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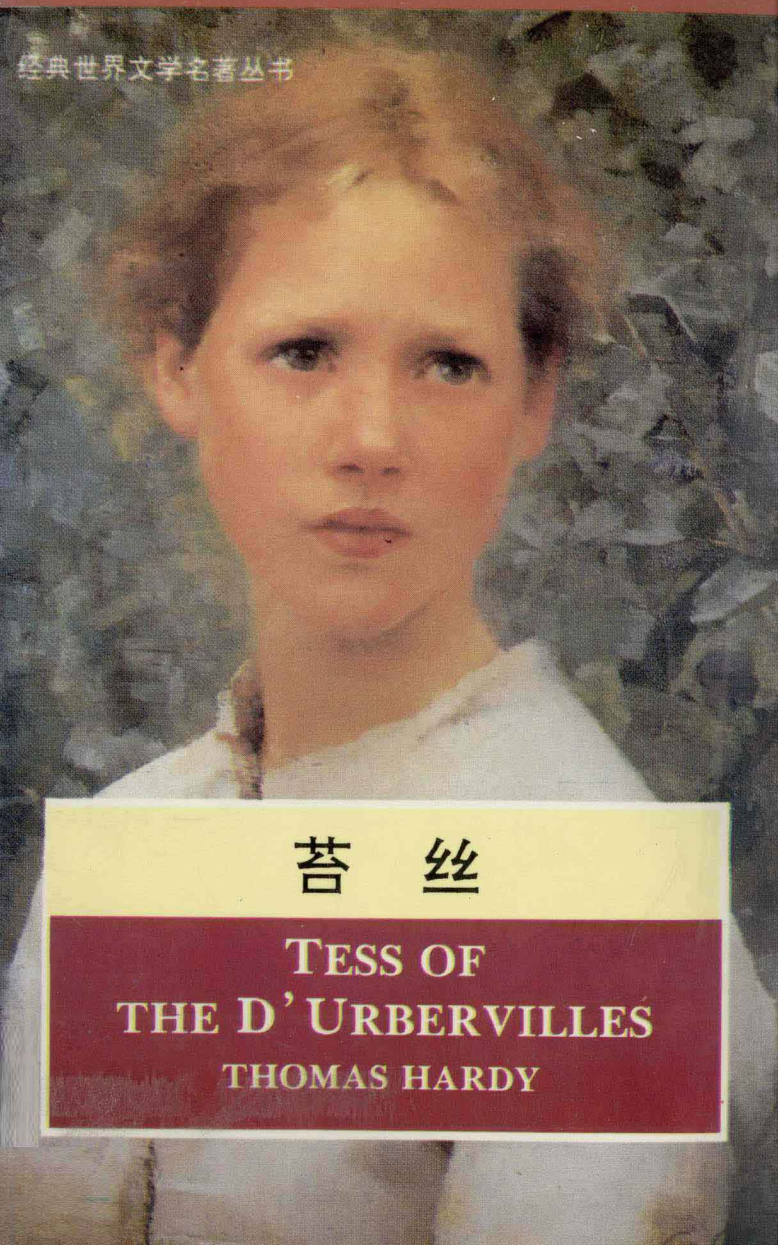

苔丝

TESS OF THE D'URBERVILLES

THOMAS HARDY

英语经典世界文学名著丛书

苔丝 TESS OF THE D'URBERVILLES

Thomas Hardy

Introduction by Simon Gatrell

Explanatory Notes by Nancy Barrineau

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作者简介

托马斯·哈代，英国小说家，1840 年 6 月 2 日生于英国南部多塞特郡，1928 年 1 月 11 日在家乡去世。哈代的父亲是建筑业小业主，爱好音乐，母亲则培养了哈代对文学的兴趣。1856 年哈代辍学当学徒学习建筑，业余攻读文学和神学。1862 年到伦敦做建筑绘图员，同时继续钻研文学和哲学，并在伦敦大学皇家学院进修语言。1866 年开始写诗，因诗歌创作无法维持生计，翌年回故乡重操建筑业，同时从事小说创作。1871 年开始发表长篇小说。1874 年结婚，此后成为职业作家。

哈代的一生基本上是在家乡度过的，所以十分熟悉英国农村。他的作品主要反映了 19 世纪后期在工业资本主义侵袭下，英国南部农村残存的宗法制社会迅速走向崩溃所带给人民的无穷灾难，揭露了资产阶级道德、法律和宗教观念的虚伪性质。但是他认为支配宇宙的是一种不知善恶，冷酷无情，没有知觉的“内在意志”，而人的命运总是受着它的摆布与捉弄，经常处在痛苦忧患中。这种宿命论观点给哈代的作品蒙上悲观主义色彩，在一定程度上削弱了它们的社会意义。

哈代著有十多部长篇小说，其中最著名的有《还乡》(1878)，《卡斯特桥市长》(1886)，和《德伯家的苔丝》(1895)等。

哈代在英国文坛上曾一度被忽视，20 世纪以来他的声誉逐渐上升，晚年备受英国人推崇，被公认为英国文学史上重要的小说家之一，死后葬于伦敦威斯敏斯特教堂诗人之角。

内容简介

《苔丝》不但是作者著名的“威塞克斯文丛”里最有力的作品，而且，也是哈代最好的小说。

苔丝是一个俊俏的农村姑娘，为生活所迫，去给与自己同姓的地主德伯家打工，被主人家的儿子亚雷·德伯诱奸以后，生了一个私生子。因为这桩“罪过”，苔丝极受鄙视。在贫困和舆论的重压下，再加上孩子的夭折所带来的打击，苔丝离家来到一个牛奶场工作，在那儿她遇到了牧师的儿子安玑·克莱。安玑不顾家庭的反对，勇敢地爱上了苔丝并和她结婚。然而在新婚之夜，当苔丝向他坦露了自己的过去之后，安玑竟弃她而去，后远走巴西。备受侮辱、陷于孤独的苔丝苦苦等待安玑的回头而不得，无奈又成了亚雷的情妇。几年之后，安玑忏悔自己的无情，拖着病躯千里寻归，想和妻子破镜重圆，这时的苔丝杀死了亚雷。然而，谋杀案很快暴露，苔丝和安玑在逃脱途中遭警察追捕。苔丝终于被判了绞刑。

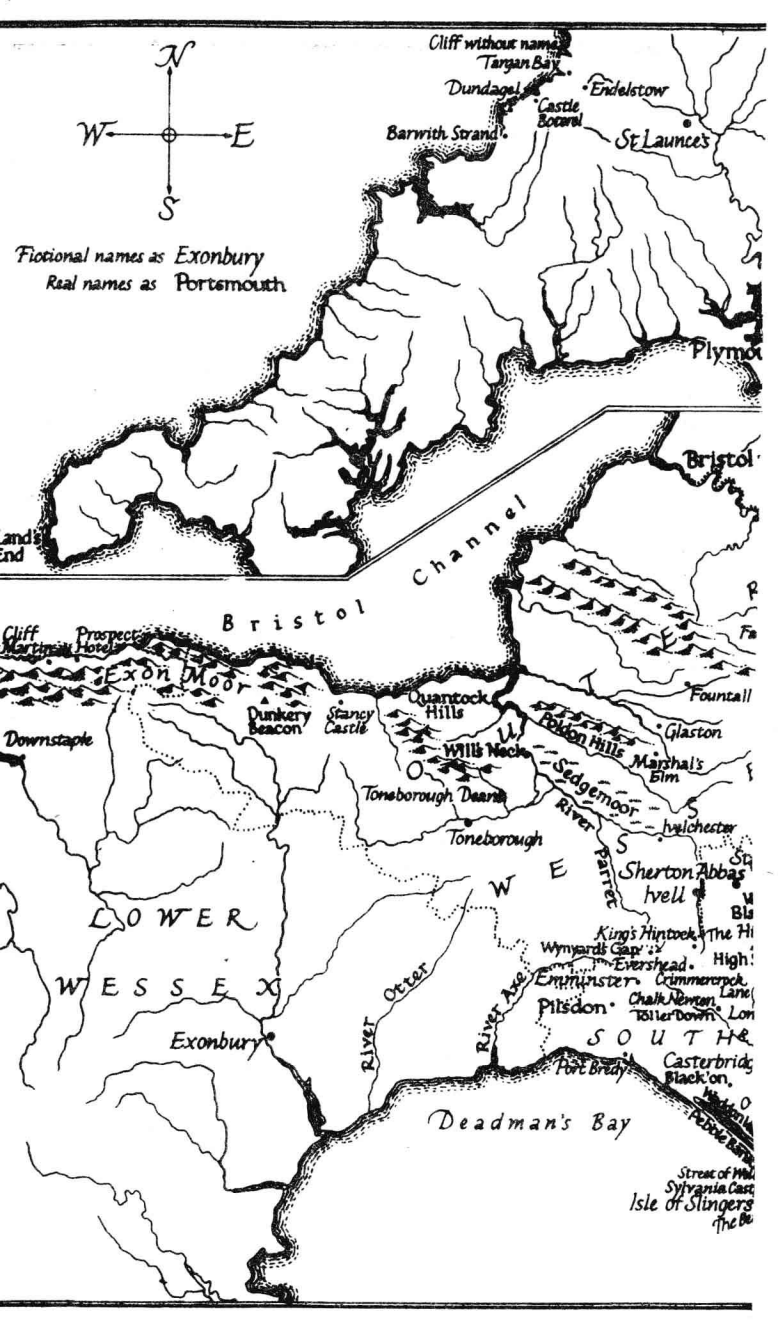
GENERAL EDITOR'S PREFACE

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


N
W
E
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Fictional names as Exonbury
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Cliff without name
Targan Bay
Dundagel
Castle Boterel
Endelstow
Barwith Strand
St Launce's
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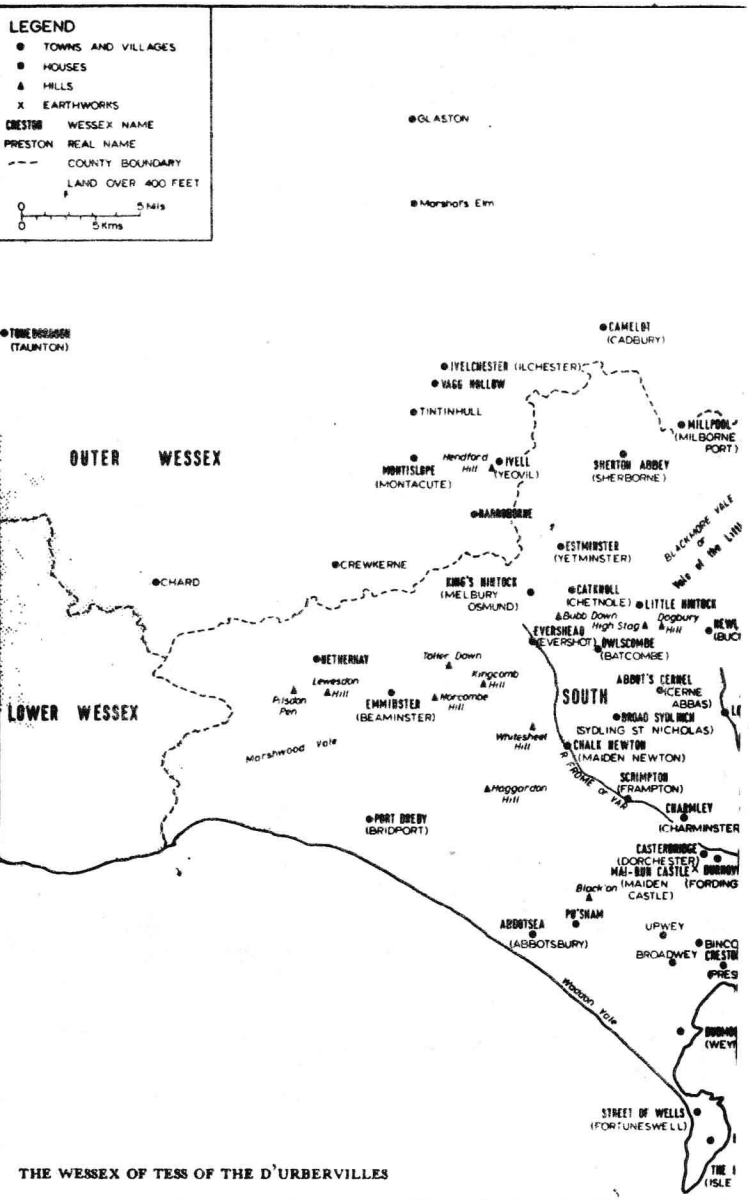
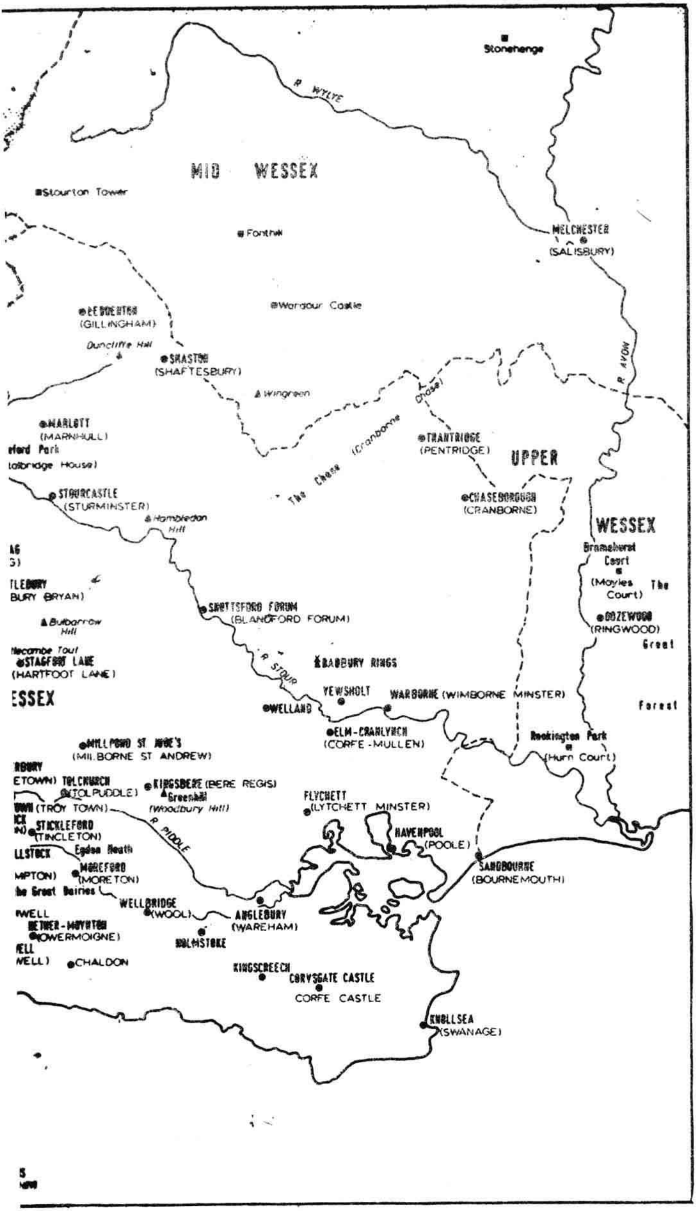
Bristol
Channel
Land's End
Bristol
Cliff
Martin
Prospect
Hotel
Exon Moor
Downstaple
Dunkery Beacon
Stancy Castle
Quantock Hills
Fountall
Glaston
Poldon Hills
Marshal's Elm
Wills Neck
Sedgemoor
River Parrett
Toneborough Beacon
Toneborough
Ilchester
Sherton Abbas
Ivell
King's Hintock
Wynyard's Gap
Evershead
Emmiuster
Pilsdon
Chalk Newton
Toller Down
LOWER
WESSEX
Exonbury
River Otter
River Axe
SOUTH
Casterbridge
Black'on
Port Bredy
Deadman's Bay
Isle of Slingers

HARDY'S WESSEX

OF THE NOVELS AND POEMS



THE WESSEX OF TESS OF THE D'URBERVILLES


Stonehenge
R WYLYE
MID WESSEX
Stourton Tower
Fonthill
MELCHESTER
(SALISBURY)
Wardour Castle
(GILLINGHAM)
Duncliffe Hill
SHASTON
(SHAFTESBURY)
Wingreen
R AVON
MARLOTT
(MARNHULL)
The Chase (Cranborne Chase)
TRANTRIDGE
(PENTRIDGE)
UPPER
STOURCASTLE
(STURMINSTER)
CHASEBOROUGH
(CRANBORNE)
Hambledon Hill
WESSEX
Bramshurst Court
(Moyles Court)
The
SHOTTSFORD FORUM
(BLANDFORD FORUM)
Bulbarrow Hill
RINGWOOD
Great
STAGFOOT LANE
(HARTFOOT LANE)
R STOUR
BADBURY RINGS
YEWSHOLT
WARBORNE (WIMBORNE MINSTER)
WELLAND
Forest
ELM-CRANLYNCH
(CORFE-MULLEN)
Rookington Park
(Hurn Court)
(MILBORNE ST ANDREW)
TOLCHURCH
(TOLPUDDLE)
KINGSBERE (BERE REGIS)
Greenhill
(Woodbury Hill)
FLYCHETT
(LYTCHETT MINSTER)
(TROY TOWN)
STICKLEFORD
(TINCLETON)
R PIDDLE
HAVENPOOL
(POOLE)
Egdon Heath
SANDBOURNE
(BOURNEMOUTH)
MOREFORD
(MORETON)
The Great Dairies
WELLBRIDGE
(WOOL)
ANGLEBURY
(WAREHAM)
NETHER-MOYNTON
(OWERMOIGNE)
HOLMSTOKE
CHALDON
KINGSCREECH
CORVSGATE CASTLE
CORFE CASTLE
KNOLLSEA
(SWANAGE)

INTRODUCTION

FEW novels have had more pages written about them than *Tess of the d'Urbervilles*. I have only two excuses for adding to the number—one is that, in an edition like this, it is customary to have an introductory essay; the other, that I want primarily to look at a detail of the novel that has pretty well been neglected.

The novel is so direct in its appeal and unambiguous in its story-line that for many readers all commentary will be redundant. It is the story of an exceptionally gifted peasant girl of decayed aristocratic stock who is betrayed by two men: one is rich and sensuous, the seducer of her body and, for a while, of her emotions; by him she has a child which dies in infancy. The other is the intellectual, free-thinking son of a clergyman, whom she loves with her whole being, and who abandons her when he hears, immediately after their marriage, of her earlier violation. Subsequently the husband comes to understand his moral and intellectual arrogance and searches for the girl, only to find that the extreme poverty of her family has driven her back to the other man. So strong is the girl's love for her husband, and so powerful her disgust at what the other man has forced her to become, that she kills the other man. Husband and wife, united but on the run from the police, spend a few days of loving reconciliation together before the girl is arrested, tried, sentenced to death for murder, and executed.

This plot is not particularly original in its framework, and in the end it cannot by itself account for the novel's power. Two other elements in its creation have a significant role to play: one is the integration of the characters with their environment, which Hardy achieved more fully here than anywhere else; the other is the passionate commitment to the central character with which the novel is written. This combination offers the most deeply moving reading experience that I know.

Perhaps this is all I should allow myself to say—but the temptation to go further, to explore some of the implications of such a summary, is too strong. I want to concentrate upon the first, the most easily assimilable face presented by the novel to the reader—though one that many readers do not notice: the title-page. It reads:

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.

The first word of the title-page is the most important in the novel. It often happened that novelists in the eighteenth and nineteenth centuries chose the name of the central character of their book to do duty as the title, partly because the novel from its origins was very much concerned with the presentation of character and the author often wished to direct the reader's attention from the beginning to the appropriate personality. It was, though, also the case that the circulating libraries, all-powerful reflectors of taste during the second half of the nineteenth century, found a most ready market for novels simply titled for the central character. Perhaps this was because such a title seemed to the average reader to suggest a straightforward biographical fiction without too much subtle complication. It may also be suspected that by 1890 the laziness born of habit played a part in the continuation of the practice. It is not, however, a practice that Hardy ever followed in its simple form, and here and in his next novel, *Jude the Obscure*, it is as if he used the convention only to qualify it with ambiguities.

Tess Durbeyfield is undoubtedly the source from which the energy of the novel springs, and it seems inevitable that the book should have been named for her. What seems much less inevitable is the immediate sequel on the title-page. In what sense, we may ask, is it the most important thing that we know or learn about Tess that she is a direct inheritor of the great and once powerful family of d'Urberville? Why, in what he knew would become the novel's universally accepted name, should Hardy draw our attention first to that aspect of her history?

Here is an answer. Tess is an exceptional woman, a Durbeyfield by social status, but a d'Urberville of the spirit. Hardy wanted to be certain as we begin reading that we should be sensitive to the ironies involved in her birth. Hardy's attitude to noble families was ambivalent. In this novel, in *The Hand of Ethelberta*, in *A Group of Noble Dames*, and presumably above all in his never-published first novel *The Poor Man and the Lady*, Hardy shows that he understands the arrogance and brutality, even the vulgarity, of the aristocracy and gentry. On

the other hand, Hardy himself was delighted to be on friendly terms with Lords and Ladies, and was equally aware of the opportunities for refinement of mind and spirit offered, however inequitably, by the aristocratic life. One distinction in general terms that Hardy seems to have made, both in fiction and in life, was between the women and the men of the aristocracy. The pattern of upper-class life, he implies, is such that the women do tend to be refined in spirit, while the men tend to be bathed in blood-sports and violent behaviour. Whether we agree with him is a different matter.

Hence Tess, without the nurture, inherits nobility of nature from her knightly ancestors. Alec Stoke-d'Urberville, whose money-lender father has attached the decayed name to his own, inherits with his father's wealth the power and sensual brutality that go with the medieval robber baron's name. He employs this violent power on Tess, and Hardy notes that the ironic 'justice' thus involved may be good enough for Jehovah in his eye for an eye, tooth for a tooth frame of mind, but is hardly satisfactory in a humane society—a comment designed to provoke in the contemporary reader the question: What sort of society, then, are we living in?

Tess also inherits the pride traditionally associated with noble families, and on the clash between her pride and her social and economic position much of the process of her tragedy depends. Angel Clare can call her 'the belated seedling of an effete aristocracy' when he is building up a case against her to support his instinct to abandon her, but her pride does not allow her to respond to the phrase's manifest inappropriateness even as an insult. She strikes Alec d'Urberville with a heavy leather glove just as her medieval forbears would have wielded in anger a mailed fist. In the end she exacts her own form of justice on Alec. She has the strength, pride, and fineness of spirit that Hardy associates with the superior gentry, the passion and the violence.

On the other hand, she is born into the family of a poor rural tradesman, into a group of 'waiters upon Providence', and she inherits many of their social attitudes, including their fatalism. Her beauty comes from her mother of no name, not from her father—remember the horrible d'Urberville portraits at Wellbridge Manor—as does her intimacy, conscious and unconscious, with nature. Thus she is simple Tess Durbeyfield, but she is 'of the d'Urbervilles' as well, and the

combination creates the rare passionate proud sensitive open strong beautiful girl/woman who supports the novel. It also creates the many tensions in her character that lead her to the gallows. The most obvious are those between humility and pride, and between innocence and sensuality; but Hardy makes it clear that there is also conflict within Tess between acquired conventional belief and instinctive independence of mind, and between ignorance and education. It might be said that ultimately the tension within her character is one between obedience and rebellion.

We are next informed by the title-page that Tess of the d'Urbervilles is 'a pure woman'. This is the phrase that caused so much uproar when the first edition of the novel was first published. The contemporary reviewers, almost to a woman, concentrated their attention upon Tess's purity, using in their polemics the terms of ethics and religion, and it seems certain that Hardy appended the description to the title-page of the first edition (it did not appear on the manuscript or the serial versions) as a challenge to the standards of contemporary readers. It is, by the way, one of the paradoxes of Hardy's nature that in his fiction he often, under the power of his creative activity, challenged conventional moral or religious or social attitudes in this way, and just as often was shocked and hurt when he provoked thereby an outraged response from people holding such conventional views. In this instance, at any rate, the provocation offered by 'pure' was so great that very few commentators, Victorian or more recent, seem to have considered that Hardy almost certainly had in mind an alternative meaning of the word. Though some would hold it to be unimportant whether Hardy consciously made use of the ambiguity inherent in the word 'pure', it is hard to imagine that the poet, the meticulous reviser always looking for the precise phrasing of his ideas, should not have intended the reader of his title-page to consider Tess also, or even primarily, as essential woman, wholly woman, as pure woman.

Thus again Hardy establishes duality through these alternative versions of the character who is at once Tess Durbeyfield and Theresa of the d'Urbervilles: she is also to be seen as an emblem of purity on the one hand and as an emblem of the quintessential female on the other. And as we read further into the title-page the source of this duality becomes clearer.

The pure woman Tess of the d'Urbervilles is to be 'faithfully

presented' to the reader 'by Thomas Hardy'. At first sight this seems a straightforward attempt at verisimilitude, Hardy suggesting to the reader that what follows is an accurate retelling of a true (to use another word from the same arsenal as 'pure', ready to go off in the user's face like a rusty rifle) story. And there are moments in the novel when it seems that this indeed must have been the case:

> Then their sister . . . poured forth from the bottom of her heart the thanksgiving that follows, uttering it boldly and triumphantly, in the stopt-diapason note which her voice acquired when her heart was in her speech, and which will never be forgotten by those who knew her. (Chapter XIV)

The vivid impression left by the last words of this sentence is that the narrator was certainly one of those who knew Tess.

This interpretation of 'faithfully presented by Thomas Hardy' seems a valid one. Hardy wrote in letters to friends concerning the first editions of all his novels from *Two on a Tower* (1882) onwards variations on the lament that what he had finally achieved was a poor and limited version of the conception of the story that he had developed before he began writing. It seems to me wholly probable that Hardy remained more faithful to the original idea that he had of Tess's story than to that of any other. It is reasonable to argue, taking into account all the compromises and alterations to this first idea which he was forced into by serial editors, and which he felt constrained to make by his perception of the bland blankness of his middle-class readership, that still the essence was preserved, still he had honoured his original commitment to the girl, to the image of the girl he had before a word of the draft manuscript was written. To argue that in fact Hardy on the title-page of *Tess* is announcing that he has been faithful to a vision that held for him some essential truth.

But it also seems to me a limited interpretation of the words 'faithfully presented by Thomas Hardy', particularly when the experience of many rereadings of the novel is brought to bear on them. Here is a dramatized and highly fictional version of what I think the title-page implies.

A man, who has been called Thomas Hardy (a fragment of that Thomas Hardy to whom I have been referring so far as the novel's author), has a true vision of a girl, a girl whose qualities move him almost to fall in love with his vision, in the manner

of the legendary sculptor Pygmalion who fell in love with his own sculpture. This Hardy lets the girl enter his imagination and, possessing a fertile inventiveness, he gives her a life—a past, present, and future. He writes down this character and her history, and inscribes on the first page of the manuscript a quotation from Shakespeare's *Two Gentlemen of Verona* that to his mind catches vividly the role he has played in his relationship with the girl whose story he has imagined:

> Poor wounded name! My bosom as a bed
> Shall lodge thee.

He was her protector, defender, comforter, lover—but one who ultimately failed in all those roles, since in the end he could not prevent her from dying, nor the vision of her departing from him as he wrote the last words. Nevertheless, he will lodge her name in his bosom, and he will write her name at the top of his manuscript; he will follow the name with the description 'pure woman'. And he has the consolatory satisfaction of having imagined himself into his fiction. He is Angel Clare. As this character he loves, rejects, and finally protects, defends, comforts, and more fully loves the girl. Less willingly he admits that he is also Alec d'Urberville who lusts for the girl and uses her, but before the close of his imaginings the girl has killed this aspect of himself, though at the cost of her own life—one of the reasons why Thomas Hardy will lodge Tess's name in his bosom with love.

At first this manuscript remains locked in the most secret place known to this Thomas Hardy. But after a period of reflection he wants to let it free, to let others experience the intensity and beauty of his vision. And so he gives it to a very close relative who also happens to go by the name of Thomas Hardy. This second Thomas Hardy, rather than a visionary and fertile creator, is a cultivated gentleman, a critic of art and life, a local historian, something of a philosopher—indeed, he combines so many accomplishments that his acquaintances sometimes wonder that one man can compass so much, and are not surprised when one of his interests clashes with another and apparent contradictions result. This latter Thomas Hardy is moved by the narrative he reads, and suggests that it should have a wider audience. He is also sure that it will not do as it is, that it will not attract the attention of the middle- and upper-class book-buying or book-borrowing public; and so, with

the full assent of his relative the first Thomas Hardy, he proceeds to edit the girl and her life. To the original manuscript he adds many touches: references to poetry, painting, sculpture; passages of philosophical summary of sometimes conflicting import; fragments of local history, social history; snatches of religious theory; but most significantly his experience as a man of the world drives him to place the girl in a broad social context and to wrap her story with an argument about her purity, using as his key the phrase 'pure woman' that he found on the first page of the manuscript, adding to it only an indefinite article.

It is this second Thomas Hardy also who marks his own part in the preparation of the text for publication by adding to the title-page a note of his faithful presentation of the girl and her story, sincerely believing that he has been faithful to the first Thomas's vision, quite unable to see that his additions have thoroughly altered the nature of the imagined narrative. Thus there are two voices that mingle in the version of the vision that finally reached the public, the one you are about to read. The latter of these narrative voices has several different tones at its command; and yet, because Thomas Hardy the gentleman-critic, for all his versatility, is sensitive and is very close to Thomas Hardy the imaginative creator, we only rarely sense a disharmony between the two, as we take in the presentation of Tess, an allusion to a painting by Turner, and a theological polemic all on a page together.

That account of the novel's creation is a fantasy. There is no evidence in the British Library manuscript of the novel to suggest that it was composed in such a fashion. But metaphorically the account represents one facet of something central to that composite being we are happy to call Thomas Hardy the novelist. It can be shown in small things as well as large. The ambiguous attitude to witchcraft in *The Return of the Native* is a tiny example. Throughout most of the novel the reader is invited to share Clym Yeobright's dismissal of witchcraft as superstitious ignorance: for instance, when he hears that in church Susan Nunsuch has stuck a pin into the arm of Eustacia Vye because she believes her to be a witch, he asks his mother whether now she will accept that the heathdwellers stand in want of his plan of education. And yet towards the end of the novel we see Susan make a wax model of Eustacia, thrust it through with more pins, and melt it in her