Unit 1 Henry Fielding

作品选读 *Selected Reading*

作家简介 / About the Author

亨利·菲尔丁（Henry Fielding, 1707-1754）是18世纪英国杰出的小说家。菲尔丁生于没落的贵族世家，从小接受了良好的教育，少年时期进入贵族子弟学校伊顿公学，后到荷兰莱顿大学学习法律和古典文学，但因家庭经济困难而中途辍学。回国后，菲尔丁以编剧和办剧院谋生。1730年至1737年，菲尔丁创作了二十多个剧本。这些戏剧尖锐地讽刺了当时的社会政治制度，如《堂吉诃德在英国》（*Don Quixote in England*, 1734）讽刺了英国的选举制度，《1736年的历史记事》（*The Historical Register for the Year 1736*, 1737）揭露了英国政府的贪污腐败等。由于揭露了统治者们贪赃枉法的无耻行径，激怒了当权者，1737年议会通过了戏剧检查法，封闭大批剧院，并严禁在公开场合嘲笑国王和政府要人，菲尔丁的剧本遭到禁演。菲尔丁被迫放弃戏剧创作，重新学习法律，并于1740年获律师资格。此后的14年间，菲尔丁不仅积极投身司法和治安的本职工作，撰写政论文章，创办《真爱国者》杂志（*The True Patriot*）和《考文特花园杂志》（*The Covent-Garden Journal*）等，并由一部模拟嘲讽小说《对莎美拉·安德鲁斯生平的辩护》（*An Apology for the Life of Mrs. Shamela Andrews*, 1741）偶然地开始了小说创作，迈出了成为蜚声英国乃至世界著名小说家的第一步。超负荷劳作损害了菲尔丁的健康，他被迫于1754年前往葡萄牙休养，同年逝于异乡里斯本。

菲尔丁在英国文学史上的主要贡献是在小说方面。他共创作了

四部长篇小说:《约瑟夫·安德鲁斯传》(*The History of the Adventures of Joseph Andrews and of His Friend Mr. Abraham Adams*, 1742)、《大伟人江奈生·魏尔德传》(*The Life of Mr. Jonathan Wild the Great*, 1743)、《弃儿汤姆·琼斯传》(*The History of Tom Jones, a Foundling*, 1749) 和《阿米莉亚》(*Amelia*, 1751)。菲尔丁是英国现实主义小说的奠基者。他的创作摒弃了以前散文作品中常见的寓言、传奇、道德说教和宗教神秘色彩，把直接的生活现实作为描写对象，将错综复杂的社会矛盾反映到作品之中，并通过日常生活细节的描写来塑造人物，表现生活本质。菲尔丁的小说对英国社会进行了全景式的描绘，开启了狄更斯、萨克雷等以社会风貌为主的全景小说（panoramic novel）传统。

作为诗人、戏剧家、讽刺家、散文家、新闻工作者和法律改革家，菲尔丁把他各方面的才能和广阔的社会经验都运用于他的小说创作中，使他的小说内容极为丰富。在人物塑造上，菲尔丁强调，他的小说“不写人，而写言行举止；不写个人，而写群类”。这些生动的群类化人物生动地展现了社会各阶层的全貌。因此有论者指出，菲尔丁的小说写的“不是人，而是风俗”，而恰恰是通过描写风俗与社会环境，菲尔丁的作品表现了历史空间，具备了史诗般的丰富和博大。

此外，在《约瑟夫·安德鲁斯传》的序文和《弃儿汤姆·琼斯传》的每卷开头部分，菲尔丁提出了自己对小说创作的意见：他把自己的小说叫做“散文体喜剧史诗”，并且规定了小说的性质、内容与形式。他在小说创作以及创作理论上为英国小说的发展开辟了崭新的境界，对 19 世纪英国以及欧洲许多国家的小说发展都有重大影响，被 19 世纪的英国小说家沃尔特·司各特誉为“英国小说之父”。

选文 / Selection

The History of Tom Jones, a Foundling

Book III

Containing the most memorable Transactions which passed in the Family of Mr. *Allworthy*, from the Time when *Tommy Jones* arrived at the Age of Fourteen, till he attained the Age of Nineteen. In this Book the Reader may pick up some Hints concerning the Education of Children.

Chapter i.

Containing little or nothing.

The Reader will be pleased to remember, that, at the Beginning of the Second Book of this History, we gave him a Hint of our Intention to pass over several large Periods of Time, in which nothing happened worthy of being recorded in a Chronicle of this Kind.

In so doing, we do not only consult our own Dignity and Ease, but the Good and Advantage of the Reader: For besides, that, by these Means, we prevent him from throwing away his Time, in reading either without Pleasure or Emolument, we give him, at all such Seasons, an Opportunity of employing that wonderful Sagacity, of which he is Master, by filling up these vacant Spaces of Time with his own Conjectures; for which Purpose we have taken Care to qualify him in the preceding Pages.

For Instance, what Reader but knows that Mr. *Allworthy* felt, at first, for the Loss of his Friend, those Emotions of Grief, which, on such Occasions, enter into all Men whose Hearts are not composed of Flint, or their Heads of as solid Materials? Again, what Reader doth not know that Philosophy and Religion, in Time moderated, and at last extinguished this Grief? The former of these, teaching the Folly and Vanity of it, and the latter, correcting it as unlawful; and at the same Time assuaging it, by raising future Hopes and Assurances, which enable a strong and

religious Mind to take Leave of a Friend, on his Death-bed, with little less Indifference than if he was preparing for a long Journey; and, indeed, with little less Hope of seeing him again.

Nor can the judicious Reader be at a greater Loss on account of Mrs. *Bridget Blifil*, who, he may be assured, conducted herself through the whole Season in which Grief is to make its Appearance on the Outside of the Body, with the strictest Regard to all the Rules of Custom and Decency, suiting the Alterations of her Countenance to the several Alterations of her Habit: For as this changed from Weeds to Black, from Black to Grey, from Grey to White, so did her Countenance change from Dismal to Sorrowful, from Sorrowful to Sad, and from Sad to Serious, till the Day came in which she was allowed to return to her former Serenity.

We have mentioned these two, as Examples only of the Task which may be imposed on Readers of the lowest Class. Much higher and harder Exercises of Judgment and Penetration may reasonably be expected from the upper Graduates in Criticism.[1] Many notable Discoveries will, I doubt not, be made by such, of the Transactions which happened in the Family of our worthy Man[2], during all the Years which we have thought proper to pass over: For tho' nothing worthy of a Place in this History occurred within that Period, yet did several Incidents happen, of equal Importance with those reported by the daily and weekly Historians of the Age, in reading which, great Numbers of Persons consume a considerable Part of their Time, very little, I am afraid, to their Emolument. Now, in the Conjectures here proposed, some of the most excellent Faculties of the Mind may be employed to much Advantage, since it is a more useful Capacity to be able to foretell the Actions of Men, in any Circumstance, from their Characters, than to judge of their Characters from their Actions. The former, I own, requires the greater Penetration; but may be accomplished by true Sagacity, with no less certainty than the latter.

As we are sensible that much the greatest Part of our Readers are very eminently possessed of this Quality, we have left them a Space of twelve

Years to exert it in; and shall now bring forth our Heroe, at about fourteen Years of Age, not questioning that many have been long impatient to be introduced to his Acquaintance.

Chapter ii.

The Heroe of this great History appears with very bad Omens. A little Tale, of so LOW a Kind, that some may think it not worth their Notice. A Word or two concerning a Squire, and more relating to a Game-keeper, and a School-master.

As we determined when we first sat down to write this History, to flatter no Man, but to guide our Pen throughout by the Directions of Truth, we are obliged to bring our Heroe on the Stage in a much more disadvantageous Manner than we could wish; and to declare honestly, even at his first Appearance, that it was the universal Opinion of all Mr. *Allworthy*'s Family, that he was certainly born to be hanged.

Indeed, I am sorry to say, there was too much Reason for this Conjecture. The Lad having, from his earliest Years, discovered a Propensity to many Vices, and especially to one, which hath as direct a Tendency as any other to that Fate, which we have just now observed to have been prophetically denounced against him. He had been already convicted of three Robberies, *viz*. of robbing an Orchard, of stealing a Duck out of a Farmer's Yard, and of picking Master *Blifil*'s Pocket of a Ball.

The Vices of this young Man were, moreover, heightened, by the disadvantageous Light in which they appeared, when opposed to the Virtues of Master *Blifil*, his Companion; A Youth of so different a Cast from little *Jones*, that not only the Family, but all the Neighbourhood, resounded his Praises. He was, indeed, a Lad of a remarkable Disposition; sober, discreet, and pious, beyond his Age; Qualities which gained him the Love of every one who knew him, while *Tom Jones* was universally disliked; and many expressed their Wonder, that Mr. *Allworthy* would suffer such a Lad to be educated with his Nephew, lest the Morals of the

latter should be corrupted by his Example.

An Incident which happened about this Time, will set the Characters of these two Lads more fairly before the discerning Reader, than is in the Power of the longest Dissertation.

Tom Jones, who, bad as he is, must serve for the Heroe of this History, had only one Friend among all the Servants of the Family; for, as to Mrs. *Wilkins*[3], she had long since given him up, and was perfectly reconciled to her Mistress. This Friend was the Game-keeper, a Fellow of a loose kind of Disposition, and who was thought not to entertain much stricter Notions concerning the Difference of *meum* and *tuum*[4], than the young Gentleman himself. And hence, this Friendship gave Occasion to many sarcastical Remarks among the Domestics, most of which were either Proverbs before, or, at least, are become so now; and, indeed, the Wit of them all may be comprised in that short *Latin* proverb, "*Noscitur a socio*"; which, I think, is thus expressed in *English*, "You may know him by the company he keeps."

To say the Truth, some of that atrocious Wickedness in *Jones*, of which we have just mentioned three Examples, might, perhaps, be derived from the Encouragement he had received from this Fellow, who, in two or three Instances, had been what the Law calls an Accessory after the Fact[5]. For the whole Duck, and great Part of the Apples, were converted to the Use of the Game-keeper and his Family. Tho', as *Jones* alone was discovered, the poor Lad bore not only the whole Smart, but the whole Blame; both which fell again to his Lot, on the following Occasion.

Contiguous to Mr. *Allworthy*'s Estate, was the Manor of one of those Gentlemen, who are called *Preservers of the Game*. This Species of Men, from the great Severity with which they revenge the Death of a Hare, or a Partridge, might be thought to cultivate the same Superstition with the Bannians in *India*[6]; many of whom, we are told, dedicate their whole Lives to the Preservation and Protection of certain Animals, was it not that our *English* Bannians, while they preserve them from other Enemies, will most unmercifully slaughter whole Horse-loads themselves, so that they stand

clearly acquitted of any such heathenish Superstition.

I have, indeed, a much better Opinion of this Kind of Men than is entertained by some, as I take them to answer the Order of Nature, and the good Purposes for which they were ordained, in a more ample Manner than many others. Now, as *Horace* tells us, that there are a Set of human Beings,

Fruges consumere nati.

"Born to consume the Fruits of the Earth." So, I make no manner of Doubt but that there are others,

Feras consumere nati.

"Born to consume the Beasts of the Field," or, as it is commonly called, the Game; and none, I believe, will deny, but that those Squires fulfil this End of their Creation.

Little *Jones* went one Day a shooting[7] with the Game-keeper; when, happening to spring a Covey of Partridges, near the Border of that Manor over which Fortune, to fulfil the wise Purposes of Nature, had planted one of the Game-Consumers, the Birds flew into it, and were *marked* (as it is called) by the two Sportsmen, in some Furze Bushes, about two or three hundred Paces beyond Mr. *Allworthy*'s Dominions.

Mr. *Allworthy* had given the Fellow strict Orders, on Pain of forfeiting his Place[8], never to trespass on any of his Neighbours; no more on those who were less rigid in this Matter, than on the Lord of this Manor. With regard to others, indeed, these Orders had not been always very scrupulously kept; but as the Disposition of the Gentleman with whom the Partridges had taken Sanctuary, was well known, the Game-keeper had never yet attempted to invade his Territories. Nor had he done it now, had not the younger Sportsman, who was excessively eager to pursue the flying Game, over-persuaded him; but *Jones* being very importunate, the other, who was himself keen enough after the Sport, yielded to his Persuasions, entered the Manor, and shot one of the Partridges.

The Gentleman himself was at that Time on Horseback, at a little Distance from them; and hearing the Gun go off, he immediately made

towards the Place, and discovered poor *Tom*: For the Game-keeper had leapt into the thickest Part of the Furze-Brake, where he had happily concealed himself.

The Gentleman having searched the Lad, and found the Partridge upon him, denounced great Vengeance, swearing he would acquaint Mr. *Allworthy*. He was as good as his Word; for he rode immediately to his House, and complained of the Trespass on his Manor, in as high Terms, and as bitter Language, as if his House had been broken open, and the most valuable Furniture stolen out of it. He added, that some other Person was in his Company, tho' he could not discover him: For that two Guns had been discharged almost in the same Instant. And, says he, "we have found only this Partridge, but the Lord knows what Mischief they have done."

At his Return home *Tom* was presently convened before Mr. *Allworthy*. He owned the Fact, and alleged no other Excuse but what was really true, *viz*. that the Covey was originally sprung in Mr. *Allworthy*'s own Manor.

Tom was then interrogated who was with him, which Mr. *Allworthy* declared he was resolved to know, acquainting the Culprit with the Circumstance of the two Guns, which had been deposed by the Squire and both his Servants; but Tom stoutly persisted in asserting that he was alone; yet, to say the Truth, he hesitated a little at first, which would have confirmed Mr. *Allworthy*'s Belief, had what the Squire and his Servants said, wanted any further Confirmation.

The Game-keeper being a suspected Person, was now sent for, and the Question put to him; but he, relying on the Promise which *Tom* had made him, to take all upon himself, very resolutely denied being in Company with the young Gentleman, or indeed having seen him the whole Afternoon.

Mr. *Allworthy* then turned towards *Tom*, with more than usual Anger in his Countenance, and advised him to confess who was with him;

repeating, that he was resolved to know. The Lad, however, still maintained his Resolution, and was dismissed with much Wrath by Mr. *Allworthy*, who told him, he should have to the next Morning to consider of it, when he should be questioned by another Person, and in another Manner.

Poor *Jones* spent a very melancholy Night, and the more so, as he was without his usual Companion: for Master *Blifil* was gone abroad on a Visit with his Mother. Fear of the Punishment he was to suffer was on this Occasion his least Evil; his chief Anxiety being, lest his Constancy should fail him, and he should be brought to betray the Game-keeper, whose Ruin he knew must now be the Consequence.

Nor did the Game-keeper pass his Time much better. He had the same Apprehensions with the Youth; for whose Honour he had likewise a much tenderer Regard than for his Skin[9].

In the morning, when *Tom* attended the Reverend Mr. *Thwackum*[10], the Person to whom Mr. *Allworthy* had committed the Instruction of the two Boys, he had the same Questions put to him by that Gentleman, which he had been asked the Evening before, to which he returned the same Answers. The Consequence of this was, so severe a Whipping, that it possibly fell little short of the Torture with which Confessions are in some Countries extorted from Criminals.

Tom bore his Punishment with great Resolution; and tho' his Master asked him, between every Stroke, whether he would not confess, he was contented to be flead[11] rather than betray his Friend, or break the Promise he had made.

The Game-keeper was now relieved from his Anxiety, and Mr. *Allworthy* himself began to be concerned at *Tom*'s sufferings: For, besides that Mr. *Thwackum*, being highly enraged that he was not able to make the Boy say what he himself pleased, had carried his Severity much beyond the good Man's Intention, this latter began now to suspect that the Squire had been mistaken; which his extreme Eagerness and Anger seemed to make probable; and as for what the

Servants had said in Confirmation of their Master's Account, he laid no great Stress upon that. Now, as Cruelty and Injustice were two Ideas, of which Mr. *Allworthy* could by no Means support the Consciousness a single Moment, he sent for *Tom*, and after many kind and friendly Exhortations, said, "I am convinced, my dear Child, that my Suspicions have wronged you; I am sorry that you have been so severely punished on this Account." And at last gave him a little Horse to make him amends; again repeating his Sorrow for what had past.

Tom's Guilt now flew in his Face more than any Severity could make it. He could more easily bear the Lashes of *Thwackum*, than the Generosity of *Allworthy*. The Tears burst from his Eyes, and he fell upon his Knees, crying, "Oh! Sir, you are too good to me. Indeed you are. Indeed, I don't deserve it." And at that very Instant, from the Fullness of his Heart, had almost betrayed the Secret; but the good Genius of the Game-keeper[12] suggested to him what might be the Consequence to the poor Fellow, and this Consideration sealed his Lips.

Thwackum did all he could to dissuade *Allworthy* from showing any Compassion or Kindness to the Boy, saying, "He had persisted in an untruth;" and gave some Hints, that a second Whipping might probably bring the Matter to Light.

But Mr. *Allworthy* absolutely refused to consent to the Experiment. He said, the Boy had suffered enough already, for concealing the Truth, even if he was guilty, seeing that he could have no Motive but a mistaken Point of Honour for so doing.

"Honour!" cry'd *Thwackum*, with some Warmth, "mere Stubbornness and Obstinacy! Can Honour teach any one to tell a Lie, or can any Honour exist independent of Religion?"

This Discourse happened at Table when Dinner was just ended; and there were present Mr. *Allworthy*, Mr. *Thwackum*, and a third Gentleman who now entered into the Debate, and whom, before we proceed any farther, we shall briefly introduce to our Reader's Acquaintance.

Chapter iii.

The Character of Mr. *Square*[13] the Philosopher, and of Mr. *Thwackum* the Divine; with a Dispute concerning—

The Name of this Gentleman, who had then resided some time at Mr. *Allworthy*'s House, was Mr. *Square*. His natural Parts were not of the first Rate, but he had greatly improved them by a learned Education. He was deeply read in the Ancients, and a profest Master of all the Works of Plato and Aristotle. Upon which great Models he had principally form'd himself, sometimes according with the Opinion of the one, and sometimes with that of the other. In Morals he was a profest Platonist, and in Religion he inclined to be an Aristotelian.

But tho' he had, as we have said, formed his Morals on the *Platonic* Model, yet he perfectly agreed with the Opinion of *Aristotle*, in considering that great Man rather in the Quality of a Philosopher or a Specialist, than as a Legislator. This Sentiment he carried a great way; indeed, so far, as to regard all Virtue as Matter of Theory only. This, it is true, he never affirmed, as I have heard, to any one; and yet upon the least Attention to his Conduct, I cannot help thinking, it was his real Opinion, as it will perfectly reconcile some Contradictions, which might otherwise appear in his Character.

This Gentleman and Mr. *Thwackum* scarce ever met without a Disputation; for their Tenets were indeed diametrically opposite to each other. *Square* held human Nature to be the Perfection of all Virtue, and that Vice was a Deviation from our Nature, in the same Manner as Deformity of Body is. *Thwackum*, on the contrary, maintained that the human Mind, since the Fall, was nothing but a Sink of Iniquity, till purified and redeemed by Grace. In one Point only they agreed, which was, in all their Discourses on Morality never to mention the Word Goodness. The favourite Phrase of the former, was *the natural Beauty of Virtue*; that of the latter, was the *divine Power of Grace*. The former measured all Actions by the *unalterable Rule of Right,* and the *eternal Fitness of Things*; the latter

decided all Matters by Authority; but in doing this, he always used the Scriptures and their Commentators, as the Lawyer doth his *Coke upon Lyttleton*[14], where the Comment is of equal Authority with the Text.

After this short Introduction, the Reader will be pleased to remember, that the Parson had concluded his Speech with a triumphant Question, to which he had apprehended no Answer; *viz*. Can any Honour exist independent of Religion?

To this *Square* answered, that it was impossible to discourse philosophically concerning Words, till their Meaning was first established; that there were scarce any two Words of a more vague and uncertain Signification, than the two he had mentioned: For that there were almost as many different Opinions concerning Honour, as concerning Religion. "But," says he, "if by Honour you mean the true natural Beauty of Virtue, I will maintain it may exist independent of any Religion whatever. Nay," (added he) "you yourself will allow it may exist independent of all but one: So will a *Mahometan*, a *Jew*, and all the Maintainers of all the different Sects in the World."

Thwackum replied, This was arguing with the usual Malice of all the Enemies to the true Church. He said, he doubted not but that all the Infidels and Heretics in the World would, if they could, confine Honour to their own absurd Errors, and damnable Deceptions; "But Honour," says he, "is not therefore manifold, because there are many absurd Opinions about it; nor is Religion manifold, because there are various Sects and Heresies in the World. When I mention Religion, I mean the Christian Religion; and not only the Christian Religion, but the Protestant Religion; and not only the Protestant Religion, but the Church of *England*. And when I mention Honour, I mean that Mode of divine Grace which is not only consistent with, but dependent upon, this Religion; and is consistent with, and dependent upon, no other. Now to say that the Honour I here mean, and which was, I thought, all the Honour I could be supposed to mean, will uphold, much less dictate, an Untruth, is to assert an Absurdity too

shocking to be conceived."

"I purposely avoided," says *Square*, "drawing a Conclusion which I thought evident from what I have said; but if you perceived it, I am sure you have not attempted to answer it. However, to drop the Article of Religion, I think it is plain, from what you have said, that we have different Ideas of Honour; or why do we not agree in the same Terms of its Explanation? I have asserted, that true Honour and true Virtue are almost synonymous Terms, and they are both founded on the unalterable Rule of Right, and the eternal Fitness of Things; to which an Untruth being absolutely repugnant and contrary, it is certain that true Honour cannot support an Untruth. In this, therefore, I think we are agreed; but that this Honour can be said to be founded on Religion, to which it is antecedent, if by Religion be meant any positive Law—"

"I agree," answered *Thwackum*, with great Warmth, "with a Man who asserts Honour to be antecedent to Religion! Mr. *Allworthy*, did I agree—?"

He was proceeding, when Mr. *Allworthy* interposed, telling them very coldly, they had both mistaken his Meaning; for that he had said nothing of true Honour.—It is possible, however, he would not have easily quieted the Disputants, who were growing equally warm, had not another Matter now fallen out, which put a final End to the Conversation at present.

Chapter iv.
Containing a necessary Apology for the Author; and a childish Incident, which perhaps requires an Apology likewise

Before I proceed farther, I shall beg Leave to obviate some Misconstructions, into which the Zeal of some few Readers may lead them; for I would not willingly give Offence to any, especially to Men who are warm in the Cause of Virtue or Religion.

I hope, therefore, no Man will, by the grossest Misunderstanding, or Perversion, of my Meaning, misrepresent me, as endeavouring to cast

any Ridicule on the greatest Perfections of Human Nature; and which do, indeed, alone purify and enoble the Heart of Man, and raise him above the Brute Creation. This, Reader, I will venture to say, (and by how much the better Man you are yourself, by so much the more will you be inclined to believe me) that I would rather have buried the Sentiments of these two Persons in eternal Oblivion, than have done any Injury to either of these glorious Causes.

On the contrary, it is with a View to their Service that I have taken upon me to record the Lives and Actions of two of their false and pretended Champions. A treacherous Friend is the most dangerous Enemy; and I will say boldly, that both Religion and Virtue have received more real Discredit from Hypocrites, than the wittiest Profligates or Infidels could ever cast upon them: Nay farther, as these two, in their Purity, are rightly called the Bands of civil Society, and are indeed the greatest of Blessings; so when poisoned and corrupted with Fraud, Pretence, and Affectation, they have become the worst of civil Curses, and have enabled Men to perpetrate the most cruel Mischiefs to their own Species.

Indeed, I doubt not but this Ridicule will in general be allowed; my chief Apprehension is, as many true and just Sentiments often came from the Mouths of these Persons, lest the whole should be taken together, and I should be conceived to ridicule all alike. Now the Reader will be pleased to consider, that as neither of these Men were Fools, they could not be supposed to have holden none but wrong Principles, and to have uttered nothing but Absurdities; what Injustice, therefore, must I have done to their Characters, had I selected only what was bad, And how horribly wretched and maimed must their Arguments have appeared!

Upon the whole, it is not Religion or Virtue, but the Want of them which is here exposed. Had not *Thwackum* too much neglected Virtue, and *Square*, Religion, in the Composition of their several Systems; and had not both utterly discarded all natural Goodness of Heart, they had never been represented as the Objects of Derision in this History; in which we will now

proceed. This Matter then, which put an End to the Debate mentioned in the last Chapter, was no other than a Quarrel between Master *Blifil* and *Tom Jones*, the Consequence of which had been a bloody Nose to the former; for tho' Master *Blifil*, notwithstanding he was the younger, was in Size above the other's Match, yet *Tom* was much his Superior at the noble Art of Boxing.

Tom, however, cautiously avoided all Engagements with that Youth: For besides that *Tommy Jones* was an inoffensive Lad amidst all his Roguery, and really loved *Blifil*, Mr. *Thwackum* being always the Second of the latter[15], would have been sufficient to deter him.

But well says a certain Author, No Man is wise at all Hours; it is therefore no Wonder that a Boy is not so. A Difference arising at Play between the two Lads, Master *Blifil* called Tom a *beggarly bastard*. Upon which the latter, who was somewhat passionate in his Disposition, immediately caused that Phenomenon in the Face of the Former which we have above remembered.

Master *Blifil* now, with his Blood running from his Nose, and the Tears galloping after from his Eyes, appeared before his Uncle, and the tremendous *Thwackum*. In which Court an indictment of Assault, Battery, and Wounding, was instantly preferred[16] against *Tom*; who in his Excuse only pleaded the Provocation, which was indeed all the Matter that Master *Blifil* had omitted[17].

It is indeed possible, that this Circumstance might have escaped his Memory; for, in his Reply, he positively insisted, that he had made Use of no such Appellation; adding, 'Heaven forbid such naughty Words should ever come out of his Mouth. '

Tom, tho' against all Form of Law, rejoined in Affirmance of the Words. Upon which Master *Blifil* said, "It is no Wonder. Those who will tell one Fib, will hardly stick at another[18]. If I had told my Master such a wicked Fib as you have done, I should be ashamed to show my Face. "

"What Fib, Child?" cried *Thwackum* pretty eagerly.

"Why, he told you that Nobody was with him a shooting when he

killed the Partridge; but he knows," (here he burst into a Flood of Tears) "yes, he knows; for he confessed it to me, that *Black George* the game-keeper was there. Nay, he said, —Yes you did, —deny it if you can, That you would not have confessed the Truth, tho' Master had cut you to Pieces."

At this the Fire flashed from *Thwackum*'s Eyes; and he cried out in Triumph: "Oh ho! This is your mistaken Notion of Honour! This is the Boy who was not to be whipped again!" But Mr. *Allworthy*, with a more gentle Aspect, turned towards the Lad, and said, "Is this true, Child? How came you to persist so obstinately in a Falsehood?"

Tom said, "He scorned a Lie as much as any one; but he thought his Honour engaged him to act as he did; for he had promised the poor Fellow to conceal him; which," he said, "he thought himself farther obliged to, as the Game-keeper had begged him not to go into the Gentleman's Manor and had at last gone himself in Compliance with his Persuasions." He said, "this was the whole Truth of the Matter, and he would take his Oath of it"; and concluded with very passionately begging Mr. *Allworthy* "to have Compassion on the poor Fellow's Family, especially as he himself only had been guilty, and the other had been very difficultly prevailed on to do what he did. Indeed, Sir," said he, "it could hardly be called a Lie that I told; for the poor Fellow was entirely innocent of the whole Matter. I should have gone alone after the Birds; nay, I did go at first, and he only followed me to prevent more Mischief. Do, pray Sir, let me be punished; take my little Horse away again; but pray Sir, forgive poor *George*."

Mr. *Allworthy* hesitated a few Moments, and then dismissed the Boys, advising them to live more friendly and peaceably together.

Chapter v.

The Opinions of the Divine and the Philosopher concerning the two Boys; with some Reasons for their Opinions, and other Matters

It is probable, that by disclosing this Secret, which had been communicated in the utmost Confidence to him, young *Blifil* preserved

his Companion from a good Lashing: For the Offence of the bloody Nose would have been of itself sufficient Cause for *Thwackum* to have proceeded to Correction[19]; but now this was totally absorbed, in the Consideration of the other Matter; and with Regard to this, Mr. *Allworthy* declared privately, he thought the Boy deserved Reward rather than Punishment; so that *Thwackum*'s Hand was withheld by a general Pardon.

Thwackum, whose Meditations were full of Birch,[20] exclaimed against this weak, and, as he said he would venture to call it, wicked Lenity. To remit the Punishment of such Crimes was, he said, to encourage them. He enlarged much on the Correction of Children, and quoted many Texts from *Solomon*[21], and others; which being to be found in so many other Books, shall not be found here. He then applied himself to the Vice of Lying, on which Head[22] he was altogether as learned as he had been on the other.

Square said, he had been endeavouring to reconcile the Behaviour of *Tom* with his idea of perfect Virtue, but could not. He owned there was something which at first Sight appeared like Fortitude in the Action; but as Fortitude was a Virtue, and Falsehood a Vice, they could by no means agree or unite together. He added, that as this was in some measure to confound Virtue and Vice, it might be worth Mr. *Thwackum*'s Consideration, whether a larger Castigation might not be laid on, upon the Account.

As both these learned Men concurred in censuring *Jones*, so were they no less unanimous in applauding Master *Blifil*. To bring Truth to light, was by the Parson asserted to be the Duty of every religious Man; and by the Philosopher this was declared to be highly conformable with the Rule of Right, and the eternal and unalterable Fitness of Things.

All this, however, weighed very little with Mr. *Allworthy*. He could not be prevailed on to sign the Warrant for the Execution of *Jones*.[23] There was something within his own Breast with which the invincible Fidelity which that Youth had preserved, corresponded much better than it had done

with the Religion of *Thwackum*, or with the Virtue of *Square*. He therefore strictly ordered the former of these Gentlemen to abstain from laying violent Hands on *Tom* for what had past. The Pedagogue was obliged to obey those Orders, but not without great Reluctance, and frequent Mutterings, that the Boy would be certainly spoiled.

Towards the Game-keeper the good Man behaved with more Severity. He presently summoned that poor Fellow before him, and after many bitter Remonstrances, paid him his Wages, and dismist him from his Service; for Mr. *Allworthy* rightly observed, that there was a great Difference between being guilty of a Falsehood to excuse yourself, and to excuse another[24]. He likewise urged, as the principal Motive to his inflexible Severity against this Man, that he had basely suffered *Tom Jones* to undergo so heavy a Punishment for his Sake, whereas he ought to have prevented it by making the Discovery himself.

When this Story became public, many People differed from *Square* and *Thwackum*, in judging the Conduct of the two Lads on the Occasion. Master *Blifil* was generally called a sneaking Rascal, a poor-spirited Wretch, with other Epithets of the like Kind; whilst *Tom* was honoured with the Appellations of a brave Lad, a jolly Dog,[25] and an honest Fellow. Indeed, his Behaviour to *Black George* much ingratiated him with all the Servants; for tho' that Fellow was before universally disliked, yet he was no sooner turned away than he was as universally pitied; and the Friendship and Gallantry of *Tom Jones* was celebrated by them all with the highest Applause; and they condemned Master *Blifil*, as openly as they durst, without incurring the Danger of offending his Mother. For all this, however, poor *Tom* smarted in the Flesh; for tho' *Thwackum* had been inhibited to exercise his Arm on the foregoing Account, yet, as the Proverb says, *It is easy to find a Stick*, &c.[26] So was it easy to find a Rod; and, indeed, the not being able to find one was the only thing which could have kept *Thwackum* any long Time from chastising poor *Jones*.

Had the bare Delight in the Sport been the only Inducement to

the Pedagogue, it is probable, Master *Blifil* would likewise have had his Share; but tho' Mr. *Allworthy* had given him frequent Orders to make no Difference between the Lads, yet was *Thwackum* altogether as kind and gentle to this Youth, as he was harsh, nay even barbarous, to the other. To say the Truth, *Blifil* had greatly gained his Master's Affections; partly by the profound Respect he always showed his Person, but much more by the decent Reverence with which he received his Doctrine; for he had got by Heart, and frequently repeated his Phrases, and maintained all his Master's religious Principles with a Zeal which was surprising in one so young, and which greatly endeared him to the worthy Preceptor.

Tom Jones, on the other hand, was not only deficient in outward Tokens of Respect, often forgetting to pull off his Hat, or to bow at his Master's Approach; but was altogether as unmindful both of his Master's Precepts and Example. He was indeed a thoughtless, giddy Youth, with little Sobriety in his Manners, and less in his Countenance; and would often very impudently and indecently laugh at his Companion for his serious Behaviour.

Mr. *Square* had the same Reason for his Preference of the former Lad; for *Tom Jones* showed no more Regard to the learned Discourses which this Gentleman would sometimes throw away upon him, than to those of *Thwackum*. He once ventured to make a Jest of the Rule of Right; and at another Time said, He believed there was no Rule in the World Capable of making such a Man as his Father (for so Mr. *Allworthy* suffered himself to be called.)

Master *Blifil*, on the contrary, had Address enough at sixteen to recommend himself at one and the same Time to both these Opposites. With one he was all Religion, with the other he was all Virtue. And when both were present, he was profoundly silent, which both interpreted in his Favour and in their own.[27]

Nor was *Blifil* contented with flattering both these Gentlemen to their Faces; he took frequent Occasions of praising them behind their

Backs to *Allworthy*; before whom, when they two were alone, and his Uncle commended any religious or virtuous Sentiment (for many such came constantly from him) he seldom failed to ascribe it to the good Instructions he had received from either *Thwackum* or *Square*: For he knew his Uncle repeated all such Compliments to the Persons for whose Use they were meant; and he found by Experience the great Impressions which they made on the Philosopher, as well as on the Divine: For, to say the Truth, there is no kind of Flattery so irresistible as this, at second Hand[28].

The young Gentleman, moreover, soon perceived how extremely grateful all those Panegyrics on his Instructors were to Mr. *Allworthy* himself, as they so loudly resounded the Praise of that singular Plan of Education which he had laid down: For this worthy Man having observed the imperfect Institution of our public Schools, and the many Vices which Boys were there liable to learn, had resolved to educate his Nephew, as well as the other Lad, whom he had in a Manner adopted, in his own House; where he thought their Morals would escape all that Danger of being corrupted, to which they would be unavoidably exposed in any public School or University.

Having therefore determined to commit these Boys to the Tuition of a private Tutor, Mr. *Thwackum* was recommended to him for that Office, by a very particular Friend, of whose Understanding Mr. *Allworthy* had a great Opinion, and in whose Integrity he placed much Confidence. This *Thwackum* was Fellow of a College, where he almost entirely resided; and had a great Reputation for Learning, Religion, and Sobriety of Manners. And these were doubtless the Qualifications by which Mr. *Allworthy*'s Friend had been induced to recommend him; tho' indeed this Friend had some Obligations to *Thwackum*'s Family, who were the most considerable Persons in a Borough which that Gentleman represented in Parliament[29].

Thwackum, at his first Arrival, was extremely agreeable to *Allworthy*; and indeed he perfectly answered the Character which had been

given to him. Upon longer Acquaintance, however, and more intimate Conversation, this worthy Man saw Infirmities in the Tutor, which he could have wished him to have been without; tho' as those seemed greatly over-balanced by his good Qualities, they did not incline Mr. *Allworthy* to part with him; nor would they indeed have justified such a Proceeding: For the Reader is greatly mistaken, if he conceives that *Thwackum* appeared to Mr. *Allworthy* in the same Light as he doth to him in this History; and he is as much deceived, if he imagines, that the most intimate Acquaintance which he himself could have had with that Divine, would have informed him of those Things which we, from our Inspiration, are enabled to open and discover. Of Readers who from such Conceits as these, condemn the Wisdom or Penetration of Mr. *Allworthy*, I shall not scruple to say, that they make a very bad and ungrateful Use of that Knowledge which we have communicated to them.

These apparent Errors in the Doctrine of *Thwackum*, served greatly to palliate the contrary Errors in that of *Square*, which our good Man no less saw and condemned. He thought indeed that the different Exuberancies of these Gentlemen, would correct their different Imperfections; and that from both, especially with his Assistance, the two Lads would derive sufficient Precepts of true Religion and Virtue. If the Event happened contrary to his Expectations, this possibly proceeded from some Fault in the Plan itself; which the Reader hath my Leave to discover, if he can: For we do not pretend to introduce any infallible characters into this History; where we hope nothing will be found which hath never yet been seen in human Nature.

To return therefore; the Reader will not, I think, wonder that the different Behaviour of the two Lads above commemorated, produced the different Effects, of which he hath already seen some Instance; and besides this, there was another Reason for the Conduct of the Philosopher and the Pedagogue; but this being Matter of great Importance, we shall reveal it in the next Chapter.

注释 / Notes

1 此句中 Readers of the lowest Class 意为“理解力低下的读者”，而 upper Graduates in Criticism 意为“具备高超理解力的读者”。

2 our worthy Man: 这里指 Mr. Allworthy。

3 Mrs. *Wilkins*: Mr. Allworthy 的女管家

4 *meum* and *tuum*: 拉丁文，“我的和你的”之意，常用来表示财产关系。此处指 Black George 也和 Jones 一样要偷东西。

5 an Accessory after the Fact: 事后从犯（从犯有事前、事后之分。英国法学家 W. Blackstone (1723-1780) 给从犯下的定义是：“从犯不必亲身参与罪行……而只在所犯之案事前、事后与其事有关系。”）

6 Bannians in *India*: 古印度人中的一个群体，以商为业，衣服特殊，严遵禁食规章，绝不食肉，把有生命的动物视为神圣。

7 went one Day a shooting: went shooting one day

8 on Pain of forfeiting his Place: 违者解雇

9 for whose Honour he had likewise a much tenderer Regard than for his Skin: 他对那个小伙子的荣誉，比对他的皮肉更爱护。暗指 Black George 并不担心 Tom 受皮肉之苦，他更关心的是 Tom 会不守信义出卖他。

10 Mr. *Thwackum*: Tom 和 Blifil 的塾师。他的名字本意是 thwack them，用棍子或板子猛击的意思。他在小说中像他的名字一样，时时准备用暴力教训 Tom。

11 to be flead: 受鞭打。flea: [古语]=flay。

12 the good Genius of the Game-keeper: 猎场看守人的守护神

13 Mr. *Square*: Tom 和 Blifil 的另一位塾师。他的名字本意是“方正”，因为他擅长诡辩，总能找到各种理由为自己辩护。

14 *Coke upon Lyttleton*: Thomas Lyttleton (1422-1481)，英国法官及法学著作家，其著作《不动产产权论》为英国不动产法之权威；Edward Coke (1552-1634)，英国法官及法学著作家，其著作《总汇集》的第一部分即为注释 Lyttleton 之作。这句话的意思是说，Mr. Thwackum 老引用《圣经》和《圣经》的注释，就像法学界对待 Coke 为

Lyttleton 所作的注释一样：注释和正文，有同样的权威。

15 the Second of the latter: 意思是 Mr. Thwackum 是 Blifil 的帮手。

16 preferred: [古语]=put forward

17 who in his Excuse only pleaded the Provocation, which was indeed all the Matter that Master *Blifil* had omitted:（Tom）只说是 Blifil 先招惹他，他才动的手，以此作为辩护；而这个情况却是 Blifil 唯一略去不提的一点。

18 will hardly stick at another: 很难对撒第二回谎有所顾忌

19 Correction: 惩罚

20 whose Meditations were full of Birch: 他的思想里充满了桦木条。意思是说他总想鞭笞 Tom。

21 *Solomon*: 古以色列国王，以智慧著称

22 on which Head: 在这一点上

23 He could not be prevailed on to sign the Warrant for the Execution of *Jones*: 他们不能说服他在惩罚 Tom 的令状上签字画押。

24 a Falsehood to excuse yourself, and to excuse another: 为开脱自己而说谎和为开脱别人而说谎

25 a jolly Dog: 同欢共乐的小酒友儿。此处指 Tom 为人好，有酒德，无与人争吵之事。

26 *It is easy to find a Stick*, &c.: 如果你要打狗，很容易找到棍子。英国格言，意思是欲加之罪，何患无辞。

27 And when both were present, he was profoundly silent, which both interpreted in his Favour and in their own: 如果他们两个都在跟前，他就绝对一声不吭，这样一来，他们两个就把静默往对他有利的那方面解释，也往对他们各自都有利的那方面解释。

28 there is no kind of Flattery so irresistible as this, at second Hand: 奉承通过第二者之口说出来最受听。

29 *Thwackum*'s Family, who were the most considerable Persons in a Borough which that Gentleman represented in Parliament: Thwackum 的门庭，是一个选区市镇上最有名的望族，而那位朋友则是那个选区的议会代表。

题解 / About the Selection

1749 年菲尔丁发表了他最成熟的小说《弃儿汤姆·琼斯传》。故事讲述了一个身世不明的年轻人 Tom 如何经历了千辛万苦，在追求真正爱情的旅途中寻到了富有的亲人、娶了集智慧与美貌于一身的理想女性 Sophia，并成为当地最慷慨、仁慈和行为端正的乡绅。

像菲尔丁的其他作品一样，这部小说也以善与恶的斗争为主题，猛烈地抨击了虚伪和欺诈、荒淫与无耻，展现了社会各阶层的各式各样的人物，描绘了丰富多彩的生活画面。在人物刻画上，小说描写了一大批生动的群类化人物，如：善良公正却没有主见和判断力的 Allworthy 先生，阴险贪婪、善于暗算人的 Blifil 少爷，有暴力倾向的 Thwackum 牧师，满口教条、善诡辩、偷情的哲学家 Square，偷猎混生活、胆小自私的 Black George，还有淫荡的伦敦上层贵妇人 Bellaston 太太和对 Sophia 的美貌垂涎欲滴的 Fellamar 老爷等等。这些人物都个性鲜明，特点突出。

另外，《弃儿汤姆·琼斯传》被誉为英国小说中结构最完美的作品之一，是菲尔丁小说艺术日臻成熟的表现。菲尔丁把自己的长篇叙事看作一种新文类即“散文体喜剧史诗”，并且试图探讨它对文学传统的继承和创新。《弃儿汤姆·琼斯传》则模仿古典史诗分为 18 卷，并以主人公 Tom Jones 活动的地点——Allworthy 先生的家宅（天堂府）、他离家后的漂泊旅途、伦敦——而将全书 18 卷分为整齐均等的三部分，它们不仅仅在情节发展上是划分自然明确的三大块，而且在善与恶斗争的主题和 Tom 成长过程方面又形成了完美的象征意义结构。前 6 卷描绘了浓郁的英国乡间风情，充满了正义仁爱和安居乐业的画面；中间 6 卷描写了 Tom 和 Sophia 去往伦敦的旅途，其中 Tom 经不住诱惑，道德经历了堕落的过程；最后 6 卷以伦敦为背景，在菲尔丁和其他同时代的很多作家眼中，城市代表的是邪恶之源，Tom 和 Sophia 在这里都经历了道德的锤炼。最后这一对年轻人离开了邪恶的城市，再次回到世外乐园的乡间，幸福终老。这种城乡对照，由乡村流落到城市再返家园的结构，给人以失乐园、复乐园的感觉。

值得一提的是，小说 18 卷每卷首章都是一篇散文，这些卷前首章涉及菲尔丁对创作、小说和小说家的看法，以及对读者的提醒和说教。这

种在小说里打断故事进程，作者现身说法、与读者直接见面的做法，今天的读者已经不习惯。但 18 世纪英国小说尚未成形，正如菲尔丁所言，“新领域既然由我开创，规则也可以由我订立”。各卷首章首先是菲尔丁对自己小说创作经验的总结。他对小说的性质、内容、情节结构、人物刻画、对话诸方面都有自己的看法。在菲尔丁之前只有关于作为叙事文学的史诗的理论，还没有关于小说的理论，这使得各卷首章在小说理论史上占有重要地位。此外，小说叙述中还穿插进大量作者的议论，这些议论都是文笔优美的散文，有时自然流畅得像简单的对话，有时充满了夸张怪诞的讽刺，社会各界的各种陋习都受到他的嘲讽，而嘲讽的程度从诙谐幽默到尖酸刻薄，无一不精彩，使人读来兴趣盎然。

选文为小说第三卷的前五章。首章中，作者解释了小说创作时作者应选择重点事件，不应事无巨细，平铺直叙，所以对小说中十二年的光景略去不谈，这是理论付诸实践的当场兑现；其他章节从 Tom 与 Black George 偷猎松鸡的琐事写起，Tom 被 Western 发现，Black George 侥幸逃脱。面对 Thwackum 的严刑拷问，一方面是 Tom 对自己受罚毫不担心，一心仗义维护 Black George；另一方面是 Black George 对 Tom 受的鞭笞毫不在意，关心的只是自己会否被出卖；Square 先生和 Thwackum 先生满嘴美德宗教，实则假仁假义，代表的恰恰是不道德和反宗教；Allworthy 先生善良仁爱，Tom 野性难驯、毫无心计，Blifil 少爷狡猾卑鄙、攻于心计的为人都在这部分得到了生动的展现。总体上来说，所有的人物都受到了嘲笑。但菲尔丁要的是嘲笑不是憎恶。他揶揄丑恶，希望在一笑之中起到改善道德的作用。他对人性有着深刻的理解，所以他对一切既讪笑，也谅解，因为他觉得“ 十全十美的好人只存在于墓碑上的铭文里”。

思考题 / Questions for Thinking

1. When Fielding advanced his theory of “Comic Epic in Prose,” he wished to differentiate his works from “those voluminous works, commonly called romances.” What do you think is the tremendous difference between romances and Fielding’s works? And, are there any similarities?

2. Observe the omniscient narrator whose divinity proves constantly betrayed by his human verisimilitude and give your comments.
3. How do you understand the claim that one theme of *Tom Jones* is to make good man worldly wise?
4. How do the structural features of *Tom Jones* support its theme?

文学知识 Literary Knowledge

理论与批评 / Theory and Criticism

Fielding's Definition of Wisdom: Some Functions of Ambiguity and Emblem in *Tom Jones*

Martin C. Battestin

Tom Jones, in a sense, is an exercise in the fictive definition of Virtue, or moral Wisdom—just as Fielding's earlier novels, *Joseph Andrews* and *Jonathan Wild*, may be regarded as attempts to represent through word and action the true meaning of such concepts as Charity, Chastity, and Greatness. To achieve this purpose, Fielding employs many devices—characterization, for one, by which certain figures in the novel become "Walking Concepts," as Sheldon Sacks has observed, acting out the meaning of various virtues and vices. At present, however, I am concerned with only two of these techniques: Fielding's exploitation of verbal ambiguity—the power of the word, as it were, to define the moral vision or blindness of character and reader alike—and his attempt to delineate emblematically the meaning of true Wisdom. The problem for the critic, fundamentally, is to ascertain the nature of that Wisdom which Fielding,

together with the philosophers and divines of the Christian humanist tradition, wished to recommend. For this we may conveniently recall Cicero's distinction in *De Officiis* (I.xliii) between the two kinds of wisdom, the speculative and the practical, *sophia* and *prudentia*… The apprehension of *sophia* was the goal of Plato's philosopher; the acquisition of *prudentia*—which begins with the intimation that the Good, the True, and the Beautiful are one—is the quest of the *vir honestus*. Fielding's intention in *Tom Jones* is to demonstrate the nature, function, and relationship of these correlative ethical concepts.

I. Prudence: The Function of Ambiguity

Prudence (together with the more or less synonymous word discretion) is the central ethical concept of *Tom Jones*. The term recurs and reverberates throughout the novel, acquiring something of the quality and function of a musical motif. Yet its meanings are curiously ambivalent: according to the context, which Fielding carefully controls, prudence is either the fundamental vice, subsuming all others, or the essential virtue of the completely moral man. It exists, as the exegetical tradition might express it, *in malo et in bono*. At the very start of the narrative Bridget Allworthy, the prude of easy virtue, is said to be remarkable for "her Prudence" and "discreet… in her Conduct" (I.ii); but on the last page of the novel Tom Jones himself is represented as a fit partner for Sophia only because he has "by Reflexion on his past Follies, acquired a Discretion and Prudence very uncommon in one of his lively Parts." In one sense, prudence is the summarizing attribute of Blifil, the villain of the piece, and it is the distinguishing trait of a crowded gallery of meretricious and self-interested characters from every rank of society—of Deborah Wilkins (I.v,vi), Jenny Jones (I.ix), Mrs. Seagrim (IV.viii), Mrs. Western (VI.xiv), Partridge (VIII.ix), Mrs. Honour (X.ix), Lady Bellaston (XIII.iii, XV.ix). Antithetically, however, the acquisition of prudence is recognized

by the good characters of the novel—by Allworthy, Sophia, and ultimately by Jones—as the indispensable requisite of the moral man. "Prudence," Allworthy maintains, "is indeed the Duty which we owe to ourselves" (XVIII. x). Sophia alone, of all the characters in the novel, is possessed of prudence in this positive sense (XII.x). And the lack of it in Jones is the source of all his "Calamities" (XVII.i), all his "miserable Distresses" (XVIII.vi).

References to prudence, understood in either the positive or pejorative sense, may be found elsewhere in Fielding's writings; but only in *Tom Jones* does the word recur with such frequency and insistence. Indeed, as I wish to suggest, Fielding's intention to recommend this virtue affected the very shape and character of *Tom Jones*: the choice and representation of the principal characters, the organization of the general movement of the narrative, and the content of particular scenes were determined in significant ways in accordance with a broadly allegorical system designed both to define the virtue of prudence and to demonstrate its essential relevance to the moral life…

Prudence in this positive sense is indeed, as Allworthy insists, "the Duty which we owe to ourselves," that self-discipline and practical sagacity which Fielding's open-hearted and impetuous hero must acquire. But as Tom Jones has his half-brother Blifil, or Amelia her sister Betty, so every virtue has its counterfeit, its kindred vice which mimics it. The result is a kind of sinister parody of excellence. Thus Cicero warns against confusing false prudence and true, a vulgar error by which the clever hypocrite, bent only on pursuing his own worldly interest, passes for a wise and upright man. Such are the scoundrels of this world who—practised in what Fielding liked to call "the Art of Thriving"—wear the mask of prudence, separating moral rectitude from expediency. It is "wisdom [*prudentia*]," Cicero writes, "which cunning [*malitia*] seeks to counterfeit," so as the better to dupe and use us. The distinction between the two prudences, true and false, is clearly drawn in this passage from Isaac Barrow's sermon, "Of the Virtue and Reasonableness of Faith":

With faith also must concur the virtue of prudence; in all its parts and instances: therein is exerted a sagacity, discerning things as they really are in themselves, not as they appear through the masks and disguises of fallacious semblance, whereby they would delude us; not suffering us to be abused by the gaudy shews, the false glosses, the tempting allurements of things; therein we must use discretion in prizing things rightly, according to their true nature and intrinsick worth; in chusing things really good, and rejecting things truly evil, however each kind may seem to our erroneous sense; therein we must have a good prospect extending itself to the final consequences of things; so that looking over present contingencies we descry what certainly will befal us through the course of eternal ages.

In faith is exercised that prudence, which guideth and prompteth us to walk by the best rules, to act in the best manner, to apply the best means, towards attainment of the best ends.

The prudence of faith is indeed the only prudence considerable; all other prudence regarding objects very low and ignoble, tending to designs very mean, or base, having fruits very poor or vain; to be wise about affairs of this life (these fleeting, these empty, these deceitful shadows) is a sorry wisdom; to be wise in purveying for the flesh, is the wisdom of a beast, which is wise enough to prog for its sustenance; to be wise in gratifying fancy, is the wisdom of a child, who can easily entertain and please himself with trifles; to be wise in contriving mischief, or embroiling things, is the wisdom of a fiend; in which the old serpent, or grand politician of hell, doth exceed all the Machiavels in the world; this (as St. James saith) is earthly, sensual, devilish wisdom; but the wisdom of faith, or that wisdom, which is from above, is first pure, then peaceable; gentle, easy to be entreated, full of mercy and good works.

This passage from Fielding's "favourite" divine provides an admirable gloss on the antithetical meanings of prudence in *Tom Jones*,

though we need not consider Barrow's sermon a "source" for Fielding's ideas on the subject. As we have seen, the concept of true prudence was a commonplace among those well read in the classics or their modern commentators. So, too, was the notion of its shadow and opposite, false prudence, the "mock Wisdom" of this world. This is the characteristic of the whole "tribe" of hypocrites and politicians, of whom, as Robert South declared, Machiavelli was "the great patron and *coryphoeus*." Thus, in language anticipating Fielding's anatomy of hypocrisy in "An Essay on the Knowledge of the Characters of Men," Tillotson warned that "The politicians of the world" pretend to wisdom; "but theirs is rather a craftiness than a wisdom. Men call it prudence; but they are glad to use many arts to set it off, and make it look like wisdom; by silence, and secrecy, and formality, and affected gravity, and nods, and gestures. The scripture calls it 'the wisdom of this world,' I Cor. ii. 6. and a 'fleshly wisdom,' 2 Cor. i. 12. It is wisdom misapplied, it is the pursuit of a wrong end." Similarly, Bishop Hoadly cited "*The Instance of Wisdom and Cunning*" to illustrate his observation that "There is hardly any one Vertue, or Excellence, in the *Best* Part of Mankind, but what is attempted to be imitated, or mimicked, by Something in the *Worst*; designed to make the same Appearance, but in reality as distant in Nature from it, as a *Shadow* from a *Substance*; nay, as contradictory to it, as *Evil* is to *Good*, or as a monstrous *Defect* is to *Perfection* itself." And to adduce one other of many possible examples, only a few months before *Tom Jones* went to press an essay by "the Moralist" in Hill's *British Magazine* defined "that species of wit, which we, to distinguish it from real prudence, whose form it affects to appear in, call *Cunning*," the author regretting that the "many often miss the distinction between this shadow of wisdom and wisdom itself; and the vile successful villain is too often said to have rais'd himself to all his happiness and honours by his wisdom."

This, then, is the point of Fielding's deliberately ambiguous use of the term in *Tom Jones*: the difficulty of distinguishing true prudence from

false, wisdom from cunning. Even an Allworthy can mistake the characters of men, can fail to penetrate the pious disguises of the Blifils of this world. True prudence, Fielding would assert in *Amelia*, was "the Art of Life"; false prudence, he had declared in "An Essay on the Knowledge of the Characters of Men," was "the Art of Thriving," the signal talent and virtue of Blifil and Jonathan Wild, of Shamela and Stephen Grub, indeed of a host of self-seeking hypocrites and worldly politicians who threaten to defeat the good-natured children of his comedies, to confound his cheerful vision of charity and order. These are the Enemy, whom he made it his business, as ironist and as magistrate, to expose and punish.

…

The concept of prudence in *Tom Jones* is deliberately complex, as significant yet as elusive as the meaning of wisdom itself. The single term carries with it at least three distinct meanings derivative from the ethical and historical contexts we have been exploring: (1) it may signify *prudentia*, the supreme rational virtue of the Christian humanist tradition, that practical wisdom which Tom Jones, like the *vir honestus*, must acquire; (2) it may signify the shadow and antithesis of this virtue—reason in the service of villainy—that malevolent cunning which characterizes the hypocrite Blifil; or (3) it may signify that prostitute and self-protective expediency, that worldly wisdom, which, owing to the influence of Gracian, De Britaine, Fuller, and the other pious-sounding perpetrators of a middle-class morality, replaced the humanist concept of *prudentia* in the popular mind. These are the basic variations on the theme. According to the context in *Tom Jones*, one of these meanings will be dominant, but the others echo in the reader's memory effecting a kind of ironic counterpoint and ultimately, as it were, testing his own sense of values, his own ability to make necessary ethical distinctions between goods real or merely apparent.

In Book XII, Chapter iii, Fielding protests: "if we have not all the Virtues, I will boldly say, neither have we all the Vices of a prudent

Character." The vices of the prudent characters in *Tom Jones*—of Blifil, Bridget Allworthy, Lady Bellaston, and their kind—should now be sufficiently evident. The positive meaning of prudence in the novel, however, is perhaps less obvious, for the virtue which Fielding recommends is essentially synthetic, combining the *prudentia* of the philosophers with certain less ignoble features of the modern version. What Tom Jones fundamentally lacks, of course, is *prudentia*: moral vision and self-discipline. Although he intuitively perceives the difference between Sophia and the daughters of Eve, he is too much the creature of his passions to be able to act upon that knowledge. He moves through life committing one good-natured indiscretion after another, unable to learn from past experiences or to foresee the future consequences of his rash behavior. Only in prison, at the nadir of his misfortunes, does the full meaning of his imprudence appear to him. To Mrs. Waters, Jones "lamented the Follies and Vices of which he had been guilty; every one of which, he said, had been attended with such ill Consequences, that he should be unpardonable if he did not take Warning, and quit those vicious Courses for the future," and he concludes with a "Resolution to sin no more, lest a worse Thing should happen to him" (XVII.ix). When, moments later, he is informed that Mrs. Waters, the woman he had slept with at Upton, is his own mother, Jones arrives at last at that crucial moment of self-awareness toward which the novel has been moving. Rejecting Partridge's suggestion that ill luck or the devil himself had contrived this ultimate horror, Fielding's hero accepts his own responsibility for his fate: "Sure… Fortune will never have done with me, 'till she hath driven me to Distraction. But why do I blame Fortune? I am myself the Cause of all my Misery. All the dreadful Mischiefs which have befallen me, are the Consequences only of my own Folly and Vice" (XVIII.ii). Here is at once the climax and the resolution of the theme of *prudentia* in the novel—a theme to which Fielding would return in *Amelia*, where, in the introductory chapter, he propounded at length the lesson

Tom Jones learned: "I question much, whether we may not by natural means account for the Success of Knaves, the Calamities of Fools, with all the Miseries in which Men of Sense sometimes involve themselves by quitting the Directions of Prudence, and following the blind Guidance of a predominant Passion; in short, for all the ordinary Phenomena which are imputed to Fortune; whom, perhaps, Men accuse with no less Absurdity in Life, than a bad Player complains of ill Luck at the Game of Chess." Prudence in this sense is the supreme virtue of the Christian humanist tradition, entailing knowledge and discipline of the self and the awareness that our lives, ultimately, are shaped not by circumstances, but by reason and the will. This, Fielding concludes, echoing Cicero, is "the Art of Life."

Although this is the fundamental positive meaning of prudence in *Tom Jones*, Fielding extends the concept to accommodate a nobler, purified version of that worldly wisdom so assiduously inculcated by the moderns. Since the business of life was a matter not simply of preserving the moral health of one's soul, but also of surviving in a world too quick to judge by appearances, it was necessary to have a proper regard to one's reputation. In Maxim XCIX Gracian warned that "THINGS are not taken for what they really are, but for what they appear to be… It is not enough to have a good Intention, if the Action look ill" (see also CXXX), and Fuller's apothegms (for example, Nos. 1425 and 1590) similarly emphasize that "a fair Reputation" is necessary to all men. Fielding, however, is careful to distinguish his own version of prudence from that of the cynical proponents of a self-interested dissimulation—those who cared not at all for virtue, but only for the appearance of virtue. Good-nature and charity are the indispensable qualifications of Fielding's heroes—of Parson Adams, Heartfree, Tom Jones, Captain Booth—who demand our affection despite their naiveté, their foibles and indiscretions. But Fielding was concerned that the good man preserve his good name; otherwise he became vulnerable to the malicious designs of his enemies and subject to the disdain of his friends. The difficulty of distinguishing truth from appearances is Fielding's

constant theme: the classical *prudentia* enables us to make these crucial discriminations; prudence in the modern sense, on the other hand, is in part the awareness that such distinctions are rarely made by the generality of men, that we are judged by appearances and must therefore conduct ourselves with discretion. As early as *The Champion* (22 November 1739) Fielding had insisted on this point: "I would… by no Means recommend to Mankind to cultivate Deceit, or endeavour to appear what they are not; on the contrary, I wish it were possible to induce the World to make a diligent Enquiry into Things themselves, to withold them from giving too hasty a Credit to the outward Shew and first Impression; I would only convince my Readers, *That it is not enough to have Virtue, without we also take Care to preserve, by a certain Decency and Dignity of Behaviour, the outward Appearance of it also.*" This, too, is the "very useful Lesson" Fielding sets forth in *Tom Jones* for the benefit of his youthful readers, who will find

> … that Goodness of Heart, and Openness of Temper, tho' these may give them great Comfort within, and administer to an honest Pride in their own Minds, will by no Means, alas! do their Business in the World. Prudence and Circumspection are necessary even to the best of Men. They are indeed as it were a Guard to Virtue, without which she can never be safe. It is not enough that your Designs, nay that your Actions, are intrinsically good, you must take Care they shall appear so. If your Inside be never so beautiful, you must preserve a fair Outside also. This must be constantly looked to, or Malice and Envy will take Care to blacken it so, that the Sagacity and Goodness of an Allworthy will not be able to see thro' it, and to discern the Beauties within. Let this, my young Readers, be your constant Maxim, That no Man can be good enough to enable him to neglect the Rules of Prudence; nor will Virtue herself look beautiful, unless she be bedecked with the outward Ornaments of Decency and Decorum. (III.vii)

Like Virtue herself, Sophia is concerned to preserve her good name,

the outward sign of her true character (XIII.xi). And Allworthy more than once echoes his author's sentiments in advising Jones that prudence is "the Duty which we owe to ourselves" (XVIII.x), that it is, together with religion, the sole means of putting the good-natured man in possession of the happiness he deserves (V.vii).

As the recommendation of Charity and Chastity is the underlying purpose of Fielding's first novel, *Joseph Andrews*, the dominant ethical concern of *Tom Jones* is the anatomy of Prudence. It is a process as essential as the discrimination of vice from virtue, of selfishness from self-discipline, and as significant to life as the pursuit of wisdom. Lacking prudence, Tom Jones is a prey to hypocrites and knaves and too often the victim of his own spontaneities, his own generous impulses and extravagancies. For Fielding in this his greatest novel, virtue was as much a matter of the understanding and the will as of the heart. Prudence, he implies, is the name each man gives to that wisdom, worldly or moral, which he prizes. This is the fundamental paradox of the novel as of life. Fielding's rhetorical strategy—his ironic use of the same word to convey antithetical meanings—forces the reader to assess his own sense of values, to distinguish the true from the false. We, too, are implicated, as it were, in Tom Jones' awkward progress toward that most distant and elusive of goals—the marriage with Wisdom herself.

II. Sophia and the Functions of Emblem

Since it is a practical virtue, Fielding may thus define prudence, negatively and positively, by associating the word with various examples of moral behavior chosen to illustrate those disparate meanings of the concept which he meant either to ridicule or recommend. In action the "prudence" of Blifil or Mrs. Western may be distinguished from the "prudence" of Sophia; the deed to which the word is applied controls our sense of Fielding's intention, whether ironic or sincere. The nature of speculative wisdom, on the other hand, is less easily and effectively

conveyed by means of the counterpoint of word and action: *sophia* was a mystery even Socrates could describe only figuratively—a method to which Fielding alludes in the Dedication to *Tom Jones* when he invokes the Platonic metaphor of the "naked Charms" of Virtue imaged as a beautiful woman. In *Tom Jones* the meaning of *sophia* is presented to the reader as "an Object of Sight" in the character of Fielding's heroine.

…

The general figurative strategy in *Tom Jones* is implicit in the passage from Fielding's Dedication comparing "Virtue" (i.e., *sophia*) to a beautiful woman and our "true Interest" (i.e., *prudentia)* to the "Pursuit of her." Although Sophia Western is first of all a character in Fielding's novel, she is also the emblematic redaction of the Platonic metaphor. After his expulsion from Paradise Hall, Tom Jones' journey is at first aimless and uncertain: "The World, as *Milton* phrases it, lay all before him; and *Jones*, no more than *Adam*, had any Man to whom he might resort for Comfort or Assistance" (VII.ii). After the crisis at Upton, however, his pursuit of Sophia will symbolize his gradual and painful attainment of *prudentia*, of self-knowledge and clarity of moral vision. The marriage of Tom and Sophia is thus the necessary and inevitable culmination of Fielding's theme: it is a symbolic union signifying the individual's attainment of true wisdom.

To illustrate this quasi-allegorical dimension of *Tom Jones*, we may consider, first of all, the ways in which Fielding renders the Platonic metaphor of Virtue—in which the idea of *sophia* becomes associated with the girl Sophy Western. Without forgetting his heroine's role and function in the story itself, from time to time in the course of the narrative Fielding makes the reader aware that Sophia's beauty is ultimately the physical manifestation of a spiritual perfection almost divine, that she is for him as for Tom Jones, the Idea of Virtue incarnate. Like much of his comedy Fielding's introduction of Sophia "*in the Sublime*" style (IV. ii) is both playful and serious, mocking the extravagancies of romance while at the same time invoking the old values of honor and virtue which

romance celebrates. By a process of allusion—to mythology, art, poetry, and his own more immediate experience—Fielding presents his heroine as the ideal woman, the representative of a beauty of form and harmony of spirit so absolute as to be a sort of divine vitalizing force in man and nature alike. She is like "the lovely *Flora*," goddess of springtime, whom every flower rises to honor and who is the cause of the perfect harmony of the birds that celebrate her appearance: "From Love proceeds your Music, and to Love it returns." Her beauty excels that of the Venus de Medici, the statue considered by Fielding's contemporaries to be "the standard of all female beauty and softness." She is the idealization in art of his dead wife Charlotte, "whose Image never can depart from my Breast." But what is clear above all is that her beauty is only the reflection of her spiritual nature: "the Outside of *Sophia*… this beautiful Frame," is but the emblem of her "Mind," which diffuses "that Glory over her Countenance, which no Regularity of Features can give." Like Elizabeth Drury, Donne's ideal woman in *The Anniversaries*, to whom Fielding here expressly compares her, Sophy Western is also the image and embodiment of "*Sophia* or the *Divine Wisdom*."

For Jones, of course, Sophia *is* the perfection of beauty and virtue that her name implies: she is "my Goddess," he declares to Mrs. Honour; "as such I will always worship and adore her while I have Breath" (IV. xiv). And he can scarcely think of her except in terms of divinity itself: he stands in awe of her "heavenly Temper " and "divine Goodness" (V.vi); she is his "dear… divine Angel" (XVIII.xii). Such sentiments are, to be sure, the usual effusions and hyperbole of the adolescent lover, but they work together none the less to reinforce the reader's sense of Sophy's perfections. In answer to the landlady's insipid description of his mistress as "a sweet young Creature," Jones supplies a truer definition, applying to Sophia alone Jaffeir's apostrophe to Woman in *Venice Preserved* (I.i):

> "A sweet Creature!" cries Jones, "O Heavens!"

> Angels are painted fair to look like her.
> There's in her all that we believe of Heaven,
> Amazing Brightness, Purity and Truth,
> Eternal Joy, and everlasting Love. (VIII.ii)

Like his author, Jones insists that Sophia's physical beauty is only the imperfect manifestation of her essential spiritual nature. It is her "charming Idea" that he doats on (XIII.xi) . Thus, when his friend Nightingale inquires if she is "honourable," Jones protests that her virtues are so dazzling as to drive all meaner considerations from his thoughts; it is not her body but the spiritual reality it expresses which demands his love:

> "Honourable?" answered *Jones*… "The sweetest Air is not purer, the limpid Stream not clearer than her Honour. She is all over, both in Mind and Body, consummate Perfection. She is the most beautiful Creature in the Universe; and yet she is Mistress of such noble, elevated Qualities, that though she is never from my Thoughts, I scarce ever think of her Beauty; but when I see it." (XV.ix)

Twice during the novel Fielding symbolically dramatizes the distinction he wishes his readers to make between the girl Sophy Western and her "Idea"—that is, in a Platonic sense, the mental image or form of that essential spiritual Beauty of which his heroine's lovely face is but an imperfect manifestation. As Socrates had regretted that mortal eyes were able to behold only the shadow of *sophia*, reflected as in a glass darkly, so Fielding uses the conventional emblem of the mirror to dramatize the nature of his allegory, to demonstrate that what is ultimately important about Sophia is not her physical charms, but her spiritual reality. The use of the mirror as an emblem of the mind's powers to conceptualize and abstract was common among iconographers. "The Glass," writes a commentator upon Ripa's emblems, "wherein we see no real Images, is a

Resemblance of our *Intellect*; wherein we phancy many Ideas of Things that are not seen"; or it "denotes Abstraction, that is to say, by Accidents, which the Sense comprehends; the Understanding comes to know their Nature, as we, by seeing the accidental Forms of Things in a Glass, consider their Essence." Fielding introduces this emblem at the moment when his hero, having pursued Sophia from Upton, is reunited with her in Lady Bellaston's town house (XIII.xi). The first sight the lovers have of each other is of their images reflected in a mirror:

> … *Sophia* expecting to find no one in the Room, came hastily in, and went directly to a Glass which almost fronted her, without once looking towards the upper End of the Room, where the Statue of *Jones* now stood motionless.—In this Glass it was, after contemplating her own lovely Face, that she first discovered the said Statue; when instantly turning about, she perceived the Reality of the Vision…

The vision in the mirror that has momentarily turned Jones to a statue is the visible projection of the ideal image of Sophia he has carried in his mind. Whatever his indiscretions, he assures her that his "Heart was never unfaithful": "Though I despaired of possessing you, nay, almost of ever seeing you more, I doated still on your charming Idea, and could *seriously* love no other Woman."

Still clearer, perhaps, is Fielding's use of the mirror emblem toward the close of the novel (XVIII.xii), in a scene designed both to stress the allegorical identity of Sophia and to dramatize Socrates' declaration in the *Phaedrus* that "wisdom would arouse terrible love, if such a clear image of it were granted as would come through the sight." But, as Fielding observed in *The Champion* (5 July 1740), few there are "whose Eyes are able to behold Truth without a Glass." Protesting that "No Repentance was ever more sincere," and pleading that his contrition "reconcile" him to his "Heaven in this dear Bosom," Jones attempts to overcome Sophia's doubts

as to his sincerity by making her confront the vision of her own beauty and virtue reflected in a mirror. To behold and possess not the image merely, but the reality itself, would, as Socrates had said, convert even the most inveterate reprobate to the love of virtue:

> [*Jones*] replied, "Don't believe me upon my Word; I have a better Security, a Pledge for my Constancy, which it is impossible to see and to doubt." "What is that?" said *Sophia*, a little surprized. "I will show you, my charming Angel," cried *Jones*, seizing her Hand, and carrying her to the Glass. "There, behold it there in that lovely Figure, in that Face, that Shape, those Eyes, that Mind which shines through these Eyes: Can the Man who shall be in Possession of these be inconstant? Impossible! my *Sophia*: They would fix a *Dorimant*, a Lord *Rochester*. You could not doubt it, if you could see yourself with any Eyes but your own." *Sophia* blushed, and half smiled; but forcing again her Brow into a Frown, "If I am to judge," said she, "of the future by the past, my Image will no more remain in your Heart when I am out of your Sight, than it will in this Glass when I am out of the Room." "By Heaven, by all that is sacred," said *Jones*, "it never was out of my Heart."

Such passages demand to be read on more than one level: Sophy Western's image in the glass is the literalizing of the Platonic metaphor, the dramatization of Fielding's meaning in the broadly allegorical scheme of the novel. Ultimately, her true identity is ideal, an abstraction.

Within the paradigmatic universe of *Tom Jones*—in which the values of Fielding's Christian humanism are systematically rendered and enacted—Sophy Western is both cynosure and avatar, the controlling center of the theme of Virtue and its incarnation. Though she is, above all, the woman that Tom loves, she is also, as Fielding's Dedication implies, the emblem and embodiment of that ideal Wisdom her name signifies. Without her Paradise Hall and the country from which Tom has been driven are unbearable, meaningless (XII.iii)—an Eden empty of grace. To

win her in marriage is the supreme redemptive act, a divine dispensation which for Jones, as for every man, restores joy and order to a troubled world: "To call *Sophia* mine is the greatest… Blessing which Heaven can bestow" (XVIII.x). But for one of Jones' passionate nature the conditions upon which she may be won are exacting, nothing less, indeed, than the acquisition of *prudentia*: Tom must perfect his "Understanding," as Sophia herself insists (XI.vii), must learn not only to distinguish between the values of the spirit and those of the flesh, between the true and the false, but to discipline his will so that this knowledge may govern his life. Having learned this lesson at last, Jones is able to withstand the blandishments of such sirens as Mrs. Fitzpatrick, for, as the narrator observes, "his whole Thoughts were now so confined to his *Sophia*, that I believe no Woman upon Earth could have now drawn him into an Act of Inconstancy" (XVI. ix). On the eve of their wedding, as the company of brides and grooms convenes, Sophia is revealed presiding over the feast of virtuous love, eclipsing the beauty of the women, adored by every man: she "sat at the Table like a Queen receiving Homage, or rather like a superiour Being receiving Adoration from all around her. But it was an Adoration which they gave, not which she exacted: For she was as much distinguished by her Modesty and Affability, as by all her other Perfections" (XVIII.xiii). In its way not unlike the banquet of Socrates, the wedding dinner of Tom and Sophia celebrates the power of Beauty and Virtue. In the light of such passages, Jones' "Quest" for "his lovely *Sophia*" (X.vii) takes on a symbolic dimension: it is the dramatization of Fielding's expressed concern in the novel to convince "Men, that their true Interest directs them to a Pursuit of [Virtue]."

…

A final illustration of Fielding's emblematic art in *Tom Jones* will serve to return us to the theme of Wisdom. As in presenting the "Idea" of *sophia*, Fielding, at one significant moment in the novel, also drew upon conventional iconological techniques in order visually to project

the meaning of *prudentia*. The scene occurs at the opening of Book IX, Chapter ii, as Tom Jones contemplates the prospect from atop Mazard Hill. Structurally, the scene holds a crucial position between the narrative of the Old Man of the Hill and the pivotal events at Upton; thematically, it is the emblematic statement of the nature of true prudence and of Tom's progress along the way to acquiring that virtue. Fielding's basic device was entirely familiar. We will recall that it was conventional for poets and philosophers alike to translate the notion of the prudent man's intellectual apprehension of past, present, and future into physical and spatial terms: to look in the direction from whence one has come is to contemplate the meaning of the past; to look in the direction one is going is to consider what the future holds in store. The iconology of Prudence traditionally represented this virtue in the likeness of a figure with two (or three) faces—one, often the face of an old man, looking to the left or behind; the other, that of a young man or woman, looking to the right or ahead. Titian's *Allegory of Prudence*—the symbolism of which Professor Panofsky has brilliantly explicated—depicts a head with three faces and bears a Latin inscription reading: "The prudent man of today profits from past experience in order not to imperil the future." Following the design by Caesar Ripa, whose *Iconologia* (1593) was the standard work well into the eighteenth century, most emblematists represented Prudence with two faces, while retaining the sense of Titian's symbolism. George Richardson explains the significance of the design as follows: "The ancients have represented this virtue with two faces, the one young, and the other old, to indicate that prudence is acquired by consideration of things past, and a foresight of those to come." The persistence of this metaphor, associating Prudence with the vision of distant things, is further suggested by Pope's personification of this virtue in *The Dunciad* (1.49), where the image of Prudence with her perspective glass was drawn from a different, but obviously related, iconological tradition.

As we have already remarked, what Tom Jones must acquire before

he is ready to marry Sophia and return to the country of, his birth is prudence—the ability to learn from past experience, both his own and others', so as to distinguish the true from the false and to estimate the future consequences of his present behavior. To invoke the Aristotelian notion of the "Three Ages of Man," at this juncture in Tom's progress toward maturity he is presented with the extreme alternatives of youth and age—the rashness and passion which characterize his own adolescence, and which define all that is most and least admirable about him, as opposed to the cowardly cynicism of the Old Man of the Hill. Having heard the wretched history of the Old Man and rejected his misanthropy, Tom has profited from one lesson that experience has to teach him; but, as events in Upton will soon prove, he has not yet mastered the more difficult test of his own past follies. As Upton represents the apex of the rising action of the novel and the turning point in Tom's progress, so at this stage in the narrative Fielding's hero stands literally at the summit of a high hill, from which he can survey the vast terrain that separates him from his home and mistress, and, by facing in the opposite direction, regard the obscure and tangled wood which, it will appear, contains the woman who will abruptly dislodge Sophia from his thoughts and involve him in the near fatal consequences of his own imprudence. The prospect Fielding describes, with a warning that we may not fully "understand" it, allegorizes the theme of prudence in the novel, rendering spiritual and temporal matters in terms of physical and spatial analogues: the view southward toward "Home" representing the meaning of the past, the view northward toward the dark wood imaging the problem of the future. As the Old Man shrewdly remarks to his young companion: "I perceive now the Object of your Contemplation is not within your Sight":

> Aurora now first opened her Casement, *Anglicè*, the Day began to break, when *Jones* walked forth in Company with the Stranger, and mounted *Mazard* Hill; of which they had no sooner gained the Summit,

than one of the most noble Prospects in the World presented itself to their View, and which we would likewise present to the Reader; but for two Reasons. *First*, We despair of making those who have seen this Prospect, admire our Description. *Secondly*, We very much doubt whether those, who have not seen it, would understand it.

Jones stood for some Minutes fixed in one Posture, and directing his Eyes towards the South; upon which the old Gentleman asked, What he was looking at with so much Attention? "Alas, Sir," answered he with a Sigh, "I was endeavouring to trace out my own Journey hither. Good Heavens! what a Distance is *Gloucester* from us! What a vast Tract of Land must be between me and my own Home." "Ay, ay, young Gentleman," cries the other, "and, by your Sighing, from what you love better than your own Home, or I am mistaken. I perceive now the Object of your Contemplation is not within your Sight, and yet I fancy you have a Pleasure in looking that Way." *Jones* answered with a Smile, "I find, old Friend, you have not yet forgot the Sensations of your youth.—I own my Thoughts were employed as you have guessed."

They now walked to that Part of the Hill which looks to the North-West, and which hangs over a vast and extensive Wood. Here they were no sooner arrived, than they heard at a Distance the most violent Screams of a Woman, proceeding from the Wood below them. *Jones* listened a Moment, and then, without saying a Word to his Companion (for indeed the Occasion seemed sufficiently pressing) ran, or rather slid, down the Hill, and without the least Apprehension or Concern for his own Safety, made directly to the Thicket whence the Sound had issued.

Occurring midway through Jones' journey—and through his progress toward maturity, toward the acquisition of prudence—the scene atop Mazard Hill is the emblematic projection of Fielding's theme. The past and its meaning are plain and clear to Jones, but not plain and clear enough; the future is obscure and tangled, fraught with sudden and unforeseen dangers. Sophia is abruptly supplanted in his thoughts by the

more immediate appeal of another woman, in whose arms at Upton Tom will forget, for the moment at least, the lesson of his past follies and the claims of his true mistress. It is his affair with Jenny Jones at Upton that will result in his estrangement from Sophia and, eventually, in the anxious knowledge that his behavior, however generous and gallant, has apparently involved him in the sin of incest. What Tom sees looking south from Mazard Hill reassures us about his essential health of spirit, about those values he ultimately cherishes. His precipitous descent, however, reflects those qualities of character which are both his greatest strength and his weakness: on the one hand, courage and selflessness, prompting him to the assistance of injured frailty; on the other, that rashness which is the source of his vulnerability as a moral agent.

Despite the number of illuminating studies in recent years, the technical resources of Fielding's art as a novelist have not yet been fully disclosed, nor have we as yet adequately appreciated the degree to which Fielding applied the devices of his craft to the communication of his serious concerns as a moralist. If the structure of *Tom Jones* is organic in an Aristotelian sense—as Professor Crane has shown it to be—it is also schematic, the expression through emblem, parable, and significant design of Fielding's controlling themes. If *Tom Jones* is the playful celebration of the feast of life—as Andrew Wright has insisted—it is also the expression in art of Fielding's Christian vision. The ways in which such devices as ambiguity, allegory, and emblem function together to define the theme of Wisdom in the novel may be taken as one more measure of Fielding's intention and his achievement.

题解 / About the Selection

本选文的作者 Martin C. Battestin 是当代西方学术界研究菲尔丁的权威。他认为菲尔丁的小说主题常常探讨一些诸如慈善、纯洁、崇高等概

念的真正含义，而《弃儿汤姆·琼斯传》的主题之一则是针对“智慧”（*sophia*）的真正意义展开的。本篇选文中，Martin C. Battestin 从语义模糊性（verbal ambiguity）和象征手法（emblem）两方面探讨了何谓菲尔丁倡导的真正的“智慧”。

在第一部分对语义模糊性方面的分析中，Battestin 选取了小说中高频率出现的“prudence”一词，指出小说中正反面角色都具备“prudence”的特质，原因就在其语义模糊性。小说中此词意义大致有三：1. 人道主义传统中至高的理性美德，经验世界里不可或缺的“智慧”；2. 唯利是图的理性，邪恶的狡猾；3. 中产阶级道德观偷换了“prudence”在人道主义传统中的概念，是世俗的理性，但求自保的权宜之计。这其中只有一个意义是菲尔丁所赞同的，但另外两个含义与此含义形成了反讽的对立，质问着读者的价值取向。在第二部分象征手法方面，Battestin 认为小说的女主人公就是智慧的象征，是美德的化身；Tom 对 Sophia 的追求就是他对智慧的追求；他与 Sophia 的结合则象征性地体现着他最终获得了智慧。

文学术语 / Literary Terms

The comic epic in prose （散文体喜剧史诗）

In his Preface to *Joseph Andrews*, Henry Fielding ushered in his new literary form: “Now, a comic romance is a comic epic-poem in prose; differing from comedy, as the serious epic from tragedy: its action being more extended and comprehensive; containing a much larger circle of incidents, and introducing a greater variety of characters. It differs from the serious romance in its fable and action, in this; that as in the one these are grave and solemn, so in the other they are light and ridiculous: it differs in its characters, by introducing persons of inferior rank, and consequently, of inferior manners, whereas the grave romance sets the highest before us: lastly in its sentiments and diction, by preserving the

ludicrous instead of the sublime. In the diction I think, burlesque itself may be sometimes admitted."

In his study *Rise of the Novel*, Ian Watt wrote, "Henry Fielding's celebrated formula of 'the comic epic in prose' undoubtedly lends some authority to the view that, far from being the unique literary expression of modern society, the novel is essentially a continuation of a very old and honored narrative tradition. … It is evident that since the epic was the first example of a narrative form on a large scale and of a serious kind, it is reasonable that it should give its name to the general category which contains all such works: and in this sense of the term the novel may be said to be of the epic kind. One can perhaps go further, and, like Hegel, regard the novel as a manifestation of the spirit of epic under the impact of a modern and prosaic concept of reality. Nevertheless, it is surely evident that the actual similarities are of such a theoretical and abstract nature that one cannot make much of them without neglecting most of the specific literary characteristics of the two forms: the epic is, after all, an oral and poetic genre dealing with the public and usually remarkable deeds of historical or legendary persons engaged in a collective rather than an individual enterprise; and none of these things can be said of the novel."

Atmosphere（基调）

Atmosphere is the general pervasive feeling aroused by the various factors in a piece of fiction, such as setting, character, theme, and the like; the general effect of the handling of the total work. There is a good deal of overlapping and vagueness about the use of two terms: atmosphere and tone. Considerations of the metaphorical origin of the two terms may be helpful here. Tone refers ultimately to the author's attitude (the tone of voice of a speaker as qualifying what he or she says) toward what is being presented, whereas atmosphere refers to the general qualification provided by the materials themselves.

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