与自己的多年私情，终于致使露西塔含羞而死。亨查德在恪守了21年誓言之后，重又破戒饮酒。对于亨查德来说，剩下的全部安慰就是女儿了，孰料纽森此时竟又突然回来认领女儿。

得知了真相的女儿结果还是回到纽森身边。在女儿与法尔弗雷的婚礼上，亨查德受到冷遇，他孤独地离去了。最后在荒原上的一座小屋里亨查德悲惨死去。

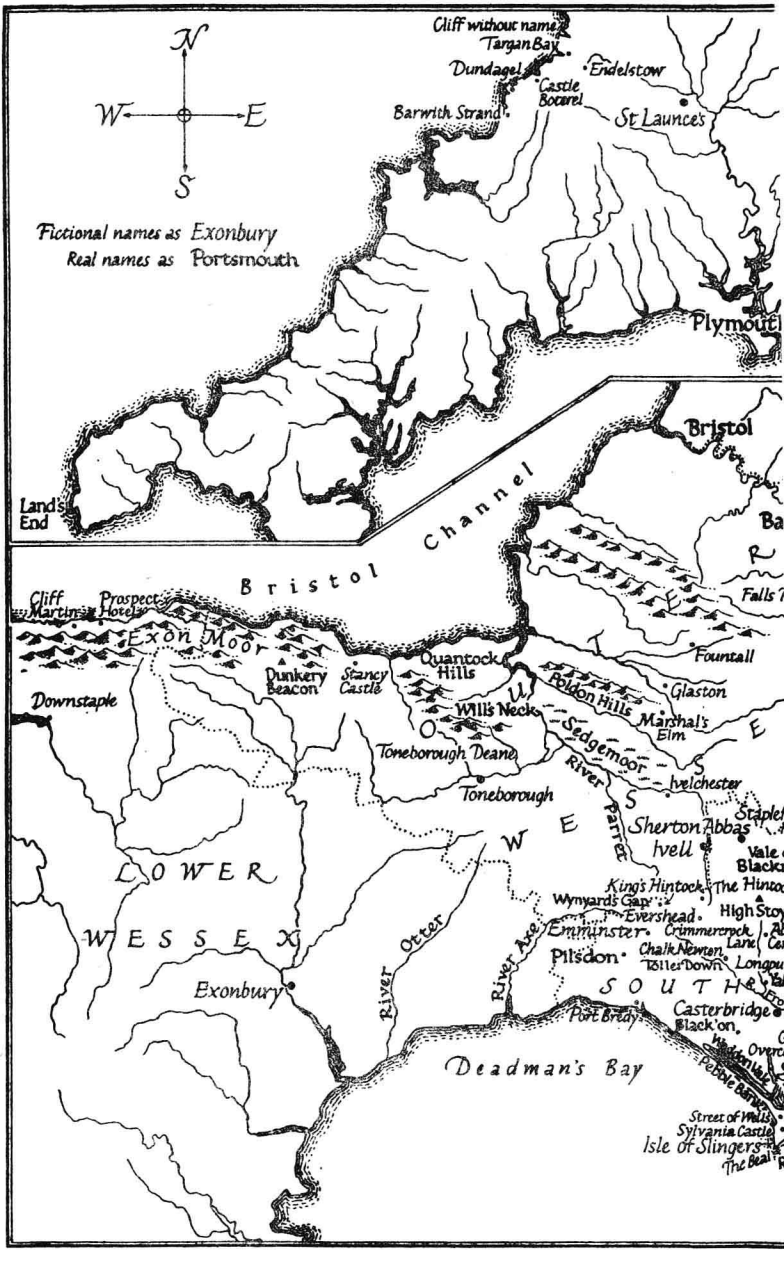
GENERAL EDITOR'S PREFACE

THE first concern in The World's Classics editions of Hardy's works has been with the texts. Individual editors have compared every version of the novel or stories that Hardy might have revised, and have noted variant readings in words, punctuation, and styling in each of these substantive texts; they have thus been able to exclude much that their experience suggests that Hardy did not intend. In some cases this is the first time that the novel has appeared in a critical edition purged of errors and oversights; where possible Hardy's manuscript punctuation is used, rather than what his compositors thought he should have written.

Some account of the editors' discoveries will be found in the Note on the Text in each volume, while the most interesting revisions their work has revealed are included as an element of the Explanatory Notes. In some cases a Clarendon Press edition of the novel provides a wealth of further material for the reader interested in the way Hardy's writing developed from manuscript to final collected edition.

I should like to thank Shirley Tinkler for her help in drawing the maps that accompany each volume.

SIMON GATRELL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Stancy Castle
Quantock Hills
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LOWER
WESSEX
Exonbury
River Otter
River Axe
Wynyards Gap
Evershead
Emmiuster
Pilsdon
Chalk Newton
Toller Down
SOUTH
Casterbridge
Port Bredy
Deadman's Bay
Street of Wells
Sylvania Castle
Isle of Slingers

HARDY'S WESSEX

OF THE NOVELS AND POEMS

INTRODUCTION

WRITTEN in 1884 and 1885, *The Mayor of Casterbridge* was the first of the four novels—the others being *The Woodlanders*, *Tess of the d'Urbervilles*, and *Jude the Obscure*—which capped Hardy's career in fiction. On 17 April 1885 he noted: 'Wrote the last page of "The Mayor of Casterbridge", begun at least a year ago, and frequently interrupted in the writing of each part' (*Life and Work*, p. 177).[1] Among other causes of the interruptions—which included trips to London and vacations—was the building of his permanent home, Max Gate. After nearly a decade of married life moving from one rented accommodation to another, Hardy had decided the country town of Dorchester, near his birthplace at Higher Bockhampton, was where he wanted to live when not in London 'for the season', rather than in a literary or major population centre, or in such a place as Winchester with its historical associations, or Devon, which his wife Emma would have preferred. Hardy once said that he liked to live amidst the scenes he was writing about. The novel he wrote while Max Gate was being planned and built not only celebrates the Dorchester of Hardy's youth (Robert Gittings notes that the opening chapters are set during the time of the youthful distresses of his mother, some of which formed the basis of stories she told him [*The Older Hardy*, p. 41, and see *Young Thomas Hardy*, pp. 8–9, 14–17]), but also the creative bond between place and Hardy's personality. Just before and during the writing of this novel the idea of 'Wessex' as a common setting for his novels became fixed, and his finest writings to the end of his life were based on West England scenes and lore.

Hardy was a literary person as much as a Dorsetman, and the shape his career took with *The Mayor of Casterbridge* may reflect not only an instinctive return to county heritage for a subject, or to the world of childhood for emotional sustenance, but also a

[1] Full documentation for most of the references and parenthetical citations in the introductory matter of this edition can be found in the Select Bibliography or at the beginning of the Explanatory Notes immediately following the text of the novel.

reaction to literary criticism. Hardy was sensitive to what was said about him and his works; and in the April 1883 issue of the *Westminster Review* appeared a retrospective by Havelock Ellis, the first extensive commentary his *œuvre* received, occasioned perhaps by the recent publication of *Two on a Tower*. What Ellis says about *Two on a Tower* and the novels preceding it may bear upon Hardy's concentrating subsequently on what he knew, using a setting familiar to him:

> Mr. Hardy has given to each of his later novels a distinct and dominating background. In *The Return of the Native* the Dorset heathland formed a landscape in the manner of Old Crome which was visible throughout. The bustle of military preparation is used with admirable skill and reticence in *The Trumpet Major*. *A Laodicean* is an architectural novel, and *Two on a Tower* is astronomical. This method adds to the charm of freshness and variety which distinguishes Mr. Hardy's work; but on the whole is progressively unsatisfactory. The astronomical enthusiasm is wanting in spontaneity. We prefer Mr. Proctor [author of *Poetry of Astronomy* (1881)] for popular astronomy. [Reprinted in Cox, *Critical Heritage*, p. 125.]

That Ellis's essay in general strongly praised as well as discriminatingly evaluated Hardy's work would have made Hardy all the more receptive to this kind of observation. While Hardy's grateful letter to Ellis in response to the essay is non-committal it shows his sensitivity to the 'appearance' of his work in others' eyes (*Collected Letters*, I. 117–18), and while naturally he does not announce a programme for future works it is noticeable that none of the four great novels that followed this review employs protagonists or professions requiring arcane knowledge to portray—not even the knowledge of his own first profession, architecture.

Perhaps Ellis's review gives a clue also to certain somewhat marked qualities of *The Mayor of Casterbridge*. In addition to being sensitive to public statements, and eager to meet objections he felt fair, Hardy strongly objected to being 'typed'. After the success of *Far from the Madding Crowd* nearly ten years earlier he had put aside the story that later became *The Woodlanders* because of this objection, writing instead a novel of social comedy—*The Hand of Ethelberta*—

that was only the first of several failures in experimentation; and it is not unlikely that he was irritated (although his letter does not express this) with Ellis's emphasis on his skill as a portrayer of *women*. Only John Loveday among Hardy's men gains Ellis's clear approval, being called 'noble'. In *The Mayor of Casterbridge* Hardy may be attempting to show such as Ellis, first, what he can do with a male protagonist and, second, that he can write a story in which love does not drive the plot.

Of course Hardy's firm turning to tragic subjects within a rural and socially modest setting was not impelled by Ellis's essay alone. He was prepared for a development in his work. Michael Millgate sees the period between *Two on a Tower* (1882) and *The Mayor of Casterbridge* as a time of stock-taking, with 'The Dorsetshire Labourer' and the move to Max Gate indications of Hardy's dissatisfaction with his preceding experiments in fictional settings and with an unsettled residence. But Ellis's commentary came at a critical time during Hardy's self-assessment, and the impact of his prediction that in Hardy's future lay more works like the inferior *Two on a Tower* than like *Far from the Madding Crowd* (which he discusses as Hardy's most successful book to the time of the article) would at the least have urged upon Hardy added cause for his 'deliberate attempt', in Millgate's words, 'to pick up lost Wessex threads' (*Career as a Novelist*, p. 204) and 'virtually to reconstruct himself as a novelist upon a new basis' (p. 222).

In inaugurating his self-reconstruction, Hardy created in Henchard the most remarkable and dominant of all his characters, providing him with a surrounding group of fascinating if—in comparison with him—minor characters, and a rich historical and social scene. The mayor of Casterbridge is Michael Henchard; and Michael Henchard *is* *The Mayor of Casterbridge*. Thus put in tautological form is the principle of the novel's strength and the reason for its enduring appeal. Henchard—an inarticulate, selfish man, incapable of manifesting affection consistently—possesses a depth beyond the explicable. On the one hand, his ability to absorb punishment despite his often narrow perspective and

aggressive and transitory passions justifies the simple but firm label 'tragedy'. Henchard lays fair claim to being the most Greek-like hero of the Victorian novel, bearing analogies at once with Oedipus, Creon, Agamemnon, and the Prometheus of Aeschylus (putting aside for the moment other analogies with such biblical and Elizabethan sufferers as Cain and Lear). He is the manifestation of elemental force, not a compilation of attributes that can be dissected and 'understood' separate from his own display. Similarly, to turn Henchard into an object of metaphysical abstraction is to erase his power. To put it inadequately, he simply exists—and those within his reach must accept him for what he is.

On the other hand, are all the indications of Henchard's contradictoriness and unknowableness on quite basic human levels of motivation. Most striking here is his attitude toward love. The point is established early on that he is a woman-hater 'by nature'; yet he simultaneously complains that he has gloomy fits because of 'the loneliness of my domestic life' that would cause him, like Job, to curse the day he was born; and the narrator soon after this marks him as needing someone for 'pouring out his heat upon'. The evidence is overwhelming that Henchard's needs do not include sexual or romantic love. His feeling at the sale of Susan is shame, not bereavement at loss of his wife (or daughter); he remarries Susan not for renewed love but because of a sense of permanent obligation and duty and 'rightness'; he is willing to marry Lucetta (before Susan returns) because it seems the right thing to do, and after the way is again clear to court and marry Lucetta he is slow, if dutiful, at taking up again the idea of marriage, whether for love or obligation. He is able to live in close quarters with Elizabeth-Jane after he knows she is not his daughter with nary a sexual feeling. The strongest loves he feels are of a brotherly nature (Farfrae resembles his long-dead brother) and fatherly ('the tenderest human tie' is what inspires the need for 'some human object for pouring out his heat upon'). There is no evident resolution to the question of Henchard and emotion, although many suggestions have been made.

A barely discernible but important common thread in his

affections is hinted at in the context of the passage 'He was the kind of man to whom some human object for pouring out his heat upon—were it emotive or were it choleric—was almost a necessity.' The suggestion is that the 'heat' needn't be returned. In the absence of human affection during his eighteen years in Casterbridge (apart from the evidently unique episode on the isle of Jersey with Lucetta) his 'heat' had been poured out upon business. Elaine Showalter calls this the 'commercialised energies of sexual sublimation' (in *Critical Approaches*, p. 106). Certainly some essential emotional need of Henchard's personality is being sublimated. This thread comes again to attention later, when the question is posed whether Henchard wants to marry Lucetta (after Susan's death) to fill the 'emotional void' caused by his discovery that Elizabeth-Jane is not his daughter, or to gain added wealth. One notes the element of ambivalence, the difficulty of pinning a motivation on Henchard; but more relevant is that the only love in the novel that Henchard clearly regrets losing is non-sexual, and one that goes *out* from him. Money, likewise, does not *return* affection. The thread tying together Henchard's affections, then, especially those related to females, is that perhaps Henchard, in self-contempt, doesn't want to *be* loved. In his characterizing postures toward love—rejection, indifference, abjection—Henchard seems unable to foster anything like a full relationship or communication, one of reciprocal responsibility.

In the context of Henchard's overall activities, this veering away from reciprocity may contribute to his grandeur and isolation, not to mention symbolic value. That is, it helps to emphasize that there may be more central problems than sex, or even one-to-one human relations. He is dissatisfied with *life*, a dissatisfaction masked for a good part of the novel by aggressiveness, competitiveness, and a will to conquer, but eventually laid bare when all the external trappings of success and then the internal compensations of affection are stripped from him. The similarities with Lear are neither accidental, nor mechanical; the parallels enrich the reader's perception of Henchard. Failure or refusal to quiz one's own motives can, again as with Lear, create a kind of grandeur in its

self-isolating consequences, as is suggested by Henchard's existing on too large a scale to notice the minutiae of Lucetta's and Farfrae's courting.

Henchard gains and holds attention through the contrast between the way he is presented in comparison with the other characters and the novel's plot situations. While he is loomingly and indeed overbearingly present in the novel's texture, what one is to make of him evades precise definition; in contrast, other features of the book have much more restricted configurations, although the patterns of meaning may be complexly interwoven. That is, while there may be uncertainty in points of description and action, and in other characters' motivations, a straightforward acceptance of their evident meaning will not be far off the mark, but Henchard's actions form an opaque shield of his essential nature.

Although there may be a clinical diagnosis to be made of Henchard (and although my point is not that he is arcane or 'odd'), the main thrust appears to be that he is different from all others: his sexual urges, his familial bonds, his fraternal memories, his paternal and post-paternal feelings—all are either on the boundary or beyond the boundaries observed by everyone else within the novel's reach. He is, thus, set aside, marked, doomed, precisely because someone so exceptional and unique cannot exist in a society which endorses at every level (including Farfrae's when he arrives) conformity, especially conformity with what had gone before. Thus, Farfrae, although like Henchard an outsider and also a potential rider on the wheel of fortune (thus destined to be toppled), will not experience a fall as special as Henchard's, because he 'fits in': he loves a woman with protean charms but when those charms are revealed as perilously tawdry (by his conventional standards) he settles comfortably for someone wise. Henchard's uniqueness and his exclusion from normalcy give him an emotional status with the reader well beyond Farfrae's capabilities to repeat. What in Henchard's peculiarities accounts for his appeal? I—and I suspect most readers and critics—would say that it's his uncompromising, unflinching exertion toward goals he may not understand, and a similar stark willingness to suffer the consequences for being

what he is—aspects of his asserted self-sufficiency, which of course has been at the core of his behaving as he has done and does. Thus he is of a piece. He stolidly suffers what comes rather than attempts to evade or excuse, and in this he is justified. Like Oedipus and Lear, Henchard is to blame for the disasters that bring about his fate.

The novel is a classic study of loneliness, all the more authoritative because it is not analytic or intellectual. Hardy writes of the aloneness of a human being who needs contact with another person but who, when such contact becomes available, cannot abide its constrictive impact. Inevitably, that other being's own sense of self impinges, interfering with the drive to self-realization that is primary in personality.

Henchard's behaviour is that of an 'isolate' who constantly realigns his affections towards people who, in a real sense, are different from him. He accurately calls himself a Cain—someone who learns by experience what is acceptable within a community and within a divine set of laws. He is also a Cain in that he is at home nowhere, seldom able to make and never able to maintain normal relationships with other people. It is significant that we never know where he was born and bred, from what part of England he gained his essential character: we know far less about the shaping forces in Henchard's background than about those of the other central actors in this drama, although like him none of them is a native of the town that gives the novel its name. To be termed the 'mayor *of* Casterbridge' is an almost entirely political status, then: it does not establish social or psychological kinship with the community, although Henchard shares more of the community's biases and superstitions than does Farfrae.

Henchard's isolation is intensified even by his massive persistence and strength, which instead of marshalling to forge stable human relationships he manifests mostly in business and in supporting his bare existence. He is able to hold to his oath of abstinence from alcohol for twenty-one years from sheer force of will, and to succeed in the corn-factoring business from 'energy'; but no more with Farfrae and Elizabeth-Jane than with the youthful Susan is he able to maintain his initial regard or affection. Envy and jealousy lead

to impetuous outbreaks that exhaust Farfrae's patience; later, resentment and violence alternate with periods of affection and the acceptance of the seed-shop. His feelings toward Lucetta are shaded alternately with passion, pity, loneliness, greed, and jealousy, in such a way that it almost seems more a *series* of relationships he has with her than a single developing one. Towards Elizabeth-Jane there is an even more varied range of emotions, from acceptance when she and Susan arrive in Casterbridge to profound resentment upon the discovery of her true parentage, to a willingness to be served by her in his illness, to an overriding settling of all his affections, indeed will to live, upon her. (Apart from the fact that he allows this last mood to dominate him, and to kill him, there is no reason to expect that this last emotion towards her would be held to.) A comment recorded several years later may express part of Hardy's view of personality illustrated through Henchard: 'I am more than ever convinced that persons are successively various persons, according as each special strand in their characters is brought uppermost by circumstances' (*Life and Work*, p. 241). But Henchard has allowed this human trait to go out of control.

However, the novel is not all Henchard, and it is not just Henchard who moves through several relationships. And if Henchard exists alone on his extreme level of effort and suffering, the other characters are not one-dimensional foils. Much can be made of Farfrae's coldness and near-hypocritical (and, at the minimum, shallow) celebration in song of Scotland's appeal, and his penny-pinching wage policies are matched by his reluctance 'to make a hole in a sovereign' in his and Elizabeth-Jane's search for Henchard; but he is also honest and forthright in his affections for both Lucetta and Elizabeth-Jane (even if his manner of alternating between the two women suggests opportunism and an underlying instability), and he does all that is reasonable to maintain friendly relations toward Henchard both before and after their falling-out and Henchard's worldly decline. Farfrae parallels Henchard in many details of their imposing themselves upon the Casterbridge world; and if Henchard has flaws that bring him down within the novel, and which are disastrously

brought into play in the trading world by his resentment of Farfrae, Farfrae clearly has flaws that can bring him down in time. (A question, of course, is whether Farfrae's fall would be tragic, or merely realistic: certainly the ease with which one can consider and balance up Farfrae's virtues and flaws suggests he lacks complexity and the tension of undefined internal forces that make Henchard's suffering so empathetic.)

Elizabeth-Jane is something of a prig; concerned with respectability from her first appearance, she is disturbed when she learns that Lucetta is newly rich (rather than someone from whom she can learn gentility). But she also has a very close relationship with the narrator. Chapter IX, for example, opens on Elizabeth-Jane's receptivity to the atmosphere of Casterbridge, presenting details about Casterbridge's city/country orientation that she could not possibly know at the time; and it is through her that the narrator channels the novel's concluding wisdom. Her common sense and insight into the value of things may be attractive and so admirable as to make her views a moral touchstone; but the energy of her wedding-day rejection of Henchard—containing false statements about the pain Henchard caused Newson by his lie—conveys, toward the novel's close, her self-protective passion and assertiveness that had been implicit in her earlier more muted anxiety about indecorum. Elizabeth-Jane's behaviour hints at an internal imbalance which a novel with a different overall conception might have encouraged Hardy to develop. While, as Hardy says, her mother is dominant in her personality, in an odd way she is more the daughter of Michael Henchard than of the bland and superficial Newson.

Elizabeth-Jane's mother Susan is also presented in a way to raise one's curiosity. She is treated with contempt by Henchard, and there are no direct indications from the narrator that Henchard is mistaken about her mental capacity. Still, her course through the novel is one of continued triumphs over circumstance: reading Newson's character at a glance she exchanges a carping and discontented husband for one who honours her self-concept; upon being made aware of the legal status of her relationship with Newson she manages to rid herself of him; she evaluates Henchard's position before