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THE NATURAL MAN IN THOMAS HARDY'S SHORT STORIES

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ABSTRACT
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This thesis is a study of the concept of the natural man within the four collected volumes of Thomas Hardy's short stories, A Changed Man and Other Tales, Life's Little Ironies, A Group of Noble Dames, and Wessex Tales. By definition, the natural man or woman within the short stories is one who is born and reared in a rural environment some distance from the complexities and ideals of a sophisticated society.

Although his natural characters play important roles within the short stories, Hardy was not the first writer to represent the virtues of life separated from a sophisticated civilization. A résumé of the concept of the natural man (primitivism) from antiquity to Hardy reveals that Hardy's simple characters generally resemble the primitives of all ages. Nature is considered as a guide for what is right, and man in an environment close to the soil is able to discern the truths of nature with ease. Among the primary virtues characteristic of natural men of all ages are self-sufficiency, endurance, loyalty, innate or unconscious wisdom, and benevolence. Throughout the history of primitivism, the turmoil of city life and the corruption of society have been contrasted with the tranquillity of the country and the virtues of simple people living in a secluded environment. It has also been characteristic for contact with society to result in loss of naturalness or happiness for primitive man.
The natural characters of Hardy's short stories live in country hamlets or small inland or seacoast towns. Because of its simplicity, and seclusion, their native environment appears to influence the naturalness and spontaneity of their actions. A study of these natural men in their native homes reveals that some of these individuals in the stories appear to possess all of the major virtues (loyalty, unselfishness, endurance, unconscious wisdom, self-sufficiency, and kindness), but each character in the short stories who is a natural man possesses one or more admirable traits.

When the natural virtues and simple environment of Hardy's primitives within the short stories are contrasted with the complex setting and corruption of unnatural, sophisticated individuals, the nobility of the natural men is further magnified. A number of the stories employ a contrasting figure (sometimes society as a whole) to the natural man.

As Hardy's simple characters come in contact with sophisticated society and its ideals, their naturalness is often sullied. However, some of Hardy's strong natural men pass through society unscathed; and there are a few individuals who appear to be natural men even though they are an integral part of a complex society. Sometimes society's ideals and society's enforced laws cause unhappiness for Hardy's natural men.

Regardless of Hardy's purpose in representing the natural man within the stories, the simple characters of both his novels and short stories follow the traditional views concerning the goodness of life away from complex society, and these natural individuals are Hardy's most admirable portraits of mankind.
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INTRODUCTION

Among Thomas Hardy's literary creations, his work in the short story genre has received the least attention. Yet, because of its concise, intense direction, the short story provides a workable medium for studying an author's philosophy, thought, style, and themes. Hardy's short stories have often been considered miniature novels, and the close relationship between the novels and the short stories has been investigated.

Significant in the relationship between the novels and short stories is that concurrent with Hardy's descriptions of nature in his prose works, is his presentation of characters living within the framework of nature. As William Van O'Conner says, the actions of Hardy's characters often appear relatively insignificant against the "backdrop of the cosmos." These characters—that is, people whose relationships lie closer to nature than to society, closer to the primitive than to the sophisticated—who appear in Hardy's short stories are the subject of this thesis. By definition, the natural man or natural woman among the characters of the stories is one who is described by Hardy as having spent a great part of his early life in a country or rural area away from the city and the influences of society.

Hardy's four collected volumes of short stories, Wessex Tales, Life's Little Ironies, A Group of Noble Dames, and A Changed Man and Other Tales (forty-four stories, if those of a "Few Crusted Characters" are counted separately) contain numerous characters, who by definition are natural men and women, because of their early rural setting, and
their simple, ingenuous natures. These unsophisticated characters play an important role within the short stories (and novels), but Hardy was not the first to praise the peace and virtue to be found in a country environment.

Although this thesis is primarily a study of the natural man within Hardy's short stories, and not a comparison between specific writers' and Thomas Hardy's concepts of primitive man, an examination of the characters within Hardy's short stories reveals their close association with general traditions concerning the primitive man of all ages.

A survey of the history of the treatment of primitive man from antiquity to Thomas Hardy, shows certain basic ideas attached to the natural man recurring through all periods, which may be related to Hardy's simple characters. Nature is regarded as a guide to that which is good, and a simple, virtuous life away from the complexity of society with its turmoil and corrupting influences is considered most admirable. Although natural man receives strength and wisdom from his close contact with a simple, secluded environment, his innate wisdom may be marred, and his simple nature corrupted by contact with society. The uncorrupted natural men of all ages have possessed admirable qualities of character, but primarily those of "endurance," "self-sufficiency," "kindness," "loyalty," and "wisdom."

From antiquity, society's law, education, training, and art have been considered by many writers and philosophers as corrupting influences for the natural man. The virtue of primitive man is contrasted with the corruption of the man of society; and peaceful, country life is praised above the turmoil of city existence.
Moving from a survey of basic historical concepts concerning the natural man, this thesis attempts to analyze the natural man within Hardy's short stories. This analysis reveals that the unpretentious individuals in Hardy's tales appear as simple and serene as their rural environments. Although each of them possesses some noble traits, a number of these individuals are most admirable because they seem to possess all of the major traditional virtues: "loyalty," "self-sufficiency," "self-denial," "endurance," "kindness," and "unconscious wisdom."

When these simple characters are compared with unnatural or more sophisticated individuals, the noble virtues of Hardy's natural characters are even more evident, as has been the case in all ages; and Hardy has employed contrasting individuals or society as a force or body for many of his natural men.

Through the ages, primitive man's contact with society has often caused unhappiness and corruption. The natural virtues of Hardy's characters within the short stories are also sullied by contact with individuals who are part of society, or by contact with society's ideals. In some of the stories, the natural man is overwhelmed by the force of society's laws. However, there are a few simple characters in Hardy's short stories who remain virtuous throughout their encounters with a sophisticated world. In addition, there are characters who appear to belong to Rousseau's category of ideal natural men, because of their simplicity and virtue even in the midst of society.

Throughout Hardy's novels and stories, his natural men and women are almost invariably his most admirable characters.
I. A HISTORY OF THE CONCEPT OF THE NATURAL MAN

Idyllic life in a natural, or rural, or pastoral setting, such as the Garden of Eden, has always had a special fascination for man, and he has pondered over the loss of that Eden as a result of knowledge gained by association with elements not native to it. Nevertheless, the alleged beneficence of man's life in a natural setting, away from the influences of sophistication and society, has been one of the controversial issues of literature from ancient times. Throughout history, the natural man has been variously referred to as a brute, a barbarian, a noble savage, a peasant, a seer, a simple saint, and even ideally, according to Rousseau and certain Germans of the later eighteenth century, as man actually living within complex society, but retaining the traits which characterized his existence in a natural state. A quick resume of history's treatment of the natural man may be enlightening for a study of the natural man in Thomas Hardy's short stories.

Lovejoy and Boas, in the Preface to their history of primitivism in antiquity, divide the study of primitivism (the natural man) into two categories: the chronological and the cultural. The first views the natural man in a historical perspective; the second views him as existing in what is regarded as a primitive state today. These authors are careful to note that the late flowering of primitivism in the neoclassic and romantic periods of literature was not the earliest manifestation of its popularity.

They point out, too, that admirers of the primitive have always had at least two reasons for praising the life of primitive man: his
life is simpler with no complex and artificial laws of society; and
his life, being harder, has developed within him a quality of
endurance.

A. "'Nature' As Norm"

Always to be considered in a study of primitivism is the powerful
significance of the term "nature," which has long been associated with
"the standard of human values, the identification of the good with
that which is 'natural' or 'according to nature'." The close asso-
ciation of man's best conduct with the "standard" of "nature," which
is a basic concept for Hardy's presentation of his natural man, began
by the fifth century B.C. in Greece.

Sophocles, in Philoctetes, 902, used "nature" to stand
for that which is real as opposed to that which appears to be real:
'When a man forsakes his own nature and doth unseemly deeds'; and
Plato also used "nature" in this sense of that which is real or true.
Soon, the word that actually meant "law" or "in accordance with
accepted mores" became associated with that which is wrong, and the
word for "nature" took its place as the "norm" for "moral" or ethical
conduct. By the end of the fifth century, "nature" had become a
"cosmic" term. It was taking on the attributes of divinity and becom-
ing an object of piety." "Artificial" knowledge or "art" gained by
learning was becoming "suspect."

When nature became associated with the true state of man, the
ey early life of mankind was regarded as the most admirable; and it was
characteristic of the Greeks to look back to a more glorious early
day in their history. It is not definitely known when the use of nature as norm became associated with the concept of a virtuous primitivism, but the combination was evident during the generation after Prodias and Hippias.

B. Classical Primitivism

Until the "beginnings of Stoicism (ca. 308 B.C.)," Cynic Primitivism adhered to two main principles which remained part of basic primitivistic "doctrine" of all times. One was the ideal of "self-sufficiency," and "the other the assumption that the norm of life lies in 'conformity to nature'." Other supporters of the ideal of "self-sufficiency" were the Epicureans, as well as Socrates himself.

Although Plato in the Republic and other works advocated a simple, "austere" life without the corruption of "luxury," he was not a true primitivist in suggesting a return to primitive life, for he believed that reason as a part of nature's law was necessary for man to attain his most desirable state of existence. Thus, he found virtues in art and education not recognized by primitivists in general. Because of his respect for the "austere" life, many of his general statements were used as support for the doctrines of later primitivists.

Even though Aristotle's interest in a nature connected with "simple and universal desires" led some of his followers to use his ideas in support of primitivism, Aristotle, like Plato, was not a true primitivist. He believed that culture moved in a cycle from the primitive to the complex and back again to a rudimentary state, and that though essential, all governments were a "'deviation' from the
norm, "because of man's "weaknesses." Primitive man did not call forth his praise. In contrast to the primitivists, he stated that "...art as the manifestation of reason is...itself 'nature'."\(^{13}\)

Among the Romans, a great deal of primitivistic thought is revealed in Lucretius's *De rerum natura*. It states that man lapsed from primitive simplicity, and the beginning of the reign of law resulted from the "chaos" of man's increased wealth and ambition. Lucretius was not a "strict chronological primitivist," and his ideas connected with cultural primitivism were often conflicting. Although he felt that the arts helped man's advance, he also thought that a "civil state" was necessary to restrain the power which the arts gave to man. This interest in the "civil state" developed into the idea of progress which was opposed to chronological and cultural primitivism. Many of Lucretius's ideas are later found in Rousseau's *Second Discourse*.\(^{14}\)

As transmitter of the various ideas concerning primitivism among the Greeks, and as the most widely read of the Latin classicists, Cicero is an important figure for the history of primitivism, even though he was primarily an anti-primitivist. In the *Republic*, man is referred to as a social creature with "potential" for development. "Reason" is from "nature"; man by nature is endowed with intelligence, and by his "own conscious art," he must improve himself.

The eighteenth-century writers began to use "nature" "reverentially," as Cicero had, and followed his suggestion that nature is the norm for what is good. In addition, although the idea that man should follow the "light of nature" was not definitely part of his philosophy, it stemmed from him.\(^{15}\)
Principles of Stoic primitivism are revealed in the writings of Seneca. He emphasized the physical superiority of primitive men and the "advantages which they gained from having no arts." Primitive man lived as a Stoic, but he did not have Stoic philosophy—and Seneca thought that philosophy was necessary for the "best life." In *Phaedra*, Seneca says "the state of nature" is not in the city, but in "the simple life of the primitive age." He predicted the decline of man, and felt that the Greek Cynics and Stoics had achieved the highest thought concerning ethics.\(^{16}\)

As previously stated, the praise of contemporary primitive people is centered in cultural primitivism. Since the study of the natural man in Hardy stems from this type of primitivism, the ancient's regard for the noble savage of his day is pertinent for this study. Although Greek praise of primitive peoples was not particularly striking, Homer did laud the Scythians, commending their hardiness in an isolated position. Because of their "simple life," Ephorus found "justice," "reason," and "virtue" among these people.\(^{17}\)

From the fourth century B.C., the Scythians served as model natives, even as the American Indians and other primitive peoples did for the sixteenth to the eighteenth centuries. Posidonius was the first to "contrast the virtues of these savages and the degeneracy of the Greeks." In his praise of these people, Strabo noted their "honesty," "frugality," and "self-sufficiency." He also noted the decline of man to "softness" and "evils," and the spreading of "corruption from civilized areas to primitive regions."\(^{18}\)

Noble savages of antiquity were both imaginary and real. "Imaginary lands and peoples were characterized by the features of soft
primitivism, and the real of hard." Plutarch found the land of Cyclops praiseworthy because it was more representative of nature than was Ithaca. In addition to the Scythians, other real primitive peoples lauded were the Arcadians by Polybius, Xenophon and the Alexandrians; the Aethiopians by Agatharchides, Nicolaus of Damascus and Dionysius; and the Germans by Caesar, Seneca and Tacitus. In general, all these people were praised for their "righteousness," "kindness to strangers," "wise philosophy," "physical beauty," "peacefulness," physical strength, "fortitude," "absence of private property," "sexual continence," and "simplicity." Some historians, such as Tacitus in speaking of the Germans, also noted the "fierce-ness" of the native groups, thus including both admirable and questionable traits in their descriptions.

Chronological primitivism in Greek and Roman mythology and history stemmed from belief in a Golden Age of the past, and in the hope for a better future as man is saved by the introduction of the arts (the Prometheus myth). It must be mentioned that, of course, not all Greek thought was favorable toward primitivism. Anti-primitivism appeared in Greek literature from the eighth to the first century B.C. Homeric hymns record that the arts were gifts to man from the gods. In Promethus Bound, Aeschylus depicted man's early state as deplorable, and praised the bestowal of arts upon man as instruments for his "progress" to a better state. The "Hippocratic writings" reveal an interest in "artificial diet" rather than that "provided by nature." To Protagoras, the most disreputable member of society was better than primitive man, and Critias found religion necessary to "tame man."
A "comic of the third or fourth century, Athenio," advocated that man's "cannibalism" ended when he learned to cook. Much of man's upward progress was stimulated by the "accidental" acquisition of skills.¹⁵

Later anti-primitivism in the classical period pictured man rising from a state of nature by developing the arts. Horace saw man rising from a low state of nature, and reasoned that nature is a guide to "what is desirable and what is undesirable," but not what is "just from the unjust." Even though Ovid's *Metamorphoses* was an important source for primitivistic ideas, Ovid later found little to praise in primitive man, and pictured man's gradual rise from an early, lowly condition. Pliny the Elder and Seneca, at times, saw future progress for man. This idea of progress is revealed in the numerous praises of the inventors of the arts.²⁶

Nevertheless, the myth of the Golden Age, when mankind was happy and virtuous, and the philosophic concept of "nature" as representing the elemental and essential reality, persisted throughout classical times, and was transmitted to subsequent times. Moreover, the goodness of culturally primitive man was often compared to the corruption of society, as when Tacitus praised the Germans' virtues and compared them with the decadence of Roman ideals.²⁷

C. Medieval and Renaissance Primitivism

Much of ancient primitivistic thought was transmitted into the medieval and renaissance periods.²⁸ Ideas connected with the noble savages of antiquity passed into the Middle Ages, as did "the legend
of the Aethiopians as a peculiarly holy and god-fearing people" through the *Periegesis* of Dionysus, which was "translated into English" by Thomas Twine in 1572.29

Primitivistic ideas are also found in Boethius's *De Consolatione Philosophiae* and in *The Romance of the Rose*. Virgil and others influenced the Renaissance pastoral, but the Renaissance pastoral was not really associated with the noble savage, but was actually an "urban form."30

Chaucer looked back to a time when life was simpler and man was more trustworthy.31 Even St. Francis, who was closely associated with nature, thought books were connected with "worldly pride" and Francis Bacon was skeptical of the virtues of extensive knowledge.32

As the ideas concerning the noble savage of antiquity, and the dream of a primitive simple life were promulgated in the Middle Ages and the Renaissance, the accounts of voyagers and explorers to the Americas, Africa, and the West Indies gave proof to the concepts concerning natural man which had been advanced from classical times. Columbus, Hawkins, Drake, Raleigh, and other explorers praised the natives for their "beauty," "intelligence," "goodness," "gentleness," and "kindness," though they did not compare the goodness of primitive life with the corruption of society.33

In the Renaissance period, Montaigne was the first to make this comparison between the virtuous noble savage and the corrupt man of society. Sidney was also conscious of the evils of his day; Rabelais praised nature; and Erasmus condoned "ignorance." Montaigne noted that the natives in their purity and simplicity were even better than those reported in the Golden Age. People of the Golden Age did not
need schooling, according to Erasmus, for those without training were happier. A man of learning himself, Montaigne felt all was fruitless in advanced civilizations, because of the loss of innocence.\textsuperscript{34}

D. Seventeenth-Century Primitivism

In the seventeenth century, the rationalism of Hobbes, who believed that reason was necessary to guide nature, was found alongside the primitivistic ideas of others. Locke in \textit{Treatises of Government} declared nature or reason to be the elemental law. He praised the "old Arcadian classical conception of nature," which was part of "Renaissance literary, philosophical convention," in order to fight the "mathematical game" of the period which saw "nature as a mathematically constructed mechanism." Shaftesbury's school also believed in the goodness of man, and placed God in the system.\textsuperscript{35}

Miss Whitney has noted among the Cambridge Platonists of the seventeenth century some ideas which were favorable to the concepts of primitivism. They believed that the "eternal and immutable truths" were "self-evident."

'Nay, the very essence of truth,' writes Cudworth, '...is this clear perceptibility and intelligibility.' And Whichcote writes even earlier: 'nothing is more knowable than the great instances of natural truth...Things of natural knowledge, or of first inscription in the heart of man by God, these are known to be true as soon as ever they are proposed.'

Thus, "primitive man" had easy access to these important truths. Culverwel emphasized that people of all nations respond to each other because of these universal truths which are easily discernible.\textsuperscript{36}
The "early Platonists," Whichcote, Glanvill, and More, thought that man was born with the ability to perceive these truths. Whichcote notes that natural man may discern the truths of nature unless he loses his naturalness, as many men do. He states that "...it appears that the condition of human nature is not so very rude as some report; since so much is found in the uncivilized parts of the world." Glanvill and Culverwell emphasize that cultivated man cannot recognize truths as easily as he did in an uncorrupted state.

More, in the Enchiridion Ethicum says that the most felicitous state of mind may be had by all. "For it is not above the Talent of the meanest to love God, and his neighbor very heartily." He also says that innate good reason is better than corruption from wrong teaching.

Also important for later primitivistic thought was the idea expressed by Whichcote and Culverwel, that benevolence is a part of man's innate intellect. Culverwel says, "As man himself is a sociable creature, so his Reason also is a sociable Light. This Candle would shine more clearly and equally if the windes of passions were not injurious to it."

Miss Colie states that "Against the reasoning atheists they (the Platonists) used their God-given right reason; against the proponents of deistic natural religion they advanced a religion deeply involved with the fact of the natural world. Theirs was even a kind of 'natural religion,' natural to man and natural to God."

Although "rationalism" held sway from the mid-seventeenth century to the mid-eighteenth century, age-old ideas of "nature as a norm of innocence, simplicity, and spontaneity," and of man as naturally good,
ideas which are basic in a study of Hardy's simple characters, were still prevalent. These positive ideas concerning the natural man helped cause the "decay of rationalism," and became the basis of primitivism for the future century.\textsuperscript{42}

E. Neo-Classic Primitivism

Often the literature of the neo-classic period was a preview of the approaching romantic attitude toward the Noble Savage. Noble barbarians, native groups which had attained a high degree of civilization, such as the Incas, were often described. These groups were not really Noble Savages, but from praise of them developed admiration for more savage groups. As a vehicle for satire, the Noble Savage was often used as a contrast between civilized and uncivilized individuals, with a "confrontation" of the two, to the disadvantage of the former. The \textit{Tatler} tells of Indian chiefs' recognitions of true ornatural virtue, and in his \textit{Voyage to the Houyhnhnms}, Swift pictures an ideal land of noble savages. The Houyhnhnms "derive knowledge of the distinction between right and wrong directly from nature."\textsuperscript{43}

Defoe found goodness and strength in isolation, an idea which was to be very prevalent later. "...Friday is the Noble Savage of early eighteenth century 'common sense'."\textsuperscript{44}

Lois Whitney has made a thorough study of the confusion of the ideas of primitivism and progress in "English popular literature" of the period, 1750-1815.\textsuperscript{45} She notes the "philosophical background of eighteenth century primitivism" as it was closely related to that of the seventeenth century. Two important points of relation were that
the "laws of nature" are easy to learn and that they are made known by the "light of nature." As has already been noted, the Platonists thought that "the laws of nature" were born with man, but that some men had by evil practices dulled their spirits to the reception of nature's laws. Others thought that truth could be discovered only by reasoning. They argued that "progressive enlightenment will come from progressive refinement of the intellect."¹⁴⁶

"Benevolence" as a natural trait became important for the history of primitivism, and also for the idea of progressivism which was connected with utilitarianism. Shaftesbury's Characteristics is an example of the confusion of ideas during this period. Sometimes he appears to believe that virtue proceeds only from natural feelings, and then at other times, he suggests that reason is necessary. Hutcheson disagreed with the rationalists, for he felt that, to reason "good" would be "too difficult." He suggested that the "seeds" of virtue are in man, but that man, often by "his own bad conduct and foolish notions," stifles the growth of these virtues.¹⁴⁷ Hume went one step further by saying that, "the distinction of right and wrong is based on feeling alone."¹⁴⁸

During the Period of Enlightenment, there was much talk of "degeneration." The London Magazine was filled with admonitions against the luxury of the times, and tirades against luxury often produced primitivistic remarks from writers who were generally anti-primitivists. More often, it was thought that the solution to the problems caused by luxury was to control the progress of wealth. Of primary importance is the fact that the protests against luxury and degeneration produced interest in the "simplicity of nature." This
interest was manifested in novels and plays, and other comments on the virtues of the Indians of America, or the natives of other regions. Thus, "primitivism was linked with the attack against luxury."49

As the eighteenth century progressed, there was a change of emphasis in primitivism from revelation of "the light of nature," to a "more emotional sentimental" primitivism. John Fenwick's *The Indian*, illustrates that "rationalistic philosophy" has been abandoned, and the Indian "is now presented as a creature of feeling, of instinctive benevolence." "This quality of benevolence" became a part of the natural man in the primitivistic literature of the latter part of the eighteenth century. It encouraged "humanitarian movements" and became part of the "anti-slavery propaganda."50

Although Shaftesbury and Hutcheson did not really advocate primitivism, the popularization of their ideas resulted in much sentimental primitivism. Henry Homes, Lord Kames, unites ideas of "innate goodness" and "taste" with primitive man, but even though he thinks man has been corrupted by society, he also thinks that one must "cultivate the moral sense," and this last idea leads to progressivism, which again illustrates the typical confusion of ideas during the period.51

Sensibility, which was associated with a "sense of extreme delicacy and keenness of feeling and ultra-refinement of sensitiveness to beauty both natural and moral," became very popular. "Few heroines of popular fiction from the time of Richardson to the close of the century are without sensibility."52 Because of its prevalence, popular writers "incongruously" connected the idea of sensibility with tales of noble savages which were also popular at this time. The transition which permitted sensibility to be connected with "primitive man" can no longer
be traced. Principally, however, "the tendency to identify sensibility with 'what is right by nature' helped to swing it over into the category of primitivistic qualities."

When sensibility became closely associated with primitivism, the savage could be presented as "fierce," because he was also "benevolent." Novels of education at this time often indicated that feeling and emotion were the only necessary educators of that which is good, as well as of true religion. Seclusion from society until true principles of nature were learned was also a popular subject.

It is interesting to note that belief in "final causes" or the great chain of being produced both primitivistic ideas and progressivism. The idea that everything in its natural state was perfect as God made it suggested primitivism, while the idea of infinite perfection in the chain of being and later evolution suggested progressivism.

During the century, ideas of "associationism and utilitarianism" were connected with the idea of progress, and both primitivistic and progressive thought were often confused in the popular literature.

Miss Whitney summarizes this confusion by saying that:

The general blurring of the philosophical distinctions, then, the taking up of imperfectly understood new modes of thought, and the clinging at the same time to old ones, the individual bias of each writer who acted as interpreter, the temper of the English public to whom the popular literature was addressed--its caution and conservatism, its sentimentality, its sturdy belief in the traditions of the English commonwealth, at war though that belief was with the restlessness bred of the pressure of economic and political oppression--all these factors helped to modify and reshape the current of English thought in the eighteenth century before ever it became an effective social force.
During the pre-romantic period of literature, interest in simple life and the goodness of natural man and nature continued. James Thomson praised quiet, innocent life in the country in addition to lamenting the poverty of the poor and contrasting it with the luxury of the wealthy. These ideas contributed to the "sentimentality" and "humanitarianism" of later primitivists.*

Joseph Warton was "more consistently" interested in the noble savage in his poem, "The Enthusiast, or The Lover of Nature." In the poem, he notes that people of former ages had problems, but present society's problems are more intense, because "unnatural." He talks of imaginary people of the Golden Age, and then refers to the American Indian, picturing him in peace, happiness, and innocence of life.† Warton was advocating as superior, "those expressions of human nature, which are most spontaneous, unpremeditated, untouched by reflection or design, and free from the bondage of social convention." Most important, he suggested "nature" as a guide to artistic expression rather than "conscious art."‡

In William Collins's poetry, the Scotch peasants are not very different from savages. "The association of mountains with freedom and benevolence of those who dwell among them is quite typical" in romantic primitivism.‖

And Thomas Gray's "Elegy Written in a Country Churchyard," as "one of the best known and most popular pieces in the English language," employs nature as a background and emphasizes the worthiness of simple, secluded people in contrast to the ambitious, corrupt populace of the
cities, Hardy borrowed a line from this poem, "Far from the Madding Crowd," for the title of one of his books that illustrates the solidarity and goodness of country life.

Margaret Fitzgerald has studied primitivism in English Poetry of 1725-1750. She notes that "the early poets have little to say about the noble savage or about hard and soft extremes of life on foreign shores: they are content with such stock themes as pastoral life, rural retirement, and the innate superiority of the man of humble means." She also notes the "contrast between Pope's" solemn, "philosophical" treatment of the noble savage, and Warton's more "emotional" comments. The peoples of other lands furnished the poets such as Thomson, Warton, and Collins with figures and scenes for their pictures of delightful natural life, or the virtues which were to be gained from an austere life. Thomson's praise of virtues among the Laplanders was typical. They were lauded for their "industry," "simplicity," "honesty," and "courage."

The next century was to praise the hardworking ploughman, the sturdy shepherd, even the tired factory worker, but the early eighteenth century preferred to take its country life from the pastoral, its city life from its satirists, and its hard primitivism from other countries.

When writing of the soft primitive life, the poets returned to the pastoral of "Arcady" rather than to the countryside of England.

Additional following of classical thought led the poets to praise "rural retirement" in theory, although they had no intentions of leaving London. They thought that in the country one would be away from the evil influences of society. "Avarice, ambition, the pride of courts, the scorn of the great, possessed the town." Both wise men and women thought that the "peace" of rural life must be one of its
merits. Dyer, Ramsay, Johnson, Collins all spoke of the solitude to be found in country life. John Wesley added a different note by seeking nature for repentance and worship. Also Young saw spiritual aid in retirement among the gloomy aspects of nature. The neo-classic poets were following Horace's praise of "rural retirement" for "comfort's sake" rather than for "beauty."  

Using Milton's traditional pattern, the poets sought the "melancholy" and "solitude" of retirement. "They simply added to the ancient theme groves and glooms and a more deliberate mood of meditation." The association of scientific interest and "retirement" was an innovation for the "early eighteenth century poets." Their interest in the gloomy aspects of natural retirement previewed later romantic interest in emotions, sorrow, horror, and even death.

George G. Williams has shown by an examination of poetry from the eighteenth century, that the romantic interest in nature poetry began in the neo-classic period, as a product of the very temper of this period. Because the neo-classic writers felt compelled to remain in the city, they longed for rural life with its peacefulness and freedom from vice. They sought nature, since they disliked the city.

In addition, because he sought a disciplined life with time for much study, and reflection, the neo-classic poet found nature an ideal retreat for the study and contemplation which he desired. "Accordingly, even as its love of composure and peace, and its hatred of the cares and vices of the city turned men to nature, so did the very bookishness of the Neo-Classic Age result, paradoxically, in a resort to nature."

Most important for the study of primitivism is Williams's conclusion that the neo-classic interest in nature grew into a love of it,
because with the advent of new scientific and philosophic theories, which were closely connected with the religion of the day, the idea that Nature is controlled by God, that Nature represents God became prevalent. As a result of this belief poets of the age began to praise and seek nature since they thought it "reflected the goodness, the power, the wisdom of God." 70

Remaining within traditional patterns, the poets praised the virtues and happy life of the poor (according to Miss Fitzgerald), but this happy life was a myth, for both the country and the urban poor of the time were living extremely hard lives. Some few of the poets praised the actual life of the poor, adding the "jolly beggar" note. 71

There was little praise for urban life, because the poets denounced the luxury of the cities, which was a reality. Thomson, Edward Young, and Pope were the greatest declaimers against luxury, saying that it caused decadence for the state and the individual. Defoe and Fielding also condemned the luxury of the day. 72

Nature had a special meaning for the poets of this period. Its greatness was lauded in comparison to man; its beauty and order were stressed as examples for man's conduct. 73 Nature was considered the "supreme artist." 74

Reason, which was regarded as innate and natural to man, was treated with traditional respect by Pope and Thomson. Young thought that reason could not only "keep man from evil," but "raise him to the heights of goodness." 75

Poets who felt that man was good, said that emotion or feeling should be his "guide," although they were moderate in their praise of "passion." To the poets, "grief as well as love had power over man."
Those who found man innately good thought that custom and tradition had corrupted him. Between "deism" which found man good, and Methodism which found him evil, stood Edward Young who thought one should combine "head and heart," and produce "sincerity" in religion.\(^7^6\)

Akenside, Thomson, and Young were the three "great English primitivists" of the day. They combined the different aspects of both traditional and romantic primitivism.\(^7^7\)

Although, as Fairchild notes, Robert Burns may have been "consciously an artist" in describing the natural man, his innate spontaneity creeps forth in poems like "The Cotter's Saturday Night,"\(^7^8\) where he sentimentalizes "domestic felicity and the solid virtues of the humble folk."\(^7^9\)

Sterne was seemingly very interested in the natural man. He stressed his "happy poverty, virtuous illiteracy, natural love, (and) natural religion," and Mackenzie praised the noble "sensitive" savage.\(^8^0\) Very often during this period, the noble savage was pictured as unhappy in a society different from his native home, or the victim of society which had entered his natural home.\(^8^1\)

Rousseau was the most influential writer of the eighteenth century in the field of the noble savage. Although Rousseau thought natural man good and benevolent, he reasoned that natural man had no ambition, and was content with very little. It was necessary for natural man to be a part of society for a while in order to cultivate "fine feelings." This "intermediate state" of cultivation was man's happiest position.\(^8^2\)

Rousseau appears to have been well-acquainted with reports of explorers and the literature which resulted from these reports.
In his later writings, Rousseau implied that man lost freedom in society; he also suggested that society helped to develop man's intelligence.  

Fairchild notes that "the mature Rousseau" sees  

...in natural man...a germ of goodness, a moral sense. This sense is older and deeper than reason, and in very simple stages of society it is an adequate guide. But as man becomes confronted by more complex problems, his moral sense needs the support of reason. The savage has the goodness of stupid innocence. The ideal member of the 'civil state' has retained the goodness of the savage, but has made it blossom into wise and strong-nerved virtue by means of art, science and philosophy.  

To a great extent, these appear to be Hardy's attitudes toward the natural man in the short stories, although Hardy emphasizes, somewhat more than Rousseau does, the innate good reason of the natural man.  

Close to Rousseau in theory were the primitivists of the Sturm und Drang period of German literature, 1770-1790. The primitivism of this period was not concerned particularly with the ideal environment for man in a past or present age, but with man's inward state. This type of primitivism would allow an individual to be "natural" in any place. "His happiness, goodness, virtue, and completeness are not the results of the form of society in which he finds himself, but rather those of his own essential character."  

Man to be like nature must be "alive," and good, which is to be "alive" with feeling. Man and nature are very close, and man should seek to develop in many areas, and unite all these areas. Belief in aliveness caused the Sturm und Drang writers to praise "activity." Art should be spontaneous, and true art stems from recognizing that which is natural in all things and people.
A theory of "national primitivism" developed in this period; this would cast aside the weak influence of the French and return to the aliveness and strength of the ancient Germans and their laws.

Cultural primitivism in Sturm und Drang literature centered in the praise of country life over city life. "...A return to Nature in spirit, heart, and mind, a return to strength, activity, forcefulness of feeling, wholeness and aliveness and genuineness—this alone is considered the true remedy and is the essence as well of the primitivistic thinking of the Sturm und Drang movement."86

Eighteenth-century travelers related their adventures, and these were employed by the writers of fiction to add fact to their stories of the noble savage. In these stories the civilized and natural man meet, and the man of civilization destroys his own happiness by his deceit. "Always the complex yearns toward simplicity; always the primitive aspires to be complex." By 1779, all travelers pictured savages as very noble in order to assure the popularity of their books. The importance of visits of savages to England was evident in the literature of the time.87

The decade of the 1770's in England was eager to know whether or not civilization and luxury had made man totally decadent, and whether primitive or savage life was really more commendable. Goldsmith, especially in The Deserted Village, condemned the luxury of the times and praised the "rural virtues," which he said were leaving England. The literary world was particularly concerned, because it wondered if poetry could flourish in a complex and non-natural society. To find the true "state of nature" became the goal of the age.

In the sixties, with a rise of interest in geography and the travels of explorers and settlers, especially those of Captain Cook,
people became eager to see man in his natural state. Peter the Wild Boy and Mile Le Blanc, who had been found in the woods, became very popular, but the visit of Omai, whom Cook brought to England from the South Seas, attracted the most attention. "Omai was gentle, courteous, likable—almost,... 'genteel,' and there was a widespread desire to regard his as the true state of nature." 89

James Burnett, Lord Monboddo, was a "Scottish Rousseau" of the time who believed that savage life was preferable to civilized life, and that man changed "from a rudimentary state to a more developed state." He felt that civilization was declining because of war, "commerce,... and depopulation or emigration," and the arts, which only made man's life softer; he advocated that the primitive strength, and endurance of the native helped balance his "ignorance of general principles." Monboddo's ideas were too extreme for many of his contemporaries, since he thought animals a primitive form of man, and saw "modern man--such as the shop-keeper--... a paltry creature, who in the general decay, physical and spiritual, has already reached a stage below that of the orang-outang." 90

In addition, people sought to find a "state of nature" for society. There was much interest in Corsica, which was seeking its independence under Paoli. Corsica was praised as an ideal region, with its people "close to the soil," and Rousseau was asked to write a constitution for the new government, even Boswell visited the island and became one of its promoters in England. 91 The search for "nature's simple plan" later became an important part of the Romantic movement. 92
G. Romantic Primitivism

This interest in the natural man was further manifested in the work of the Romanticists, who often referred to Noble Savages as representative of men close to nature. In the Prelude, Wordsworth reveals that he lived a secluded life as a youth in the natural setting of the Lake Country. Like many of his contemporaries, Wordsworth was intrigued by rationalism, but then grew disappointed with it, and returned to his earlier preoccupation with nature. Early in his life, he had felt that one was good "in proportion" to one's closeness to nature.

Michael reveals the shepherds "unconsciously influenced by their environment." 'Those fields, those hills, what could they less? Had laid strong hold on his affections, were to him a pleasurable feeling of blind love.' In later poetry, Wordsworth lost belief in nature as the only guide, but in his early poems, he appears to think that nature is the best teacher.93

Robert Southey became disillusioned by the French Revolution and had severe religious doubts. He longed for a retreat where simplicity would rule. By blending interest in primitive life and the romantic epic, Southey created the "savage romantic epic."

Then Coleridge and Southey became interested in "pantisocracy," an ideal community of goodness and knowledge. Even though such a community suggested that man was evil and must be separated from evil tendencies to maintain his goodness, the society did suggest a retreat from the present civilization, and a desire for "primitive goodness." In Southey's poems of this period, he praised the
savage man; but after pantisocracy ended, he went into a primitivistic period, 1796-99, in which the noble savage played a significant role. He suggested that only society defiles nature, 'That Man creates the evil he endures.' To Southey, the savage was not an ideal, but he was better than civilized man.

When Southey became a critic of travel reports, he was not so strong an advocate of primitive man as before, but he continued to be interested in him. He thought that primitive men had fallen from an early perfect state, and that they needed "religion" and a little "civilization" to help them maintain a good life.94

After "pantisocracy," Coleridge also sought refuge in the world of nature, and was guided by Wordsworth with whom he became friends in 1795. Many of his poems between 1797 and 1798 show a deep interest in nature, and he connects the "natural man" and poetry in Lewti, Kubla Khan, and the Ancient Mariner. Later, Coleridge became absorbed in philosophic abstractions and lost much of his former interest in the primitive or the natural.95

From these first "real" romantics, the movement progressed to Byron, who, in "Hours of Idleness," remembers his carefree youth in nature. Speaking of Byron in his book, The Noble Savage, Fairchild says, "Take a young Noble Savage with a passionate desire for distinction. Bring him to a great city, and plunge him deep into sophistication. He will emerge a Byronic hero—a medley of natural man, city rake, and misanthrope."96

In the first half of Childe Harold, Byron seems to praise the Albanians as natural men. They have "courage," "physical endurance," and "though terrible in vengeance, they feel the claims of gratitude
and the obligations of hospitality." Perhaps Byron was especially impressed with the Albanians, because he was carefully nursed by two of them in 1810.97

For a time, Byron became disgusted with society, and fled to the mountains and the ocean. This flight is given expression in Canto III of Childe Harold. As a "hard primitivist," Byron always sought the "wildness" of nature, not her "meekness."98

Then, after a brief anti-primitivist period, Byron, in the eighth canto of Don Juan, praises the ideal solitary life of Daniel Boone, who although he seeks solitude does not hesitate in showing kindness to individuals. Boone seems to be used as a contrasting figure for war-torn society.99

Even though, at various periods in his life, Byron does not appear to have been an admirer of the natural man, he always enjoyed nature, and his last poem, "The Island," incorporates a beautiful, natural woman, "in temperament animated, generous, and faithful." "...Her almost childish innocence does not render her incapable of wise and courageous action when danger threatens her beloved."100

Samuel Rogers, a minor poet contemporary with Byron, notes the noble savage's "love of home" in his "Pleasures of Memory." For the most part, Rogers used the noble savage as a literary convention of the exotic.101

Thomas Campbell was especially interested in the noble savage. His poem, "Gertrude of Wyoming," is filled with traditional theories concerning the goodness of nature and of natural man. "...the blessings of a natural life are thwarted only by a catastrophe from without."
Added to the traditional virtues of the noble savage are "dignified restraint upon violent emotions," and the ability to feel "another's woe" in the midst of one's own sorrow.\textsuperscript{102}

Throughout the romantic period, "humanitarianism" and the conception of the noble savage were intertwined.\textsuperscript{103}

In spite of the fact that the natural man was a favorite topic in the pseudo-classical and romantic periods, there were some writers who did not advocate him as a model. Crabbe does not appear favorable to "rustic life" in \textit{The Village} and though Shelley pictured a past Golden Age and a possible return to it in the future, his idea of the natural man was never clear or impressive to his readers. When Keats was writing, the noble savage idea was on the wane, and it does not significantly appear in his work.\textsuperscript{104}

Connected with the interest in the noble savage or natural man throughout the romantic period was an interest in the "child of nature," the "religion of nature," and the natural poet.\textsuperscript{105} In poems concerning "natural maidens," there is usually an "unnatural maiden," (one who is reared in a sophisticated society), employed as contrast. From its teacher, nature, the child of nature receives beauty, love for other individuals, appreciation of nature, and "moral instinct independent of and often hostile to analytical reason."\textsuperscript{106}

Approaching religion in nature, Wordsworth and others felt that "scenery provided" insight into the reality of the universe, and that man was like scenery when he was away from the corruption of society with his "untrammeled beauty, simplicity, spontaneity, and unreflective goodness."\textsuperscript{107}

Most important for a discussion of the natural man in Thomas Hardy is the old concept of the "peasant" as representative of the
natural man, and the manifestation of "natural religion." Not only
does he possess the usual virtues of the natural man, but also he
lacks the sometimes unpleasant traits of real savages.  

The poet who is a primitive man has some significance for a study
of the natural man in Hardy, because "savage love poetry often speaks
of tragedy in love," as so many of Hardy's short stories do.\textsuperscript{109} The
"Noble Savage...sings because he is good, and is good because
he sings."\textsuperscript{110}

Eighteenth-century England, committed though it was to art and
artifice, still managed to maintain a respect for art that is spon-
taneous, free, and "natural." Accordingly, the century was con-
stantly searching for "an inspired peasant." The inspired peasants
found (Stephen Duck the "Poetical Thresher;" Henry Jones, the
"Poetical Bricklayer;" James Woodhouse, the "Poetical Shoemaker;" and
Hannah More, the "Poetical Milk-Woman") did not survive as poetical
geniuses. Not until Robert Burns did the nation find a true peasant
poet, but Robert Burns was fairly well-educated, and he was "con-
sciously an artist," making the traditions of the past his own.\textsuperscript{111}

Fairchild notes:

The noble savage idea arises in the Renaissance as the
result of the interplay of ancient and medieval primitivis-
tic conceptions, explorers' reports, and the naturalism of
the sixteenth century.

The concept of the noble savage began to flourish in the seventeenth
and eighteenth centuries, and was especially popular during the
romantic period after the French Revolution. However, the noble
savage soon became a "dying literary convention," and between 1810
and 1830 disappeared.\textsuperscript{112}
Yet, interest in rural life, nature, and simple, unpretentious, unsophisticated peasants continued into the Victorian period. Indeed, with the advent of the Industrial Revolution, and the growing complexity of society, writers and thinkers continued to ponder with undiminished interest over the "child of nature" and "nature's simple plan."

Toward the end of the nineteenth century, Hardy unconsciously, or perhaps with definite intent, continued the tradition concerning the natural man in his short stories and novels. It would be fallacious to say that the poets and philosophers of the past were direct sources for Hardy's treatment of his simple characters, but it is pertinent to note that the natural men of the short stories do resemble the traditional primitive individuals in the following general principles from each historical period of primitivism.

1. Classical—Nature is the norm for what is good, and guidance is received from the light of nature.¹¹³ A simple, self-sufficient life away from the "chaos" of law and luxury is the best life.¹¹⁴ Among the major virtues of primitive peoples are their "self-sufficiency," "wisdom," "kindness," "loyalty," and "simplicity."¹¹⁵ The goodness of these primitive people is even more evident when they are compared with members of a corrupt society, although the evils of society may sully the virtues of primitive man.¹¹⁶

2. Medieval and Renaissance—Extensive education and training are doubtful aids for the natural man, as uneducated groups appear happier and more innocent than well-educated individuals.¹¹⁷ Also, primitive people are praised for their virtues and contrasted with the corruption of society.¹¹⁸
3. Seventeenth Century--Nature is the norm for what is good, and man is basically good.\textsuperscript{119} He receives guidance from the "light of nature," unless his innate ability to receive nature's message is corrupted. Man is innately benevolent and wise, and should follow his unconscious wisdom rather than the sometimes false precepts of teaching.\textsuperscript{120}

4. Neo-Classic--Again, primitives are used to compare the virtues of the uncivilized and the decadence of the civilized.\textsuperscript{121} Evil practices dull the "light of nature," which is innate. Benevolence is spontaneous. Feeling and sensitivity are guides to what is right. To obtain goodness and strength, isolation from society is often necessary.\textsuperscript{122}

5. Pre-Romantic--The simple, virtuous, spontaneous individual, free from luxury and the complexity of society is most admirable, and such simple characters are unhappy in society, or they may be corrupted by society's invasion of their native home.\textsuperscript{123} While the city is corrupt, and "chaotic," the countryside provides peace and virtue. Often, tradition and custom corrupt man's goodness.\textsuperscript{124} Ideally, the natural man can be a part of complex society, but retain his natural goodness.\textsuperscript{125} The natural man's virtues are most evident when he is compared with unnatural man.\textsuperscript{126}

6. Romantic--Closeness to nature determines man's goodness, and society defiles the natural man.\textsuperscript{127} Again, primitives are praised for their "courage," "endurance," "innocence," and "loyalty."\textsuperscript{128} Children of nature are admirable, especially when compared with the unnatural.\textsuperscript{129} The peasant is considered a natural man.\textsuperscript{130}
Many of these general principles applied to the natural men of all ages are discernible in the following analysis of the natural characters within Thomas Hardy's short stories.
II. THE NATURAL MAN'S SETTING AND CHARACTER

Like previous studies of the natural man, Thomas Hardy's short stories concentrate on two main ideas; the significance of a rural setting for the natural man, and the traits of character which dominate his actions and attitudes and reveal his naturalness.

A. The Rural Setting

Since a rustic atmosphere and the area of Wessex were a vital part of Thomas Hardy's entire life, he understandably chose a village or country scene within Wessex for the setting of his natural man. Arthur McDowall notes that, "No English novelist has belonged as closely to a country scene," and in his biography of Hardy, Ernest Brennecke says, "He loved the country both for itself, and for its associations, but he loved the country-man for himself alone."

The rural setting of the short stories may be a farm scene, as in "The Withered Arm," which begins, "It was an eighty-cow dairy, and the troop of milkers, regular and supernumerary, were all at work; for, though the time of year was as yet but early April, the feed lay entirely in water-meadow, and the cows were 'in full pail'" (WT, 65). In "The Three Strangers," the natural man's life may be viewed on "an isolated down." There are also stories which take place in small sea-side towns, as in "The Distracted Preacher," or small inland country towns, such as Longpuddle in "A Few Crusted Characters."
Nature, as a powerful force in Hardy's works, appears sometimes as a malignant, menacing actor, or as a reflection of man's struggle in the world. Although he saw the beauties of nature, Hardy also recognized its destructive forces, and he did not have Wordsworth's mystical vision of a beneficent nature. Yet, as Lord David Cecil surmises, nature in Hardy's works is sometimes "a spiritual agent, colouring the mood and shaping the disposition of human beings," as the Heath does in The Return of the Native.

Traditionally, a natural setting provided wisdom from "the light of nature," simplicity, and goodness. Within Hardy's short stories, nature as landscape, as a great force, is not obtrusively present, but the simplicity, naturalness, and isolation of the country setting appear significantly in these short prose works, as does the somewhat idyllic happiness of characters within that setting.

Most of the stories contain passages which describe peaceful, rural scenes. For example, in "The Three Strangers," the author comments on the scene at a christening party within a hut on an "isolated down":

Enjoyment was pretty general, and so much the more prevailed in being unhampered by conventional restrictions. Absolute confidence in each other's good opinions begat perfect ease, while the finishing stroke of manner, amounting to a truly princely serenity, was lent to the majority by the absence of any expression or trait denoting that they wished to get on in the world, enlarge their minds, or do any eclipsing thing whatever--which nowadays so generally nips the bloom and bonhomie of all except the two extremes of the social scale. (WT, 37-38)

In this type of atmosphere, there is simplicity of life, complete understanding, and spontaneous joy, because of the lack of social ambition, or the desire to astonish the world by some spectacular accomplishment.
Hardy, in "The Melancholy Hussar," pictures Phyllis Grove, a natural woman, who is spontaneous and innocent, living with her father in a "secluded inland nook," to which visitors were a great rarity, although the house was only five miles from the King's "sea-side resort." The author comments, "There is no such solitude in country places now as there was in those old days" (LLI, 153). Because of her extreme seclusion, Phyllis is quite shy and feels uncomfortable in the presence of strangers, but the solitary setting is welcomed by her father as a retreat from city life, where he has wasted his professional career by speculative interest in the "metaphysical."

Old Solomon, a simple, naïve shepherd, refers to the isolation of his home as he tells of his early days in "A Tradition of Eighteen Hundred and Four," when he used to help his father keep the sheep late at night in the fold, which was far away from their home. 'Afeard? No; I was never afeard of being alone at these times; for I had been reared in such an out-step place that the lack o' human beings at night made me less fearful than the sight of 'em' (LLI, 211). The simple life and peaceful atmosphere of this historical tale are contrasted with an ominous French military build-up on the opposite shore. These examples indicate something of the importance in Hardy's mind of the country setting for the natural man in the short stories. The natural man is born and reaches maturity in an idyllic region untouched by the "sophistication of the world."

Beneficent aspects of the natural setting are emphasized by the evidence that the characters are happiest in their native environment, that they wish to return to their country homes. In "For
Conscience' Sake," Mrs. Frankland (an unpretentious woman of whom Millborne said, that she was 'a sensible, quiet girl' (LLI, 31) in her youth) and her daughter had obtained a respectable position in the small town of Exonbury. When Millborne married Mrs. Frankland, to whom he had promised marriage in their youth, the entire family moved to London, where they were happy for only a short time. The peacefulness and happiness found in rural life are described when Mrs. Millborne laments about Mr. Millborne's

...Bringing us away from a quiet town where we were known and respected—what an ill-considered thing it was! O the content of those days! We had society there, people in our own position, who did not expect more of us than we expected of them. Here, where there is so much, there is nothing! He said London society was so bright and brilliant that it would be like a new world. It may be to those who are in it; but what is that to us two lonely women; we only see it flashing past!...O the fool, the fool that I was!' (LLI, 46)

Finally Millborne decides that the best policy for Frances and her mother will be to return to the country to a house near the small town of Ivell. By this return, the mother and daughter are able to regain a portion of the happiness which was formerly theirs.

In "The Son's Veto," Sophy, who is simple-minded and artless, is lonely and hopeless, as she lives near a busy highway in London, thinking "of the village in which she had been born and whether she would have gone back—O how gladly!—even to work in the fields" (LLI, 13). She and Sam, an unpretentious, gentle man, an old boyfriend with whom she is reunited in London, talk together about their early, pleasant days of childhood in their old "native village," "forty miles from London, near the thriving country-town of Aldbrickham" (LLI, 6). This peaceful village is contrasted with the turmoil of London to which Sophy had moved with her husband, Parson Twycott. They exchanged "their
pretty country home with trees, shrubs, and glebe, for a narrow, dusty house in a long, straight street, and their fine peal of bells for the wretchedest one-tongued clangour that ever tortured mortal ears" (LL1, 10).

Although limited in descriptive space by the short story form, Hardy has shown the significance of a country setting for the natural man, who appears greatly influenced by the rural seclusion, peacefulness, and simplicity of life which form the background of his existence. From antiquity nature as a guide, and the virtues of a simple secluded environment have been important concepts. The natural man in Hardy's stories innately learns to appreciate simple pleasures and joys, and to value sincere affections and actions. His vision of life appears relatively clear and uncluttered, as a study of his character reveals.

B. The Natural Man's Character

In the four collected volumes of Hardy's short stories, there are natural men and women in almost every story who, according to definition, have spent a great part of their early lives in a rural setting away from the complexity and sophistication of society.

The natural men and women of Hardy's short stories, like the primitives of tradition, possess many admirable traits of character, while living in their native environment. Predominant among these traits of character are unselfishness or self-denial, kindness, industry or self-sufficiency, loyalty, endurance, serenity, and unconscious wisdom, all virtues attributed to the noble savages of
tradition. Albert Guerard agrees that, "The great Wessex virtues are fidelity, simplicity, endurance, and tolerance." Echoing Guerard, Brown sees in Venn, a natural man of the Heath from The Return of the Native, "these qualities of passive firmness, self-denying fidelity, and patient watchfulness, that Hardy values so much;..."

Some of Hardy's natural men are more memorable than others, because they manifest all these traits within the action of the stories, but almost every Hardy character who is a natural man is presented as having one or more of these characteristics. McDowall has aptly said, that the "truth and dignity of his peasant picture...gives strength to the country books," and Lord David Cecil says that "His most living characters, ...are always natives of the countryside."

The next section will examine some of the most prominent character traits of these men and women of the short stories who belong most obviously to the category of the natural man--that is, men and women brought up in isolated and primitive rural communities, and endowed with little education or sophistication, and little experience in society or with better educated or more cultured people.

1. Nicholas Long--"The Waiting Supper"

As one of the most praiseworthy natural men, Nicholas, an unassuming, patient man, who lives in a rural community in "The Waiting Supper," is particularly representative of the stalwart natural men and women who also appear in Gabriel Oak, Giles Winterborne, and Marty South of the novels. Douglas Brown refers to the "solidarity" of Oak and Marty South as representatives to Hardy of a strong,
unchanging past. They are "resourceful," "reliable," and "simple," yet, McDouall is careful to note that these strong, natural men are distinct individuals. Even so, Nicholas as representative of the natural men in Hardy's short stories displays their major virtues, but assumes, as the other natural men do, a distinct personality.

Christine considers Nicholas "as a fine and intelligent fellow" (CM, 42), and Hardy appears to have sought to convey this impression to the reader throughout the story. Although Nicholas grows and develops, he is an unchanging symbol of strength. One sees his physical strength and skill as he crosses the marshes and fields to reach his home:

And it was now, in his lonely progress, that he showed for the first time outwardly that he was not altogether unworthy of her. He wore long waterboots reaching above his knees, and instead of making a circuit to find a bridge by which he might cross the Froom—the river aforesaid—he made straight for the point whence proceeded the low roar that was at this hour the only evidence of the stream's existence. He speedily stood on the verge of the waterfall which caused the noise, and stepping into the water at the top of the fall, waded through with the sure tread of one who knew every inch of his footing, even though the canopy of trees rendered the darkness almost absolute, and a false step would have precipitated him into the pool beneath. Soon reaching the boundary of the grounds, he continued in the same direct line to traverse the alluvial valley, full of brooks and tributaries to the main stream—in former times quite impassable, and impassable in winter now. Sometimes he would cross a deep gully on a plank not wider than the hand; at another time he ploughed his way through beds of spear-grass, where at a few feet to the right or left, he might have been sucked down into a morass. At last he reached firm land on the other side of the watery tract... (CM, 35-36)

Matching this physical strength is strength of character expressed in his complete unselfishness. Feeling that he is a hindrance to Christine, because of his lack of education and refinement, Nicholas
decides to travel; but he is quite vehement against taking or using Christine's money. When he returns from his travels after fifteen years, he is the same, strong, fine character, untouched by the sophistication of society. He has made a small fortune, and his devotion to Christine becomes paramount in the long years during which the couple wait to see if they can ever be married; Nicholas remains supremely loyal to Christine.

In addition, he is a picture of endurance and serenity, as all his and Christine's attempts to marry are stifled. Throughout these disappointments, he continues to think not of himself, but of Christine. Only once does he cry out and say, 'When I looked for good, then evil came unto me, and when I waited for light, thence came darkness! So once said a sorely tried man in the land of Uz, and so say I now...' (CM, 75-76). Yet, Nicholas shoulders his burden, and is concerned about Christine, and the effect of the postponement of their marriage upon her.

And Nic is one of the kindest of Hardy's characters, for he does not insist that Christine marry him, when he fully realizes that her uncle greatly objects to their marriage, and that to displease her uncle would bring sadness to her life. After his return, and the failure of their second attempt at marriage, Nic very thoughtfully builds a house near Christine's so that they may visit more often in their old age.

Moreover, Nic abounds in unconscious wisdom concerning what is truly good and significant. He realizes that sincere love and affection, and natural worth and value are the most important criteria for judging men. But he also ascertains that one can enter the world,
travel, gain an education, and return to one's native home, yet still retain the solid values and strong nature with which one was endowed.

Although Nicholas was unwise in his decision to obtain a marriage license for Christine and himself without her knowledge, by his unconscious wisdom, he knew that he and Christine would be happy together. When Nic first decided to travel, he almost felt that he would not go back to his native home, but his better judgment ruled, and he returned. Guerard says that the story is an illustration of the fact that, "In our blind pursuit of happiness we blindly refuse to live." However, Nicholas Long is such an exemplary natural man, that the strength of his character overshadows the tragedy of the story.

Christine says,

'...he is a young man of Elsenford, handsome, able, and the soul of honour; and I am a young woman of the adjoining parish, who have been constantly thrown into communication with him. Is it not, by nature's rule, the most proper thing in the world that I should marry him, and is it not an absurd conventional regulation which says that such a union would be wrong?' (CM, 46-47)

2. Mr. Miller--"Enter a Dragoon"

Somewhat like Nicholas, Mr. Miller lives the simple, unsophisticated life of the natural man in a small country town. (He is considered a "thriving master mechanic" (CM, 153), with more wealth than Selina, but he is unpretentious and natural.) He spends several years hoping that he will be able to marry Selina Paddock. After her fiance's supposed death in battle, and the birth of a child, Mr. Miller, a good friend and neighbor, reveals his natural kindness and
love by wishing to marry Selina.

When John Clark, Selina's fiancé, returns unexpectedly the day before their wedding, Selina asks Mr. Miller to release her from their engagement, so that she can marry John Clark. Mr. Miller's innate unselfishness and unconscious natural wisdom are revealed, when he realizes that even though he loves Selina and her child, she will be happier married to John Clark, especially because she feels morally obligated to complete their union. Mr. Miller agrees to release Selina, who characterizes him in her statement that 'He's been so good and faithful' (CM, 152).

John Clark dies before he and Selina can be married, and Selina considers herself his widow, but Mr. Miller, loyal by nature, returns to ask Selina to marry him. Selina, however, feels that she does not love him well enough for marriage; and she herself demonstrates something of natural strength when she decides that she should be true to John's memory, even though she "was practical enough to know that she had lost a good and possibly the only opportunity of settling in life after what had happened..." (CM, 168).

Although Mr. Miller loves Selina, and must endure the disappointment of her refusal, he once again demonstrates his virtue by not pressuring her to marry him. He marries another, seeking a portion of serenity in life which he has been denied without marriage to Selina. From beginning to end, he is a man whose simple strength and natural loyalty dominate the story.
3. Ned Hipcroft--"The Fiddler of the Reels"

Similar to the case of Mr. Miller, in being given second place by the intrusion of another, yet maintaining innate loyalty and devotion, is that of Ned in "The Fiddler of the Reels." Ned, a "simple" (LLI, 185), unpretentious natural man, who has spent most of his life in the small country-town of Stickleford, is engaged to Car'line Aspent until Wat Ollamoor begins to have a strange power over Car'line with his fiddling. When this magnetic power of Wat over Car'line is perceived by Ned, the latter, instinctively unselfish, releases her from their engagement at her request, repressing his natural affection, so that it will not disturb her.

Inherently an industrious, self-sufficient person, Ned goes to London and obtains a job, where his life is lonely but serene. When, after four years, Car'line agrees to marry Ned in London, he is delighted, although shocked to discover her holding a little girl by the hand. At first, he wavers, thinking that he cannot accept Car'line with her little girl, but his naturally affectionate and kind disposition, and his love and loyalty to Car'line soon overcome his aversion, and he accepts both of them, looking forward to establishing a home with his little family.

When the Hipcroft family decide to return to their native village, where they feel that they belong ("Both being country born and bred, they fancied they would like to live again in their natural atmosphere" (LLI, 194).), Wat once again entrances Car'line, seizes her little girl, and disappears. This action greatly injures Ned, because he must endure the loss of the little girl whom he had treated as his
own. At first, Ned "ordinarily a quiet and tractable fellow" (LLI, 200), is mad with rage, but then as years pass, he grieves, but continues to search for Carry.

By his quiet, simple, unsophisticated manner and his innately unselfish, devoted kindness, Ned is one of the most easily recognizable natural men in the short stories.

4. Sally Hall--"Interlopers at the Knap"

One prominent example of a natural woman's strength is Sally Hall, a self-sufficient, unsophisticated young lady, who lives in an isolated district in "Interlopers at the Knap." Sally's hope of marriage is spoiled as Farmer Darton is reunited with Helena. Although Sally is disappointed, as a virtuous natural woman, she unselfishly abandons her claim to Farmer Darton.

Before this, Sally has already shown ingrained loyalty to her brother who has returned home, defeated. To her mother's reply that Farmer Darton may turn away when he finds Phil looking like a "vagabond," Sally says, 'I won't be ashamed of my own flesh and blood for any man in England--not I!' (WT, 188). Also, she kindly takes care of her brother's children, and allows Helena to wear the new gown, which was to have been a wedding present from Farmer Darton. 'We will put 'em all into the large bedroom,' said Sally, brightening, 'and make up a large fire. Let's go and help them in,...' (WT, 188).

As the years pass, Sally with natural strength endures the disappointment of not marrying Darton, and her life appears serene
and unmuddled. When Helena dies, Darton returns to ask Sally to marry him, but she refuses, because she does not fully love him, and her life is content. Although Darton asks Sally several other times to be his wife, she refuses him every time, and he later learns that she has never married.

Perhaps, Sally uses her innately unconscious wisdom to conclude that if she does not fully love Darton, now, their marriage will not be successful, yet one also detects an element of pride in Sally's staunch refusal. Earlier in the story, the description of Sally is that of an admirable, delightful, natural woman:

Roseate good-nature lit up her gaze; her features showed curves of decision and judgment; and she might have been regarded without much mistake as a warm-hearted, quick-spirited, handsome girl. (WT, 182)

Japheth Johns replies to Farmer Darton's announcement that he does not plan to marry Sally as he had intended, 'She was a woman worth having if ever woman was' (WT, 203). Sally's ineradicable strength, virtue, and unpretentiousness designate her as a praiseworthy natural woman.

5. Lucy Saville—"Fellow-Townsmen"

Because of a misunderstanding, Lucy Downe, a simple, guileless young woman who lives on the outskirts of a small town, does not marry the man whom she loves. She typifies virtues of the natural woman, as she endures this disappointment and the death of her father by keeping busy making her living by painting flowers. When Barnet, Lucy's former love, visits her, Lucy maintains her composure, and her fundamental unconscious wisdom guides her to encourage him in his present life. 'Now, never mind my disposition; try to make it up with your wife! Those are my commands to you' (WT, 119-120).
As the years pass, Lucy decides that she must seek better employment as a teacher of drawing or as a governess. But she manifests her self-sufficiency in telling Barnet that she will seek this position by herself, and in refusing financial aid from him. Although unknown to Lucy, Barnet assists her in getting a job as governess for Downe's children. Lucy is characteristically kind and devoted in this position, and soon Downe wishes to marry her.

Perhaps, Lucy was not wise in her refusal of Barnet's final proposal, but throughout most of her life, she had manifested innately good judgment and unconscious wisdom. "She has been characterized by a 'mild rectitude' (166), a realization of her dependence upon others, and at the same time, a personal dignity and self-sufficiency."\[14\]

Unselfishness, or self-denial, is one of the traits most commonly encountered in Hardy's natural man. Its manifestation often involves supreme sacrifice as it does for Giles Winterborne in The Woodlanders.

6. Shadrach Jolliffe--"To Please His Wife"

Along with his willingness to take a "back seat," the natural man is pictured in Shadrach Jolliffe, "a religious and scrupulous man, who respected his word as his life" (LLI, 133) (in "To Please His Wife"), and who has spent his early life amid the primitive surroundings of a small sea-side town. After remaining a number of years at sea, Jolliffe returns to his native home, and keeping his promise, marries Joanna, instead of Emily whom he really loves.
When Joanna, his wife, laments because they are poor and work so hard in their little shop, yet seem to make no profit, Shadrach tries "to please his wife" without regard for his own safety. He goes to sea, and attempts to make a fortune for the family, although he is not really fond of the seaman's life. After being gone for many weeks, he returns with what he considers a great amount of money, but Joanna is still not pleased. Then Shadrach agrees to try again, taking their sons. This trip ends in disaster for all, but the story illustrates both the courage and the unselfishness that are instinctive in this simple man.

7. Sophy Twycott—"The Son's Veto"

Another tragic instance of self-sacrifice, which results in much unhappiness for the one who is unselfish is found in the ignorant, almost simple-minded, Sophy, of "The Son's Veto." She is described by the author as a "child ... in nature" (LLI, 11), and as "a woman of pure instincts" (LLI, 18). When Sophy broaches the subject of her marriage to Sam, her son says, "No," but when Sophy talks with her son again, he insists that she make a vow to the effect that she will never marry Sam Hobson, because her son, Randolph, does not want a father-in-law who is not a "gentleman."

Because of her son's objections, Sophy represses her love for Sam, and her keen desire to marry him and return to a simple, natural life of what might have been "idyllic" (LLI, 22) happiness. In her ingenuousness and simple devotion, Sophy is illustrative of the completely unselfish primitive woman of the stories.
8. Matthäus Tina--"The Melancholy Hussar of the German Legion"

In the story "The Melancholy Hussar of the German Legion," the Melancholy Hussar, Matthäus Tina, is a simple, spontaneous, yet to Phyllis, "refined" (LLI, 158) man, brought up in an isolated country village in Germany. He is miserably homesick away from his native soil, and falls in love with Phyllis. Because of his devotion to Phyllis, he is willing to take a demotion in rank rather than miss visiting with her, and yet in his innate unselfishness, he does not pressure Phyllis to flee with him, when she feels obligated to marry Humphrey Gould.

The author comments that "He [Tina] showed himself to be so virtuous and kind; he treated her with a respect to which she had never before been accustomed;..." (LLI, 165). Matthäus retains his unselfish, unpretentious manner even in a strange land.

9. Jack Winter--"The Winters and the Palmleys"

Another simple, uneducated young man, Jack Winter, a resident of the isolated and primitive village, Longpuddle, in "The Winters and the Palmleys," falls in love with Harriet, a sophisticated young lady of Exonbury. When she learns of his lack of training and fine accomplishments, her interest in him wanes. Jack accepts "her rejection of him in silence" (LLI, 278), even though he suffers, and he recognizes that the "young road-contractor" (LLI, 279), who begins to court Harriet "was both in manners and scholarship much ahead of him" (LLI, 279).
With complete self-denial, Jack does not attempt to win Harriet's love again. "The fact that she would be happier with another was so clear to him that he could hardly blame her" (LLI, 279). Thus, Jack represses hopes for his own happiness, although as a "nervous, moody young man" (LLI, 279), he does try to recover the letters which he had written to Harriet, so that she will not use them as examples to ridicule his lack of knowledge. A simple-minded character, Jack appears most admirable in his final realization and acceptance of the fact that he is not a suitable companion for Harriet.

Notably associated with this quality of self-denial is the characteristic of endurance. Most of Hardy's natural men are capable of enduring what to the reader seem overpowering, crushing circumstances. Referring to the previous discussions of the natural man, one finds ample seeds of endurance in Nicholas, Mr. Miller, Ned, Sophy, and Shadrach. They remind one of Marty South, in The Woodlanders, strong, silent, devoted and enduring through every disappointment. All of these characters are passive to a certain extent, except for Nicholas, whose endurance and unselfishness are outstanding—in fact, whose every action is positive, filled with strength. Endurance is one of the virtues associated with the traditional natural man.

10. Phyllis Grove--"The Melancholy Hussar"

Phyllis Grove of "The Melancholy Hussar," is a primary example of an unsophisticated, innocent woman involved in circumstances which
necessitate great endurance. She becomes engaged to a fashionable man, and then must bear the postponement of their marriage, and his spasmodic correspondence. "...But this neglect of her was awkward, if not painful for Phyllis" (LLI, 155). As time passes, Phyllis falls in love with unpretentious, kind Matthäus Tina.

Overhearing that her fiancé, Humphrey Gould, has already married, Phyllis decides to elope with Matthäus Tina. On the night of the elopement, Phyllis hears Humphrey arrive, and from the words of his conversation with a friend, she decides that he has returned to marry her. Although very much in love with Matthäus, she feels bound, because of her innate virute, to keep her earlier promise, and so she must stand the pain of telling Matthäus that she cannot go with him.

After telling Matthäus of the change, and before seeing Humphrey, "She was in that wretched state of mind which leads a woman to move mechanically onward in what she conceives to be her allotted path" (LLI, 170). Ironically, Humphrey has returned to inform Phyllis of his marriage. Phyllis must then endure the irony of her separation from Matthäus, but her final test of strength comes with the realization that Matthäus is being executed for desertion. As an artless, gentle, enduring woman, Phyllis continues to live in suffering for many long years, keeping the graves of Matthäus and his friend.

11. Selina Paddock—"Enter A Dragoon"

With her simple, guileless nature, Selina Paddock, who lives "in a remote hamlet" (CM, 147), in "Enter A Dragoon," displays the endurance which is characteristic of the natural woman in the
short stories. When her fiancé is suddenly called into battle before they can be married, she must bear the supposition that he has been killed, and the fact that she has borne him a child. Then, when he suddenly appears again, as she is about to marry Mr. Miller, she must once again endure the horror of his actual death on the night that he arrives.

After Clark's sudden death, Selina "morally" considers herself his widow, even calling herself "Mrs. Clark." Braving her parents' scorn because of her practice, she moves to a nearby town and sets up a vegetable-fruit stand. "...Her life became a placid one..." (CM, 166). Every week, she places flowers on John Clark's grave, and refuses offers of marriage from Mr. Miller. Finally, she must stand the appearance of the real Mrs. John Clark, at the grave of her husband. Throughout her life of disappointed hopes, Selina's devotion and endurance are her most outstanding natural virtues.

12. Baptiste Trewthen—"A Mere Interlude"

Another natural woman who endures a great deal is quiet, unaffected Baptiste Trewthen, who is from a small country town in "A Mere Interlude." After her spontaneous marriage to Charles, when she was going home to marry David Heddegon, her parents' choice, Baptiste must endure the horror of his death, the pressure to marry David, and the honeymoon in the room next to her dead husband. Then she must brook the telling of her "spur-of-the-moment" marriage to David, and the revelation of his four unannounced daughters, whom she must try to educate, when she previously gave up teaching
because of her distaste for it. Baptiste feels that because of her hasty marriage, she has no right to complain.

As time progresses, Baptiste's endurance of the situation grows into understanding and sympathy for the girls, which results in a happier relationship between David and herself. She learns from these girls, who have suffered much, but have not been crushed, and begins to assume their attitude: "They considered the world and its contents in a purely objective way, and their own lot seemed only to affect them as that of certain human beings must the rest whose troubles they knew rather than suffered" (CM, 305). "This was the beginning of a serener season for the chastened spirit of Baptiste Heddegon" (CM, 305), as her innate kindness, understanding and endurance are brought to the surface.

In spirit, these women of the short stories may be compared with Tess and Marty, who McDowall says, "...show not only the endurance which is a human response to fate, but the fidelity which was so deep-rooted an instinct in Hardy that it left its mark through all his picture[s] of changing passion and circumstance."16

George Williams has suggested (personal communication) that many of Hardy's characters appear to possess an "unconscious wisdom," an innate knowledge of that which is true and best. This unconscious wisdom may be found in some of the major natural men of Hardy's stories, but it is also found among those of a minor position, including many of the almost illiterate rustics. The trait of unconscious wisdom may be associated with the age-old concept that man is basically good and that he receives guidance from "the light of nature," unless his naturalness is sullied.
13. Japheth Johns--"Interlopers at the Knap"

Japheth Johns, an unsophisticated, simple, dairyman in "Interlopers at the Knap," shows his inborn unconscious wisdom in words to Farmer Darton. The farmer had recently made the statement to Johns that he was not planning to marry anyone of a superior position. Farmer Darton stated, 'Sally is a comely, independent, simple character, with no make-up about her, who'll think me as much a superior to her as I used to think--you know who I mean--was to me!' (WT, 178).

Johns wisely replies, 'However, I shouldn't call Sally Hall simple. Primary, because no Sally is; secondary, because if some could be, this one wouldn't.' (WT, 178). The story reveals that Johns was correct in his early belief that Sally was not so simple, and that she would think Farmer Darton superior to herself. There is an element of pride in Sally's nature, which Darton failed to see, but which Johns could not altogether miss because of his natural wisdom, and unmuddled approach to life.

14. Timothy Summers--"The Three Strangers"

A different type of unconscious wisdom is found in Timothy Summers, an escaped convict, in "The Three Strangers." Although he stole a sheep to keep his family from starving, Timothy may be considered a natural man, because of his rural upbringing and lack of sophistication, and seeming lack of formal education.

He enters the farmer's household, where a christening is being held, and settles in the corner of the hearth to gain some warmth,
after his flight in the damp weather. Suddenly, unknown to all, the hangman appears as a second stranger in their midst, and the escaped prisoner very skillfully sings and talks with the hangman, so that he does not suspect that this is the one whom he is seeking. When the third stranger, the criminal's brother, appears at the door, the criminal motions to him.

My brother looked a glance of agony at me, and I knew he meant, 'Don't reveal what you see; my life depends on it.' I was so terror-struck, that I could hardly stand, and, not knowing what I did, I turned and hurried away. (WT, 60)

The reader is led to praise the criminal's calm manner and his innate ability to "hob-nob" (WT, 61) with the hangman without being caught. The rustics refer to him (the prisoner) as "the poor clock-maker...who...had no work to do...whose family were a-starving, and so he...took a sheep in open daylight..." (WT, 50). In this story, one also notes the unconscious wisdom of the criminal's brother, and the kindness and benevolence of the rustics.

15. Edmond Willows--"Barbara of the House of Grebe"

In "Barbara of the House of Grebe," Barbara's first husband, Edmond Willows, qualifies as a natural man because of his rural life and lack of sophistication. The author characterizes him as an "honest fellow...imperfectly educated" (GND, 70).

Like Nicholas, he attempts a tour of the continent to gain an education, so that he will be more worthy of Barbara, according to his wife's parents. While on this trip, he is critically burned. When he returns, Barbara, although fortifying herself, cannot bear to look upon his disfigured countenance, and so her husband, deeply
grieved, but understanding her reaction, shows his inbred unconscious
wisdom by departing, never to be seen again.

16. Steve and James Hardcome—"The History of the Hardcomes"

In the brief incident from "A Few Crusted Characters," concern¬
ing "The History of the Hardcomes," Steve and James Hardcome, simple,
unassuming men who are "small farmers" (LLI, 237), show unconscious
wisdom in their first decisions to marry Olive Powle and Emily Darth,
respectively, because Steve and Olive were perfectly "matched"
(LLI, 238), as were James and Emily. James and Emily were quiet
natured, whereas Steve and Olive "...were of a more bustling nature,
fond of racketing about and seeing what was going on in the world"
(LLI, 238).

At a dance given before the marriages, the two couples switch
partners, and they finally agree to switch partners for life, but
soon learn their mistake.

Indeed, at last, the two men were frank enough to¬
wards each other not to mind mentioning it quietly to
themselves, in a long-faced, sorrysmling, whimsical
sort of way, and would shake their heads together over
their foolishness in upsetting a well-considered choice
on the strength of an hour's fancy in the whirl and
wildness of a dance. Still, they were sensible and
honest young fellows enough, and did their best to make
shift with their lot as they had arranged it, and not
to repine at what could not now be altered or mended.
(LLI, 241)

By nature, these two simple, virtuous men are wise, and realize
their error in not listening to the dictates of their innately good
judgment.
17. The Rustics—"The Grave by the Handpost"

One discovers some excellent native wisdom expressed by the simple, uneducated rustics or choir-members of a small town in "The Grave by the Handpost."

Luke, the chief character in the story, who enlisted in the army only to please his father, was very contrite when he learned that his father, Sargeant Holway, had been depressed by Luke's letter blaming Sargeant Holway for the unhappiness in Luke's life. Luke's first inclination was to commit suicide on the spot where his father was buried, and be buried beside him. But the choir members intervened.

'Don't ye be rash, Luke Holway, I say again; but try to make amends by your future life. And maybe your father will smile a smile down from heaven upon 'ee for 't.'

He shook his head. 'I don't know about that!' he answered bitterly.

'Try and be worthy of your father at his best. 'Tis not too late.' (CM, 138)

These suggestions to Luke were certainly wise, even though Luke, at the conclusion of the story, does not accept the good judgment of these simple people.

In the introductory first chapter of this thesis, it is noted that early Cynic primitivism emphasized the ideal of "self-sufficiency," which continued to be one of the most prevalent ideas associated with the natural man, and which appears repeatedly in Hardy's stories.
18. Lizzy Newberry—"The Distracted Preacher"

Lizzy, the rude and ignorant smuggler dwelling in a remote sea-coast town, is one of Hardy's strongest female characters. In spite of Richard Stockdale's pleading for her to give up the contraband trade, Lizzy continues to engage in the practice even though it means not marrying Richard. Her conviction is that her way of life is not wrong, and that she would be compromising her nature to discontinue a practice which is such an integral part of her life.

'I assure you, Richard, it is no harm, and I wish you could only see it as I do! We only carry it on in winter: in summer it is never done at all. It stirs up one's dull life at this time o' the year, and gives excitement, which I have got so used to now that I should hardly know how to do'ithout it. At nights, when the wind blows, instead of being dull and stupid, and not noticing whether it do blow or not, your mind is afield, even if you are not afield yourself; and you are wondering how the chaps are getting on; and you walk up and down the room, and look out o' window, and then you go out yourself, and know your way about as well by night as by day, and have hairbreadth escapes from old Latimer and his fellows, who are too stupid even to really frighten us, and only makes us a bit nimble.

'No, I must go on as I have begun. I was born to it. It is in my blood, and I can't be cured. O, Richard, you cannot think what a hard thing you have asked, and how sharp you try me when you put me between this and my love for 'ee!' (WT, 286)

Finally, Lizzy, who maintains her spontaneity and self-sufficiency, does agree to marry Stockdale, but not before she is overwhelmed by the force of law.

19. Rhoda Brooke—"The Withered Arm"

Rhoda Brooke, of "The Withered Arm," is a simple, uneducated dairymaid working for Farmer Lodge, and living with her and Farmer Lodge's son in an isolated region close to the Heath.
Her strange envolvement with Gertrude Lodge, the Farmer's new wife, causes her quiet life to be overturned. Even though Rhoda and Gertrude are overcome by attendant circumstances, it is Rhoda who continues to endure after the death of her son, and in the face of all her sorrow. Continuing to work at the dairy, she maintains her natural self-sufficiency by refusing aid from Farmer Lodge.

20. Netty Sargent—"Netty Sargent's Copyhold"

Netty Sargent, a sequestered girl, who lives with her uncle "in the lonely house by the copse" (LLI, 292), (in the story from A Few Crusted Characters called "Netty Sargent's Copyhold,"), displays a great deal of self-sufficiency, when her uncle dies a few hours before he is to sign the document which will renew the copyhold for their home. Because Netty's boyfriend, Jasper, will not marry her unless they have the house, Netty decides that she must prop up her uncle and arrange to have the agent watch her uncle sign the lease from outside the window, while she guides his hand.

The feat is accomplished; the copyhold is renewed; and Jasper marries Netty. As Miss Kass notes, "The forgery is not regarded by Hardy as a serious crime, much less as a sin. The story is told primarily to illustrate her [natural] ingenuity."20

21. Leonora Frankland—"For Conscience' Sake"

Leonora Frankland, who was reared in a simple, rural environment, is promised marriage by Mr. Millborne, and allows him to take
advantage of his promise. Millborne later tells a friend that
'...I respect her still (for she was not an atom to blame)...'
(LLI, 32). When he leaves without marrying her, Leonora must face
the responsibility of a child and life alone. Moving to Exonbury,
she demonstrates her resourcefulness by starting a dancing school;
and soon becomes one of the best-liked and most respected women of
her community.

When Millborne returns to marry Leonora in order to salve his
conscience, she refuses to marry him (until he persuades her that
the marriage will help their daughter's own prospect of marriage),
because Leonora has by hard work and innate goodness established a
happy position for her daughter Frances and herself.

22. The Halborough Brothers--"A Tragedy of Two Ambitions"

The Halborough brothers, Joshua and Cornelius, in "A Tragedy
of Two Ambitions," are, according to worldly standards, poorly educated
men who live in a small village. Both of them wish to obtain a good
position in the church, and when their father squanders the savings
which their mother had intended for their education, the two brothers
study diligently to advance by their own resources. In addition,
they are careful to manage so that their sister, Rosa, will also
receive good training. As the years pass, ambition, and the value of
position, crush many of their natural traits, but the self-sufficiency
and industry of their youth are altogether characteristic of Hardy's
typical natural man.
Other common characteristics of Hardy's natural man are **loyalty** and **kindness**, traits admired in simple individuals from antiquity. Some writers and thinkers of the seventeenth and eighteenth centuries believed that benevolence is spontaneous in the natural man.\(^{21}\)

23. Milly—"The Marchioness of Stonehenge"

*A Group of Noble Dames* includes stories which are generally centered about men and women of sophistication, but occasionally, one of the characters may qualify as a natural man or woman.

Lady Caroline, in "The Marchioness of Stonehenge," secretly marries the young man of the village, who is loved by Milly, the village woodsmen's simple daughter. When the young man suddenly dies on a visit to Lady Caroline, she decides that to protect her good name, she will allow Milly to announce that Milly had married the young man in secret. Milly, who has continued to love the young man, is, after the first shock of the idea, glad to become his official widow.

Then, when Lady Caroline becomes aware that she is expecting a child, and Milly will not relinquish her position, Lady Caroline gives the baby to Milly to care for as her own. As the child grows, Milly loyally provides love and a good education for the boy, which is not really hers. Thus, Milly manifests innate devotion and loyalty, characteristic of her simple nature by constancy to the memory and to the progress of a husband and son, rightfully hers only because of her fidelity to them.
Closely related to the trait of loyalty is that of kindness.

One of the kindest, most artless, generous women is Mrs. Downe in "Fellow-Townsmen." Although Mrs. Downe is not the usual rural dweller characterized as a natural woman, she is the wife of a "struggling" (WT, 108) small-city lawyer, and appears spontaneous and virtuous like the traditional natural woman.

Mrs. Downe is devoted to making a pleasant homelife for her husband and children. Also, she is interested in helping Mr. Barnet, a wealthy gentleman of the town, amend relations with his haughty wife, who feels herself superior to Mrs. Downe, although Mrs. Barnet, like others, is charmed by Mrs. Downe's warmth and "politesse du coeur which was so natural to her..." (WT, 126). Mrs. Downe actually gives her life in seeking a reconciliation between the Barnets, because she drowns when she and Mrs. Barnet go sailing while they are discussing the problem of Mrs. Barnet's marital state. Mr. Barnet notes, "...that the catastrophe which had befallen Mrs. Downe was solely the result of her own and her husband's loving-kindness towards himself" (WT, 132).

In admiration, Mr. Barnet says that 'She was a good woman in the highest sense' (WT, 143), and Mrs. Downe's natural kindness, unpretentiousness, and spontaneity are found in the most noble of primitives.
25. Mrs. Harnham—"On the Western Circuit"

The kindness of Mrs. Harnham, a spontaneous, unpretentious woman, though she appears more refined than some of the natural women, and lives in a small city (in "On the Western Circuit,"), results in tragedy for all the characters in the story; but Mrs. Harnham's initial desire in writing letters to Raye for Anna was to help the latter in her distress. Near the conclusion of the story, Mrs. Harnham tells Raye, 'I began to do it in kindness to her! How could I do otherwise than try to save such a simple girl from misery' (LLI, 119)? Earlier, Mrs. Harnham has tried to assist Anna with her education, and to take a special interest in her, since they are both from the same rural village.

Mrs. Harnham, who is referred to as a "lonely, impressionable creature" (LLI, 100), appears to remain a spontaneous, kind woman in spite of a veneer of training and education, but as will be noted later, her naturalness is spoiled by the values and ideals of society.

26. Sam Hobson—"The Son's Veto"

As a young man, Sam, an unpretentious gardener for the Parson, had been in love with Sophy in their native village of Gaymead, but she had refused his offer of marriage. Instead of becoming despondent, Sam had kept busy, and when he learned that Sophy was a widow, he relinquished his village life to establish a fruit-shop on the outskirts of London.

Through all the years, Sam had cherished a deep affection for Sophy. When they met again, he clearly saw how lonely and miserable
Sophy was, and how ridiculous was her son Randolph's refusal to allow them to marry, because Sam was only a grocer. Yet, Sam continued to hope that Randolph would relent, or that Sophy would assert her own rights, although he respected Sophy's wish not to disappoint her son. Sam, who did not enjoy London life, had hoped that Sophy would return with him to their native village, where he would take care of her.

In this story, one may note, in addition to observing Sam's kindness, that Sam appears to have discovered that sincere love and affection, and a simple, yet full life constitute the greatest happiness.

The simple yeoman and his family in "The Duke's Reappearance" are also admirable for their kindness, quiet strength, and virtue.

C. Conclusion

This chapter has attempted to show that in Thomas Hardy's short stories there are numerous men and women, who, like the age-old primitives, have spent a great part of their early lives in a rural environment away from the complexity and sophistication of society, and who may, by definition, be regarded as natural men and women.

Like the traditional natural man of antiquity and succeeding ages, Hardy's natural men and women possess many admirable traits of character. Among the stories, there are certain strong individuals who stand forth as the major natural men and women, because they seem to possess all the admirable traits: unselfishness, loyalty, endurance, unconscious wisdom, kindness, industry or self-sufficiency, and
serenity. Yet, almost every natural man possesses some of these
traits, with perhaps one predominating admirable characteristic.

Samuel Chew notes that "The peasants lead unspeculative lives
close to Nature, never rebelling against circumstance." They are
happy. "Many are shrewd, some witty, nearly all unconsciously
humorous."22

The earliest critics of Hardy recognized the prevalence of his
rural settings and the emphasis upon country-life within his works.23
Like the short stories, almost every novel from Desperate Remedies
through Jude the Obscure concentrates on or is centered about a hero
or heroine who is native to, or has spent most of his life in a
country setting. Resembling the natural men of tradition, the
country-derived men and women of the novels, like those of the
short stories, usually have strong, praiseworthy characters.

This instance of association between the novels and short
stories illustrates the continuity of Hardy's work, which Fischler
stresses in his dissertation on the short stories,24 and Guerard
suggests in his book on the short stories and novels.25 According
to Brown, "Through Oak, Winterborne, Henchard, and Tess, Hardy
seeks to...celebrate the naturalness of men and women engaged in the
skills and necessities of agriculture."26
III. COMPARISON OF THE NATURAL MAN AND THE UNNATURAL MAN

Throughout the history of primitivism, the noble savage, or natural man, has often been contrasted with the man of civilization, who is ignoble by contrast. Montaigne compared the corruptness of society with the virtues of the noble savage. In almost half of Hardy's short stories in the collected volumes, there is a contrasting personality to the natural man. This unnatural man is, by definition, one who has not spent his life in a rural environment, and who possesses a much greater degree of sophistication than does the natural man. In the romantic period, there were often contrasts between simple natural maidens and sophisticated, unnatural maidens.

Although this thesis is concerned with an analysis of the natural man in Hardy's short stories, this chapter will deal primarily with the unnatural man, summarizing for contrast the analysis of the natural men discussed in the previous chapter. These contrasts appear relevant in order to demonstrate more fully the admirable qualities of the natural men and women in the stories, and to evaluate a definite confrontation between the natural and unnatural characters in a number of the tales, a confrontation often used in the popular writer's accounts of explorers' experiences in the eighteenth century.

Following the format of the preceding chapter, there will be a comparison of contrasting environments for the natural and unnatural man, and then, a comparison of the characters of the natural and
unnatural man, using the virtues of the natural man as a guide.

A. Contrasting Environments

The eighteenth century poets contrasted the evil and turmoil of city life with the virtue and peace which they thought should be found in rural life, and these are the major contrasts between the environments of natural and unnatural characters in Hardy's short stories.

1. "The Son's Veto"—Sophy and Sam vs. Sophy's Son, Randolph

In "The Son's Veto," as noted in Chapter II, Sophy, a simple-hearted woman, had lived as a young girl in a peaceful country town "in a remote nook in North Wessex" (LLI, 6). The author states that "her son had never seen "this village" (LLI, 6). Randolph, Sophy's son, was born in London. There is a contrast here between the setting for the natural woman, Sophy, and that of her son, as a symbol of sophistication, seeking a higher education and refinement in the city. The son had never seen the idyllic village home of his mother, and, perhaps, would not have appreciated its simplicity and beauty.

After Sophy's marriage with the Parson, the pair exchanged the peace of Gaymead for the turmoil of London. Commenting on the indifference of London society, Hardy says, "They were...under less observation from without than they would have had to put up with in any country parish" (LLI, 10). This statement seems to imply that in
a rural setting, the couple would have been more conspicuous, because in that setting, the individual is much more important than he is in the mass of society within a metropolitan area such as London.

It has already been indicated that after her husband's death, Sophy longed to return to her native village and a rural life with Sam, who as a natural man is kind, gentle, and loyal.

Definitely contrasting the pleasant environmental effect of the country upon the natural man is the effect of London society upon the man who is born and reared in its atmosphere. As the description of the society appears harsh, unkind, impersonal, so the picture which one has of Randolph portrays these qualities. As her son grew, Sophy noted:

Somehow, her boy, with his aristocratic school-knowledge, his grammars, and his aversions, was losing those wide infantine sympathies, extending as far as to the sun and moon themselves, with which he, like other children had been born, and which his mother, a child of nature herself, had loved in him; he was reducing their compass to a population of a few thousand wealthy and titled people, the mere veneer of a thousand million or so of others who did not interest him at all. (LLI, 12.)

When his mother made a simple request that she might be allowed to marry Sam and return to a happy, country way of life, Randolph vehemently refused, because he felt that it would degrade him for his mother to marry someone, not a gentleman. He failed to consider how his mother might feel in her extreme loneliness and incapacity because of a foot injured in her youth. To Sophy's many entreaties that she be allowed to marry Sam, her son always replied, "No." 7

Randolph's impersonal, harsh attitude, representative of his society, is in direct contrast to the kindness and gentleness of Sophy and Sam. 8 The final contrast of their society's effect upon
them is drawn in the last statement of the story made at Sophy's funeral:

The man [Sam] whose eyes were wet, held his hat in his hand as the vehicles moved by; while from the mourning coach a young smooth-shaven priest [Sophy's son] in a high waistcoat looked black as a cloud at the shopkeeper standing there. (LLI, 23)


A second group of characters with contrasting environments is found in "The Waiting Supper." Nicholas, the simple, stalwart natural man, is contrasted with Bellston, the man of society. Throughout the story, numerous descriptions of Nic's native countryside and rustic environment are presented. In the previous chapter, attention was drawn to Nic's physical strength as he traversed the wilds of nature on his way home. Bellston, not so sure of himself in Nic's environment, plunges to his death as he attempts to cross the same areas.

At the village christening, Bellston is pictured as a connoisseur of the world, one who has traveled far and wide and has a low opinion of the rustics and simple poeple. Like the cosmopolitan world in which he has revolved, Bellston fails to see the importance of these simple people. He says, "It does one's heart good,"..."to see these simple peasants enjoying themselves." Christine replies,"...don't be too sure about that word 'simple'. You little think what they see and meditate. Their reasonings and emotions are as complicated as ours " (CM, 41).
Bellston is described as:

...a self-assured young man, not particularly good-looking, with more colour in his skin than even Nicholas had. He had flushed a little in attracting her notice, though the flush had nothing of nervousness in it—the air with which it was accompanied making it curiously suggestive of a flush of anger; and even when he laughed, it was difficult to banish that fancy. (CM, 41)

Thus, Nic reflects the strength, placidity, and sincerity of his natural surroundings, while Bellston shows the weakness, unperceptiveness, and turmoil of a sophisticated world. Christine makes a definite comparison between the two. "She was thinking of her Nic and felt that, by comparison with her present acquaintance, the farmer more than held his own as a fine and intelligent fellow..." (CM, 42).

3. "Fellow-Townsmen"—Lucy Saville vs. Mrs. Barnet

Again, in the brief characterizations of Lucy Saville and Mrs. Barnet in "Fellow-Townsmen," Lucy's quiet existence in a small cottage near the sea is contrasted with the vast social whirl and polish of upper class society in which Mrs. Barnet appears to have moved.

Lucy Saville reflects the industriousness, kindness, and prudence of her simple, yet worthy surroundings, while Mrs. Barnet, as unkind, selfish, and proud as the social atmosphere which she craves and breathes, makes her husband's life miserable.

These examples provide material for illustrating the effect of contrasting environments for the natural and unnatural man. The effect of these contrasting environments is more explicitly
revealed, when the actions of the characters within the stories are examined.

B. Contrasting Characteristics

Among the natural men and women of the short stories, loyalty or devotion is one of the primary traits and it becomes even more visible by comparison with the disloyalty of the non-natural individual. As noted in the preceding chapter, loyalty and devotion were characteristic traits of ancient primitives.


A definite contrast between loyalty and disloyalty is revealed in the story of "The Melancholy Hussar." Here, Matthäus, as already noted, is supremely loyal in his devotion to Phyllis and his homeland, while Humphrey Gould, Phyllis's fiancé, referred to as a "fashionable man," (LLI, 154) of higher social class than Phyllis and associated with the King's Court, does not even bother to tell her that he plans to marry another. After his marriage, Gould suddenly appears on the scene, with a small gift to soothe matters, but one cannot help noticing the contrast between his "slipshod" manner toward Phyllis, and Matthäus's intense devotion and considerateness.


In "The Waiting Supper" Bellston appears disloyal to Christine, as he states that with marriage he plans to settle down, though, after
marriage, he continues to travel, and even disappears at last so that Christine has no idea of his location.

Nicholas, although he, too, disappears, remains loyal to Christine throughout the disappointment of knowing that he is her inferior socially. During his absence, he does not forget Christine; the travels were undertaken for her. When he returns, his very first action is to inquire about Christine and to discover if she is still alive. His unquestioned loyalty is revealed in the long years which follow.

3. "The Son's Veto"—Sam vs. Randolph

Sam's love, loyalty, and understanding of Sophy are contrasted with the lack of understanding and consideration which Sophy's son shows to her. Randolph denies Sophy every simple pleasure of life, because of his warped view of society, which places more importance on position than on the individual. He is more loyal to his sophisticated views and opinions than to his own mother.

4. "Enter A Dragoon"—Mr. Miller vs. John Clark

Another example of contrasting attitudes of loyalty may be found in John Clark and Mr. Miller of "Enter A Dragoon." Here, Mr. Miller remains devoted to Selina throughout her trials, and after the death of her fiancé, he once again proposes marriage. Yet, John Clark, the gay, young soldier, representative of society, dashes away to war and decides to marry another, not realizing that he has deserted poor
Selina in a time of need, and that it is she whom he really loves.

5. "The Marchioness of Stonehenge"--Milly vs. Lady Caroline

In this tale of "a noble dame," Milly was identified as a natural woman, because of her rural existence, and her lack of sophistication. Milly is loyal to the young man whom she loves, but is never allowed to marry, while she is even more devoted to his son, whom she cares for as if he were her own. Opposed to this gentle loyalty is the disloyalty and pride of Lady Caroline, an unnatural woman, because of her sophistication, and position in a complex social setting. Ashamed of her husband's inferior class, she relinquishes his name, and also his child to Milly. Sophistication and the importance of social position squelch loyalty to her young husband and child.

One of the most important "Wessex virtues" is unselfishness or self-denial, while the outside world or complex society is not conducive to the cultivation of this non-self-centered trait.


Again, "The Waiting Supper," must be cited as employing one of the most evident contrasts between the selfishness of the unnatural man and the unselfishness of the natural man. Nic delays his wish to marry, and seeks to make himself appear more worthy to Christine by traveling. When Christine offers Nic money for his travels, he
refuses her aid, because he feels that it would be selfish and weak for him to use her money.

Yet, Bellston, when he marries Christine, does not think it the least amiss to make Christine poor by taking her money for travels abroad. He completely disappears, leaving Christine almost destitute, and certainly lonely.

2. "Fellow-Townsmen"—Mrs. Downe vs. Mrs. Barnet

A similar contrast may be noted between Mrs. Downe and Mrs. Barnet in "Fellow-Townsmen." By her unselfish devotion, Mrs. Downe, who is artless, and kind, creates a happy, though simple home for her husband and children, whereas Mrs. Barnet, a woman of high society, appears to see how wretched a dwelling she can make for Mr. Barnet, never considering his wishes or happiness.

Her concern was not with him or his feelings, as she frequently told him; but that she had, in a moment of weakness, thrown herself away upon a common burgher when she might have aimed at, and possibly brought down, a peer of the realm. (WT, 140)

For instance, Barnet takes Downe home one evening, and is overjoyed to see Downe's family rush out to greet their husband and father. He hopes that even half as happy a scene will greet him at his home, but he is forced to dine by himself.

Mrs. Downe's unselfishness is again made evident in her attempt to talk with Mrs. Barnet to ascertain if a better understanding cannot be reached between Mr. and Mrs. Barnet. After the tragedy in which Mrs. Downe loses her life, and Mrs. Barnet is restored by the efforts of her husband, Mrs. Barnet continues in her old selfish
manner, seemingly not in the least touched by the devotion of Mrs. Downe or the kindness of her husband.12

3. "The Son's Veto"—Sam vs. Randolph

Sam and Sophy's son, Randolph, in "The Son's Veto," are also contrasting examples of selfishness and unselfishness. In their youth, when Sophy had refused to marry Sam, he did not insist, but kept track of her, and after her husband's death, he proposed marriage again.

When Randolph at first refused to let his mother marry Sam, Sam waited patiently, but continued to urge Sophy to marry him. Throughout her life, he remained devoted to Sophy, even though they could not be married.

Contrast this devotion and unselfishness with that of Sophy's son, who for a mere social whim would not permit his mother a small measure of happiness in her sad and lonely life. In his selfish manner, he would not even visit his mother very often, much less allow her any other form of happiness.13

4. "Enter A Dragoon"—Mr. Miller vs. John Clark

The unselfishness of Mr. Miller compared with the selfishness of John Clark in "Enter A Dragoon," is also quite evident. Mr. Miller is willing to relinquish his claim to Selina in order that Selina may marry John Clark, and thus satisfy her initial feelings of love and her conscience. In contrast, John Clark never thinks of
Selina and her happiness, but very selfishly chooses to abandon her and marry another.

5. "The Fiddler of the Reels"—Ned Hipcroft vs. Wat Ollamoor

Ned and Wat represent the natural and unnatural or supernatural, respectively, in "The Fiddler of the Reels." As Wat remains true to his evilly sophisticated character throughout the story, Car'line is led astray by her association with him. Perhaps, he represents the manifestation of Car'line's natural impulses which are not good.

In contrast, Ned as the natural man with wisdom and solidarity of character, takes care of Car'line, and brings out that which is best in her nature. Perhaps this last statement is a key to the contrast between the selfishness and unselfishness of Hardy's characters. Those who are unselfish enrich and brighten the lives of those about them, but those who are selfish detract and darken the hearts and lives of their friends.

Miss Kass connects with this story Chew's statement that, "We have thus...a theme to which Hardy often recurs: sensual selfishness against self-sacrificing devotion matched in a struggle for the possession of a loved woman."15


Jack Winter and Harriet Palmley, in "The Winters and the Palmleys," are contrasting examples of the natural and unnatural in the trait of unselfishness. The unselfishness of Jack, a simple village boy, in
not pursuing Harriet, when he realizes that he is not a suitable mate for her is contrasted with the intense selfishness and unkindness of Harriet, a sophisticated young lady of high society. When Jack makes the simple request that his letters to her be returned to him, she denies his wish, resisting his appeal, so that Jack is driven to desperate measures to secure the letters, which he fears Harriet will use to ridicule his lack of training.

Finally, Harriet is most unkind and most selfish in complying with her aunt's wish that she not testify at Jack's trial. By her refusal to testify, Jack is condemned to die.

7. "Barbara of the House of Grebe"—Edmond Willowes vs. Lord Uplandtowers

The story of the "second dame" in a Group of Noble Dames, "Barbara of the House of Grebe," demonstrates the devotion, kindness, and unselfishness of Edmond Willowes in contrast to the selfishness and cruelty of Lord Uplandtowers.16

It will be remembered that Edmond, realizing that his wife cannot bear his disfigurement, departs never to return, rather than cause deep horror for Barbara.17 In contrast, Lord Uplandtowers drives Barbara to a frenzied love of him, by torturing her with Edmond's mutilated statue, when he perceives that she loves the statue of Edmond more than she loves him.

Lord Uplandtowers, as a sophisticated member of society, an unnatural man, is initially selfish, by insisting that Barbara marry him, when she really does not love him.18
Another laudable quality of the natural man which is examined in the previous chapter, and is a noted characteristic of primitive man of all ages, is his endurance. This endurance may be associated with the physical man, but primarily with the spiritual.


Turning to "The Waiting Supper," one discovers the extended endurance of Nic in comparison with the relatively brief endurance of Bellston. Nic spends a lifetime bearing the disappointment of not being united with Christine, but he does not allow this disappointment to overwhelm him. Instead, he seeks to gain an education, and to make life more comfortable for Christine, when he returns from his travels.

Bellston shows very little endurance, beginning to travel again, soon after marriage, when he had promised to remain at home. Also, his low tolerance point is visible as Christine reveals a scar caused by a slap from Bellston. His seemingly ever present anger has already been described. Thus, Nic's natural strength of character is even more praiseworthy against the weakness of Bellston's.

2. "Enter A Dragoon"—Mr. Miller vs. John Clark

This quality of endurance is also evident in Mr. Miller of "Enter A Dragoon," but it is not strongly present in the character of John Clark. Mr. Miller braves the position of relative unimportance beside Selina, always willing to marry and take care of her. Yet,
although he is extremely disappointed, he does not collapse under the weight of these misfortunes, but tries to find a somewhat happy life by marrying another.

John Clark, however, does not appear to have either physical or spiritual endurance. He collapses at the dance soon after Selina reveals that she was previously engaged to Mr. Miller. A weak heart causes Clark's physical collapse, but his ability to withstand disappointment of spirit appears almost as weak. He seems troubled, because he fully realizes his mistake in not immediately returning to Selina after his battle wounds have healed. The villagers refer to Clark 'as hearty a feller as you'd meet this side o' London' (CM, 149). He appears unable to endure the separation of war, and thus forgets Selina, and marries another, while Mr. Miller remains devoted even throughout Clark's reappearance.

3. "The Withered Arm"—Rhoda Brooke vs. Farmer Lodge

A brief comparison of Rhoda and Farmer Lodge's endurance is presented in "The Withered Arm." Rhoda, an ignorant country woman, must endure not only the unhappiness of being thrust aside by Farmer Lodge, and the birth of their son, but also the strange association with Gertrude, and the death of her son. Through all of these disappointments, fears, and sadnesses, Rhoda continues to exist. Although she disappears for a time after her son's death, she returns to the dairy, but refuses to accept the pension which Farmer Lodge has provided for her.

Farmer Lodge, as the gentleman farmer, a natural man who has lost his naturalness, (to be discussed in Chapter Four), brings disappoint-
ment to others and also to himself, which he bears with little grace. After casting aside Rhoda and her son, he marries Gertrude. She is sweet, gentle, lovely, as she first enters their marriage, and he is very proud of her, but as time progresses, his affection for her diminishes. He cannot endure the disappointment of her affliction, and seek to comfort her, instead of making her life more miserable by his indifference.19

Evidence of contrast between the unconscious wisdom of Mic, and Bellston; Matthäus Tina and Humphrey Gould; Sam Hobson and Randolph; Mrs. Downe, and Mrs. Barnet is present, although not expressed in the previous comparisons of these characters.

Whenever an individual acts or perceives almost spontaneously the true state of events and the values and ideals that are most important, he manifests unconscious wisdom or the innate knowledge of truth found in the uncorrupted natural men of tradition. Those characters without this wisdom, act impulsively, and fail to perceive a situation as it is in reality. This trait is difficult to trace and separate completely from other characteristics, but the three following sketches are, perhaps, somewhat valid as examples of the manifestation or lack of manifestation of this admirable but "elusive" quality.

1. "The Three Strangers"--The Prisoner, Timothy Summers vs. The Hangman

Attention has been called already to the unconscious wisdom of the escaped prisoner, when he avoids identification by the hangman.
As representative of society, the hangman is not a natural man, even though he is from a country town. He appears nonchalant about his work, and his lack of perception in recognizing that Timothy is his prisoner is glaring against the skill of deception, which the prisoner employs.

2. "Barbara of the House of Grebe"--Edmond Willowes vs. Lord Uplandtowers

In "Barbara of the House of Grebe," Edmond Willowes shows unconscious wisdom in realizing that if his wife cannot bear to look at him, their life together will be miserable. He does not want to force her love or compliance with his will. Unaware of the horrible effect it may have, Lord Uplandtowers manifests his lack of wisdom by his efforts to make Barbara love him. He does not realize that such a forced love is unnatural, unreal.

3. "For Conscience' Sake"--Leonora Frankland vs. Mr. Millborne

As youths of the same village, Leonora and Mr. Millborne are contrasting examples of the trait of unconscious wisdom. Mr. Millborne, who becomes an unnatural man by his allegiance to the values of society, promises marriage to Leonora, "takes advantage of that promise" (ILI, 29), and then departs for London and a successful career. But after retirement, his conscience will not let him rest, because of his previous disregard of the promise. His initial failure to keep the promise illustrates his lack of that spontaneous knowledge of what is true and best, while his final attempt to salve his conscience,
shows that his wisdom is still impaired, as he thinks that by one action, it will be possible to hide the unhappiness of years.

In contrast to Millborne, Leonora shows her unconscious wisdom in trying to make a good place in life for her daughter after Millborne has failed to keep his promise. Leonora also shows wisdom, because she does not want to marry Millborne only to appease his conscience, although finally she is swayed by his insistence to accept the proposal of marriage.

The self-sufficiency of the natural man has been praised as one of his most admirable traits from antiquity, and Hardy's major natural men both in the novels and the stories display this characteristic in contrast to those of society who do not appear to possess a great deal of self-sufficiency.

"Interlopers at the Knap"--Sally Hall vs. Helena Darton

In this story, Sally Hall, a simple, but strong country girl, is contrasted with Helena, a woman of slightly higher social class, although Hardy does not treat her unsympathetically. While Sally is resourceful, and strong, unbending even when she does not feel free to marry Farmer Darton, Helena is dependent upon others for strength and happiness.

Even though Helena's life has been difficult, her lack of endurance and strength of spirit is evident in contrast with Sally. The author notes that "Helena's face was of that sort which seems to ask for assistance without the owner's knowledge--the very
antipodes of Sally's, which was self-reliance expressed" (WT, 196).

After Farmer Darton marries Helena, their life is not happy. Again Hardy states, "Helena was a fragile woman, of little staying power, physically or morally, and since the time that he had originally know her--eight or ten years before--she had been severly tried" (WT, 204).

When Helena dies, a final contrast is made between the two women. Sally is staunch in her refusal to marry Darton, because she is happy in her independence. The author comments, that "Helena had been a woman to lend pathos and refinement to a home; Sally was the woman to brighten it" (WT, 205).

C. Conclusion

The short stories in which Hardy has employed a contrasting individual to the natural man provide additional focus on the nobility and strength of the natural man and woman, just as comparisons between the primitives and civilized individuals of other periods have mostly been favorable for the natural man.

This contrast between the sophisticated and the simple has also been detected in Hardy's novels. In *The Woodlanders*, there is a definite contrast between "simplicity and sophistication." Marty South is labeled a *child of nature* by McDowall in contrast to Felice Charmond. This terminology is an echo of references to the natural man during the romantic period of literature. The "romantic, passionate," characters of *The Return of the Native*, are one group, while "Against these, calmness and simplicity are embodied in
Thomasin, the sweet country maid;" and also in the other "simple villagers." There is a similar contrast in *Far from the Madding Crowd* between Troy and Oak, the "villain," and the "stolid countryman." Hawkins further notes that the rustics give the "unchanging firmament of Wessex life," and point to the "waywardness" of the other characters.

Once again, a point of connection, a continuity of thought is found in Hardy's prose works in this contrast between the "simple and the sophisticated."
IV. THE NATURAL MAN AND SOCIETY

From antiquity, the natural man has been praised for his simple life in the midst of nature away from the artificialities and sophistication of organized society or civilization. Art, education, wealth, laws, society as a force regulating the wills of its members, and the conception of various levels of social class (economic and educational) have been considered as defacers of the natural man's innate goodness and spontaneity.

Professional writers of the eighteenth century used in their fiction, based on travelers' reports of the noble savage, incidents in which natural men's lives were darkened by their emigration to a complex, sophisticated world, or by the entrance of individuals from the complex world of civilization into their natural or native homes.

There were also reports and tales about natural men whose happiness was sometimes spoiled by emigration to society, but who maintained their virtuous lives as if they continued to live in a "state of nature." Finally, in the natural man's contact with society, there were anecdotes concerning natural men who entered the world of society and sophistication, and were so appalled by the corruption of civilization, that they fled or desired to flee from its evils to the serenity of their native homes, even as the early eighteenth century poets sought refuge from the ills of civilized life by praising rural retirement in their poems.

These incidents, throughout history, concerning the natural man's contact with society are significant for a study of the natural men and women within Thomas Hardy's short stories. In almost every
Hardy short story in which a natural man appears, there is a contrast or conflict between him and a sophisticated world. Contrasts between natural and unnatural individuals which were presented in the last chapter are also representative of this conflict.

An examination of the effects of contact between the natural man and society within Hardy's short stories, reveals that the natural man is often overcome by the sophisticated ideals, corruption, and complexities of society. Some of the natural men are strong enough to pass through civilization unscathed; however, most of these strong, natural men and women desire to return to their natural environments. There are also tales which depict society's detrimental invasion of rural life.

In addition, it must be remembered that Rousseau and some German philosophers and writers of the latter part of the eighteenth century thought that the ideal natural man should be able to live in the midst of a complex society, and manifest or maintain a virtuous character as though he were living in a "state of nature." Within Hardy's collected short stories, there are several examples of men and women who have always lived in a complex society, but by their actions and attitudes appear to be natural men.

The following sections will deal successively with the natural man whose naturalness is sullied by contact with society; the natural man who is not influenced by society; the man of society who appears to be a natural man; and briefly, the natural man's encounter with the laws of society as a force or government.
A. Natural Man's Disastrous Contacts with Society

1. "For Conscience' Sake"

Millborne had been born and had lived until the age of twenty-one in the country-town of "Toneborough in Outer Wessex" (LLI, 29). Here, he had fallen in love with a "worthy" (LLI, 31) young woman and promised to marry her. At this point, the natural virtues of Millborne are sullied by the values of a sophisticated world, for Millborne's father objected to his marrying Leonora, the young girl, because of her low social position. To a friend in later years, Millborne said,

'Her position at the time of our acquaintance was not so good as mine. My father was a solicitor, as I think I have told you. She was a young girl in a music-shop; and it was represented to me that it would be beneath my position to marry her. Hence the result.' (LLI, 31)

Millborne had also taken "advantage of his promise" (LLI, 31), and Leonora had a child.

Thus, Millborne's abrupt forsaking of Leonora and their child was even more characteristic of the impersonal, unconcerned attitude of a sophisticated world, which does not hold sacred the importance of an individual, or a promise. Although Millborne appears to have been influenced by the ideals of his family, he is responsible for accepting their attitudes and values. He says, 'I left the place, and thought at the time I had done a very clever thing in getting so easily out of an entanglement' (LLI, 29).

After leaving his country town, Millborne appears to have blunted the awareness of his previous actions in the pursuit of a career in the
complex society of London. 'I have never quite forgotten it, though during the busy years of my life, it was shelved and buried under the pressure of my pursuits' (LLI, 29). With retirement, and leisure, innately virtuous impulses cause Millborne to regret deeply his former actions.

'But I have lived long enough for that promise to return to bother me--to be honest, not altogether as a pricking of the conscience, but as a dissatisfaction with myself as a specimen of the heap of flesh called humanity.' (LLI, 29-30)

Yet, because he had been influenced for so long a period by the values of society, and had not early returned to keep his promise, he brought more unhappiness to his former love and their child by finally keeping the promise, than he would have by remaining alone with his conscience.9

Millborne appears not only as a natural man who has assumed the attitudes of society, but as one who disrupts the lives of other natural men within their native environment. By placing so little value on his promise, and Leonora's love for him, he led her astray, although Leonora manifests her best impulses, and by her self-sufficiency is able to maintain her life as a commendable natural woman.

There is a fine contrast in this story between the manifestations of Leonora's innate goodness and self-sufficiency, and Millborne's actions dictated by society, until the natural impulse to correct his previous actions can no longer be a reality. Perhaps, the belief that a marriage with Leonora, whom he did not love now, is also representative of sophisticated values which judge that the effects of unkindness and deception may be effaced by a single act.10
2. "A Tragedy of Two Ambitions"

Another story in which young men's natural virtues are almost completely squelched by society's values is "A Tragedy of Two Ambitions."\textsuperscript{11} The Halborough brothers, Joshua and Cornelius, are industrious and self-sufficient in their small village as they study and work diligently to obtain a university education and the opportunity to advance in the church.\textsuperscript{12} At an early age, however, the values and ideals of a sophisticated world begin to bury the good judgment and virtuous traits of the young men. Joshua, "From his youth...had held that, in old-fashioned country places, the church conferred social prestige up to a certain point at a cheaper price than any other profession or pursuit; and events seemed to be proving him right" (LLI, 73).

Because their father, an alcoholic, had squandered their mother's savings which would have sent both of them to the university, the brothers develop an intense dislike of their father, especially because they feel that he will degrade them in the eyes of society. Although ambitious for themselves, they are even more zealous for their sister, Rosa, a natural woman, who continues to possess her kindness and other natural virtues even after much training in the social world. Joshua and Cornelius are determined that Rosa will obtain a good education and not have her reputation sullied by contact with their father, whom they try to keep at a distance from all of them.

As the natural wisdom of the brothers is blunted to a greater degree by society's goals, Joshua, especially, cannot stand the thought of the simple but honest position of school teaching which he leaves
behind, when he goes to the university. While visiting Cornelius, who is teaching in order to obtain enough money for the university, Joshua is disturbed by the scene and squelches the natural interest which Cornelius has in his job.  

Another attitude reflecting the insincerity of society is Joshua's in stating that they must 'stick to Christianity...whether or no' (LLI, 61), implying that regardless of their beliefs, they must adhere to the form of their religion. And Joshua, in thinking of his "career," tries to "persuade himself that it was ardour for Christianity which spurred him on, and not pride of place" (LLI, 60).

When Rosa becomes engaged to the son of an influential family, the brothers are overjoyed and when their father appears on the scene and suggests that he will give his daughter away in the marriage ceremony, the brothers are horrified. Then the false values and attitudes of society bludgeon the natural virtues and wisdom of the brothers to such a degree that they allow their father to drown by hesitating to help him, when he falls into a weir.  

Almost immediately the brothers recognize the enormity of their action, and with the passage of time their innate sense of goodness cannot bear the thought of their deed.

'Ah, we read our Hebrews to little account, Jos!...To have endured the cross, despising the shame--there lay greatness.' (LLI, 86)

Joshua and Cornelius became so entranced with the attitude of society which placed importance on position, education, and refinement, that like society, they lost sight of the importance of the individual, and the true worth, and value of a person rather than the glamour cast upon him by position or prestige. They also appear to
have forgotten that a clear conscience, as Bill Mills learned in "What the Shepherd Saw," is a possession far above that of position or social superiority.

As in a number of the tales, there is also a contrast between Rosa, the natural woman, untouched by the values of society, and the brothers, whose innate goodness has been corrupted by the sophistication of society. For example, Joshua is concerned about "details" when he and Rosa first visit the Fellmers. The author notes the contrast in their attitudes, "He was nervously formal about such trifles, while Rosa took the whole proceeding—walk, dressing, dinner, and all—as a pastime. To Joshua, it was a serious step in life" (LLI, 67). Rosa possesses the spontaneity and calmness of the natural woman, in contrast to the burdened spirit of Joshua, weighted by the importance which society places on position.

3. "On the Western Circuit"

"On the Western Circuit" differs from the two previous tales, because it concerns the blurring of wisdom and virtue in two natural women, who, although they leave their original country home, are affected by society in the form of Charles Bradford Raye, a young London lawyer, who comes to the women's present home city of Melchester. Raye himself notes the contrast of London to Melchester when he refers to '...London, that ancient and smoky city, where everybody lived who lived at all, and died because they could not live there' (LLI, 94).

Anna, a young girl "from a village on the Great Plain" (LLI, 93), comes to Melchester to be trained as a servant by Mrs. Harnham, who
had been born and reared in the same rural area as Anna. Thus, the two women, because of their early life in a rural setting, may be classified as natural women. Often within the story, the word "nature" is used in connection with Anna. The author comments, when Raye sees Anna for the first time as she whirs about on a merry-go-round, that "He had never seen a fairer product of nature,..." (ILI, 92). Later, when Raye talks with her, Hardy comments on her spontaneity in replying to Raye's, a stranger's, questions. "Unreserved--too unreserved--by nature, she was not experienced enough to be reserved by art, and after a little coaxing she answered his remarks readily" (ILI, 93). Raye thought of her as "...an artless creature whose inexperience had, from the first, led her to place herself unreservedly in his hands" (ILI, 101).

When Raye, representative of society, enters the rural home of these two ladies, he becomes "a disturbing part in the two quiet lives" (ILI, 89). Anna, who has left her home deep in the midst of nature, has none of the refinements and education on which society places so much importance. She is spontaneous in her reactions to the kindness and attention of Raye; and fascinated by his polished manners, she is led astray by her idolization of him. By taking advantage of Anna's natural affections, Raye becomes a symbol of society which sullies natural virtue.

Edith Harnham's first straying from her natural wisdom is caused by the pressure of society's values which suggest that one should try to make a good marriage regardless of affection for and compatibility with one's mate. Edith had married an "elderly wine-merchant" (ILI, 107), and was unhappy in her marriage. With almost as spontaneous a nature as Anna, Edith was enthralled by the charm and power of Raye, especially
because of her unsuccessful marriage. 16

When Anna begs Edith to write letters to Charles for her, in order to retain his affection, Edith's first impulse is to help Anna, but once again, her unconscious wisdom is blurred by the values of society and her growing affection for Raye. She first thinks, that to reserve Raye's attention for Anna is compensation for the deception which she is practicing, but her innate good wisdom, not entirely smothered, warns her several times that she may be creating more harm than good, and her fears are confirmed when Raye proposes marriage to Anna. Edith realizes that Raye has been greatly deceived, and that, although Anna's affection for Raye is genuine, it resembles devotion to a "god" (LLI, 122), rather than compatible, mutual affection which should exist between a couple of similar intelligence and training.

As Raye thinks of Anna after he has returned to London from their first encounter, he compares her innocence, brightness, and simple nature to the darkness and sordid light of London. He does not intend to abandon Anna, and almost resembles the natural man in his kindness to Anna at the conclusion of the story, when he learns that he has married someone with whom he can never be truly compatible. Hardy comments, that "Though selfish, and superficially at least, infested with the self-indulgent vices of artificial society, there was a substratum of honesty and fairness in Raye's character" (LLI, 112). 17 Yet, Raye becomes the symbol of society or the waywardness of the world which enters the native environment of the natural man, and by the power of his sophisticated charm causes two natural women to abandon their natural wisdom. 18

There is also the fact that Anna and Mrs. Hurnham experience a loss of their best natures by moving from their native environment, although
Anna appears the innocent "child of nature," throughout this story.  

4. "Enter a Dragoon"—Selina Paddock

"The Fiddler of the Reels"—Car'line Aspent

Two other natural women of the short stories who are overwhelmed by the invasion of their quiet rural lives by an outsider are Selina Paddock of "Enter a Dragoon," and Car'line Aspent of "The Fiddler of the Reels". They are both natural women, because of their rural homes and simple, artless natures. Selina is the more admirable of the two, because she shows a great deal of endurance throughout the trials of her life. John Clark, a young corporal, is the invader who wins Selina's love and then does not return to marry her after the war. Her devotion to him throughout the story is quite evident. Perhaps, John Clark's disregard of his promise to Selina is indicative of society's neglect of the individual.

In the "Fiddler of the Reels," Car'line Aspent's life is ruined by the fiddling of Wat Ollamoor, who invades the countryside where Car'line lives. The control which Wat has over Car'line is supernatural, and Car'line cannot really be blamed for her actions, because she has no control over her emotions and reactions to Wat. 20 As was noted before, Wat represents society's ability to bring out the worse nature of an individual.

5. "To Please his Wife"

All three main characters of this story, Emily Hanning, Joanna Phippard, and Shadrach Joliffe, have spent most of their simple
lives in a small sea-coast town. Without physically leaving her native village, Joanna allows the values and ambitions of the sophisticated world and society to overrule her best impulses. Although she is not really interested in Joliffe, because she wants to marry wealth and position, she wins Joliffe away from Emily.

Joanna shows her innate goodness, because she is disturbed when she hears how sorrowful Emily, her friend, is over losing Joliffe, "and her conscience reproached her for winning him away" (LLI, 129). Yet, when Joanna sees Emily and Joliffe together, and realizes their deep love for each other, her jealousy overpowers her innate good sense, and she makes Joliffe keep his promise to marry her.

If she had then listened to the faint voice of her innate wisdom, Joanna would have been content with the devotion of Joliffe and the joy of her two sons. She allowed social ambition and prestige to further bludgeon her natural wisdom. Her desire for great wealth causes her to be willing to let Joliffe risk his life on the sea, but when he safely returns, she has become so obsessed with the desire for prestige that the small treasure of money which Shadrach makes on the trip does not satisfy her. Completely ignoring her unconscious wisdom, she complains so steadily about the insufficiency of their income, that Joliffe proposes returning to the sea with the two boys. Joanna finally consents to this plan, although her innately wise impulses tell her that the chance loss of her entire family is too great a wager to make for even a kingdom of wealth.

The conclusion of the story shows Joanna, a grief-stricken woman, knowing the enormity of her sacrifice, since her entire family never return from their voyage.
Like Raye, as an invader of the rural community, Harriet Palmley, a sophisticated young lady of society, enters the country settlement of Longpuddle, and by her cruelty and haughtiness causes a young man to forsake his natural wisdom.

Jack, as was noted in Chapter III, has fallen in love with the fashionable Harriet, but his lack of education, and his mediocre penmanship cause her to cast Jack aside, an act which he finally accepted, realizing that he would not be a suitable companion for Harriet.

Then, fearing that Harriet will use his letters to ridicule his lack of training, Jack asks for their return. When Harriet taunts him, Jack loses control and decides to break into Mrs. Palmley's house to retrieve the letters. The author calls Harriet a "heartless woman" (LLI, 280), and she fully appears to deserve his label, when she does not testify in Jack's trial; thus causing him to die for a minor crime. Not only has Harriet, as a part of society, caused Jack to lose his natural wisdom, but she has in effect, smothered him, and becomes a symbol of the deadliness of a sophisticated world to the natural man.

Mrs. Winter and Mrs. Palmley are also representative of natural women whose virtues have been sullied by the values of a sophisticated and corrupt world. From youth, they have been rivals in beauty, certainly jealousy typical of a fashionable society. When Mrs. Winter wins Mrs. Palmley's sweetheart, a well-to-do man, Mrs. Palmley becomes even more embittered. Finally, when Mrs. Winter sends the small idiot Palmley boy, who has become her messenger, because of Mrs. Palmley's poverty after her husband's death, on an errand, he is literally
"frightened to death," and Mrs. Palmley's dislike of Mrs. Winter grows into hatred. When Jack is on trial, Mrs. Palmley, seeking revenge, is probably the force which keeps Harriet from testifying in Jack's trial.

Mrs. Winter appears to exercise her superior social position over Mrs. Palmley, and Mrs. Palmley places so much value on the importance of wealth and social position, that her natural virtues are completely dissipated. Both of these women allow passions and values characteristic of the world of sophistication to smother their natural affections and values.

7. "The Withered Arm"

Farmer Lodge of "The Withered Arm" should be mentioned here, because his non-naturalness, like that of Raye's and Harriet's, causes much unhappiness and forsaking of natural virtues in others. Indirectly, his actions and attitudes cause sorrow for Rhoda and her boy, and his wife, Gertrude.

Although a well-to-do-farmer, Lodge appears to have dwelt in a rural setting most of his life, and he does show traces of his innate wisdom and virtue, which have not been entirely eradicated. For he is conscious of his neglect of the boy, whom Rhoda bore him, and to whom he has never paid any attention. When Gertrude's arm becomes blighted, and her spirit also, Lodge thinks that he is being punished for his treatment of Rhoda and the boy. Once he mentions to Gertrude, that they might have adopted a boy, but that he was too old now. Finally, in the tragic conclusion of the story, he appears deeply contrite after his son's hanging. At his death two years later, he
leaves all of his property to be used as a "reformatory for boys" (WT, 104), and provides that a small annuity should be paid to Rhoda.

Yet these glimmerings of Farmer Lodge's innate goodness are not the predominating picture of him which the reader receives, for he appears to have lost all his innate virtue as he leads Rhoda Brook astray, and then completely rejects their boy and her. Again, when he marries Gertrude, and her arm becomes blighted, he makes her more miserable by his indifference, and this indifference is one of the factors which causes a change in her naturally blithe, happy, generous spirit. By his actions, Lodge appears to have allowed the corruptions of the world to guide him, and in addition, by not recognizing Rhoda and the boy after his initial unthoughtfulness, he appears to be allowing the importance of class and decorum to quell further his natural virtue. 27

By his rejection of his elemental naturalness, he brings sorrow and jealousy into Rhoda's life; 28 and the neglect of his boy certainly must have thwarted the boy's normal psychological and emotional growth, 29 even though we are led to believe that he was an innocent by-stander of the crime for which he is condemned.

Thus, the non-naturalness of Lodge has its main effect in thwarting the naturalness of others.

8. "A Mere Interlude"

In "A Mere Interlude," 30 Baptiste Trewthen, whose home is a rural settlement, is unsophisticated, ingenuous, and spontaneous even though she has a teaching certificate and has taught school for a couple of
years. Because of her distaste for teaching, and the pressure of her family to marry David Heddegon, an elderly, supposedly well-established, and respected member of the community, Baptiste smothers her unconscious wisdom, and accepts society's standards as dictated by her parents, even though she doesn't love David.

One reason why Baptiste has disliked teaching is that she has objected to the school board's representing society constantly 'changing the Code, so that you don't know what to teach, and what to leave untaught' (CM, 269).

As she departs for home and the wedding with David, Baptiste meets a former boyfriend from school days. When he learns that she is to be married, Charles impulsively offers marriage to Baptiste, and Baptiste spontaneously accepts his proposal. Soon after their hasty marriage, while they are waiting for passage to Baptiste's home to explain their action to Baptiste's family, Charles drowns, and Baptiste, shocked, returns home; goes on with the other marriage; and then tries to gain courage to tell David of her first marriage. Guerard notes that Baptiste "does the calm sensible thing, which is to go ahead with her original plan to marry David." 31

Blackmail by people who know of the first wedding, causes Baptiste to reveal all, and to her surprise, David then feels relieved, because he may bring his four unannounced daughters into the home, so that Baptiste may educate them. At first, Baptiste allows the values of society to reign in her dislike of the girls, because of their lack of training and ability.

As time passes, an unbearable situation turns into a blessing for Baptiste and David, because the girls, although uneducated and
simple, are happy and serene by nature, and Baptiste learns endurance and develops love by her association with them.

Perhaps, Baptiste's hasty marriage was not wise, but it was an expression of her naturalness and spontaneity, and she remains in the end a natural woman, because of her innate goodness and strength which, as the author notes, had not been stirred at the opening of the story:

The colours and tones which changing events paint on the faces of active womankind were looked for in vain upon hers. But still waters run deep; and no crisis had come in the years of her early maidenhood to demonstrate what lay hidden within her, like metal in a mine. (CM, 267)

After the crises of her marriages, the fullness of Baptiste's natural virtues are revealed by her endurance, truthfulness, and unselfishness toward her family. In conclusion, the author notes, "This was the beginning of a serener season for the chastened spirit of Baptiste Heddegon." (CM, 305)

9. "What the Shepherd Saw"

The Duke of "What the Shepherd Saw," is representative of society and its pressures which thwart the natural man, Bill Mills. As a young, uneducated, simple shepherd boy, Bill regards the Duke with awe. "Fear seized upon the shepherd-boy: the Duke was Jove himself to the rural population, whom to offend was starvation, homelessness, and death, and whom to look at was to be mentally scathed and dumb-founded" (CM, 197). This reverence for the Duke as a simple lad crushed the enormity of his act to the boy, as he promised not to reveal what he had seen,...for though in awe of the Duke, because of his
position, he had no moral repugnance to his companionship on account of the grisly deed he had committed, considering that powerful nobleman to have a right to do what he chose on his own lands" (CM, 200).

With maturity, however, Bill's innate goodness causes him unhappiness as he realizes the enormity of the Duke's actions. Although he accepts the money, education, and position which the Duke provides for him, he is never happy, because the weight of his secret burdens him.

With the Duke's death, the revelation of the murder, and the removal of obligation, Bill decides to return to a natural setting, and becomes "a farmer at the Cape" (CM, 213). Thus, the Duke, representative of society's corruption and sophistication, although diminishing the wisdom of the natural man, is not able to suppress all traces of Bill's unconscious wisdom which cause him to long for his native setting, and a simple life.

In summary, society's sophistication, corruption, and class consciousness, as they were in earlier studies of primitivism, are detrimental to the lives of some natural men within the short stories. The corruption of natural man by the acceptance of society's values and goals is found in "For Conscience' Sake," "A Tragedy of Two Ambitions," "To Please his Wife," "A Mere Interlude," and "The Withered Arm". The stories in which an individual representative of society, or unnaturalness, leads to permanent or temporary loss of unconscious wisdom in the natural man are "On the Western Circuit," "What the Shepherd Saw," "The Winters and the Palmleys," "Enter a Dragoon," and "The Fiddler of the Reels." Within "The Withered Arm," and "For
Conscience' Sake," there are suggestions of natural men who are blinded by society's ambitions and values, and thus cause other natural men and women to compromise their innate virtues.

B. Natural Men Uncorrupted by Society

In the short stories, as mentioned earlier in this chapter, a number of the natural men have such stalwart characters that their entrances into or contact with society do not noticeably alter the retention of their unpretentious innocence and wisdom. Although some of these characters have previously been treated as natural men in Chapter Two or compared with unnatural men in Chapter Three, a brief summary of the effects of their contact with society will reemphasize the unchangeableness of their natural goodness and simplicity.

1. "The Son's Veto"—Sophy and Sam

From previous discussions of Sophy Twycott and Sam Hobson, it will be remembered that they are both simple, unsophisticated villagers of Gaymead, who in their youth were servants and sweethearts in the home of Parson Twycott.

Then, when Sophy refuses Sam's marriage offer, severely injures her foot, and finally marries Parson Twycott, she leaves her peaceful home and moves into the raucous atmosphere of London. To the Parson, "Sophy the woman was as charming a partner as a man could possess, though Sophy the lady had her deficiencies. She showed a natural aptitude for little domestic refinements, so far as related to things and manners;
but in what is called culture, she was less intuitive" (ILI, 10). The author then notes that Sophy has not changed from being simple-minded and unsophisticated during her fourteen years of married life to the Parson.

After her husband's death, Sophy is lonely and wishes to return to her native village. Sam, who has remained devoted to Sophy all of these years, gives up his work in Gaymead to search for Sophy in London. He has hoped Sophy would be able to return with him to his small grocer's shop in their old village. Sam's kindness and gentleness are not dimmed by London's atmosphere of complexity, but when Sophy will not rebel against her son's desire that she not marry a simple grocer, Sam returns to the country, because he does not enjoy living in London. Throughout his contact with the complexity and sophistication of London, he has retained his simple nature, sincere affection, and serene outlook. Although Sophy's last few years are especially unhappy ones, because of society as represented by her son, she, like Sam, retains her simple, kind, and passive nature, refusing to sacrifice her son's pride for a small portion of happiness for herself.

2. "A Tragedy of Two Ambitions"—Rose Halborough

Rosa Halborough in "A Tragedy of Two Ambitions," has already been described as a spontaneous, ingenuous young girl, who, although she has received special training in schools on the continent, appears to retain the innate goodness and artlessness of the natural woman, which her early unsophisticated life in a rural village had given to her. The author comments, upon her return, that "The girl [Rosa]
who spoke thus playfully, was fair, tall, and sylph-like, in a muslin dress, and with just the coquettish desinvoltuere which an English girl brings home from abroad, and loses again after a few months of native life" (LLI, 68-69).

The preceding section discussed the spontaneity of Rosa in comparison with Joshua's seriousness in preparing for the first meeting with the Fellmers. Once again, Rosa exhibits her ineradicable artlessness by her unprompted response of joy to the imminent proposal of young Mr. Fellmer. The author observes, that "She [Rosa] was so excited that she could not speak connectedly at first, the practised air which she had brought home with her having disappeared. Calming herself, she added, 'I am not disturbed, and nothing has happened' (LLI, 82).

Throughout the story, as Gerber has suggested, Rosa is the light spot. "Her bright eyes, brown hair, flowery bonnet, lemon-coloured gloves, and flush beauty, were like an irradiation into the apartment, which they in their gloom could hardly bear" (LLI, 84). Thus, Rosa is a fitting example of the ingenuous young country girl who receives training in a sophisticated society, but basically keeps her unsullied, unaffected naturalness.


It will be remembered that Ned Hipcroft, in "The Fiddler of the Reels," is a steady, solid dweller in the country town of Stickleford, whom Hardy refers to as Car'line's "simple wooer," (LLI, 185). When Ned unselfishly releases Car'line from their engagement,
he journeys to London, where he works industriously, and lives quietly, without being influenced by crass ambition or the corruption of metropolitan existence. "He neither advanced nor receded in the modern sense; he improved as a workman, but he did not shift one jot in social position" (LLI, 186), or change "his usual outward placidity" (LLI, 187).

When Car'line asks Ned to forgive her, he does so spontaneously, and in a few years desires to return to his country home, where he experiences great sorrow in the loss of Car'line's little girl, and then returns to London. All the years he spends in a sophisticated environment do not noticeably change the simple, unartificial goodness and solidarity of Ned.

4. "To Please his Wife"

In "To Please his Wife," there are two individuals of a small sea-coast town who are unassuming and guileless by nature, and who retain their simplicity through encounters with society and its values. The unselfishness of Shadrach Joliffe has already been emphasized in Chapter One. Throughout the story, he remains untouched by the desire for great wealth or position, and he is naturally virtuous. When Joanna holds him to the proposal of marriage which he had made, Joliffe becomes supremely loyal to his family.

Time had clipped the wings of his love for Emily in his devotion to the mother of his boys: he had quite lived down that impulsive earlier fancy, and Emily had become in his regard nothing more than a friend. (LLI, 135-136)

Even in his business, Joliffe is completely honest, refusing to deceive his customers about the merits of the merchandise, and when
Joanna, his wife, is set on having a fortune, Joliffe says, "Not that I care a rope's end about making a fortune...I am happy enough, and we can rub on somehow" (LLI, 136). Joliffe does return to sea-trading to appease his wife, but he never appears to lose his inbred simplicity, and unpretentiousness by contact with the values and ideals of society.

The second admirable character of this story is Emily Hanning, a natural woman who marries into a family of great wealth and important social rank; yet retains her unsophisticated, ingenuous heart, "a slight and gentle creature" (LLI, 127).

Although Emily is greatly disappointed because Joanna steals Joliffe from her, a "thriving merchant of the town" (LLI, 134) falls in love with and marries Emily. When Emily becomes a part of a higher social and economic class, she retains her simple, "gentle" (LLI, 134), nature, and remains as kind, thoughtful, and unresentful as she has always been. Joanna thinks Emily is trying to exercise her superiority, but "To do Emily Lester justice, her assumption of superiority was mainly a figment of Joanna's brain. That the circumstances of the merchant's wife were more luxurious than Joanna's, the former could not conceal; though whenever the two met, which was not very often now, Emily endeavoured to subdue the difference by every means in her power" (LLI, 143).

Throughout Joanna's agonizing years of hoping that her family will return from their sea voyage, Emily insists that Joanna live with her family, in spite of Joanna's constant railing that Emily wants to separate her from Joliffe and their boys.

Of all Hardy's natural women, Emily is one of the most admirable, because in the midst of society and sophistication, she continues to
be gentle, spontaneous, and unassuming. Within this story there is a striking contrast between Emily and Joanna as natural women. While society's ambitions squelch Joanna's inborn virtues, Emily retains her simple, good nature, even as an integral part of a sophisticated world.  

5. "The Waiting Supper"—Nicholas Long

In Chapter One, the retention of Nic's simple, devoted nature throughout his travels in a sophisticated world was emphasized. Christine recognizes Nic's inborn goodness and worth, when she says to her father, 'He is not a scoundrel!...He's as good and worthy as you or I, or anybody bearing our name, or any nobleman in the kingdom if you come to that!' (CM, 54).

Then, too, in his association with Christine, Nicholas understands the importance which Christine's father and, to a lesser extent, Christine, place on training, education, and social prestige, but he also keeps his unconscious wisdom in realizing that one's affections and acceptability for companionship should be based on spontaneous recognition of an individual's true worth and value. He exclaims to Christine, 'If I had been a prince, and you a dairymaid, I'd have stood by you in the face of the world!' (CM, 52).

After Nicholas's return, Hardy says:

Nicholas had seen many strange lands and trodden many strange ways since he last walked that path, but as he trudged he seemed wonderfully like his old self, and had not the slightest difficulty in finding the way. (CM, 66)

Thus, Nic retains the unpretentious, spontaneous nature of his youth throughout association with Christine and her ideas of social
importance, as well as fifteen years of training and travel in a cultivated world.

6. "Barbara of the House of Grebe"—Edmond Willowes

The gentle, uncorrupted life of Edmond Willowes with special emphasis on his unselfishness and his unconscious wisdom has already been cited. But when Edmond marries Barbara, he becomes a part of society, and is sent to the Continent for a year to travel and study in a learned world, that he may not be unworthy of Barbara.

He was to apply himself to the study of languages, manners, history, society, ruins, and everything else that came to his eyes, till he should return to take his place without blushing by Barbara's side. (GMD, 73)

While abroad, Edmond demonstrates his nobility of character by risking his own life to save the lives of others who are trapped in a burning theatre. During his last rescue attempt, he is severely burned. Finally, he returns to Barbara, but he is still the same unpretentious, kind individual of his youth. But rather than bring horror to Barbara with his mutilated features, Edmond departs.

In her thesis, "Themes in Thomas Hardy's Short Stories" (1960), Miriam Kass says:

The last word on Willowes in the story comes from the recounting of a sermon by the Dean of Melchester, in which he had said that Willowes's 'beauty must have been the least of his recommendations, every report bearing out the inference that he must have been a man of steadfast nature, bright intelligence, and promising life.' (104) It is apparent that Willowes in spite of his lower class was an individual, superior to those who helped destroy him.

These six examples of natural men and women whose innate simplicity and guilelessness are not disintegrated by the pressure of society's
intricacy and sophistication are representative of the most admirable of the natural men. There are, in addition, other natural men and women, whose artlessness is not significantly altered by the concepts of a sophisticated world.

Briefly, Mr. Miller of "Enter a Dragoon," and Edith Horseleigh of "Master John Horseleigh, Knight" do not appear to lose their goodness and unsophistication at any time during the course of the stories in which they appear.

The simple, devoted, unworldly nature of Mr. Miller was discussed in Chapters Two and Three. Edith Horseleigh, an ingenuous, uneducated young widow falls in love with and marries a knight. Throughout the tragic circumstances of the story, she remains loyal to her husband, whom her brother suspects of having not really married her when he discovers that the knight has another family, although it is Edith who is Sir John's lawful wife. This brief tale employs space enough to show that Edith, a natural woman by environment, retains her gentle, unaffectedness and unselfishness throughout the story.

C. The Natural Man Who Is Part of Society

Rousseau's ideal natural man could have lived in the midst of a complex society, improving with education and training but retaining his innate goodness as though he were in a "state of nature." In the brief resume of primitivism in the Introductory Chapter, it was also mentioned that during the Sturm und Drang period of German Literature, at the close of the eighteenth century, certain writers and philosophers thought, as did Rousseau, that man's inward state
was more important than his outward environment for determining character, and that the natural man could be an integral part of a complex society if he retained the spontaneity characteristic of a "state of nature."^39

In Hardy's short stories, one can ascertain certain characters who were born and reared in a sophisticated society, but whose admirable characters and spontaneous reactions mark them as examples of that ideal natural man visualized by Rousseau and the Sturm und Drang writers of German literature. There are three characters among the short stories whose attitudes and actions most nearly resemble those of the stalwart natural man of rural environment, and there are several others who are possible candidates for this idealistic group.

1. "A Changed Man"—Mr. Maumbry

The "Wessex virtues" of endurance, unselfishness, loyalty, and strength are prevalent in the nature of Maumbry after his "change." This is an unusual tale, a reversal of the ordinary sequence of events in Hardy's short stories in that Maumbry goes from a high position at the center of a sophisticated society to a lowly position of service. He is the man of society who becomes a natural man through powerful forces which change his perspective of life.

Maumbry appears in the first section of the story as a gay, dashing soldier. He and his wife Laura are a part of the brightest society and social life in Casterbridge. Then Mr. Sainway, a powerful young preacher, influences Maumbry so that he completely reverses his pattern of life from a gay, sophisticated society, to the humbleness of the ministry.
After his training period, he returns to Casterbridge and obtains a pastorate in one of the less desirable districts of the city. Many feel that he was a much better soldier than he is a preacher, but Maumbry continues to work as diligently as possible, seeking to be of service in his new position. "The latter knew that such things were said, but he pursued his daily labours in and out of the hovels with sincere concern" (CM, 14). Still a member of society, Laura cannot understand her husband's actions, or lower herself to be his companion in his new life.

When a disastrous attack of cholera hits the town, "Maumbry appears the man for the hour" (CM, 16). He valiantly fights the disease among the people, exposing himself without discretion, until he sickens and dies.

During the epidemic, Maumbry sends his wife out of the city to protect her health. Because Laura does not sympathize with her husband's new sense of values or his work, she almost runs away with a soldier, but as the couple are fleeing, Laura sees her husband slaving to help the people. Before his nobility of spirit, Laura cannot continue in her present course of rebellion.

Perhaps the qualities of unselfish devotion and strength were always present in Maumbry, but it was necessary for a dynamic person such as Saimway to influence him, so that these characteristics were brought to the surface. Their "latent" power is found in an early description of Maumbry:

The large dark eyes that lit his pale face expressed this wickedness strongly, though such was the adaptibility of their rays that one could think they might have expressed sadness or seriousness just as readily, if he had had a mind for such. (CM, 5)
Thus, because of Maumbry’s change from a high to a low position, and
his kindness, endurance, and loyalty, one might classify him as a
member of society in whom the natural virtues are only concealed, not
destroyed.

2. "A Committee-Man of 'The Terror'"—Monsieur G.

Although Monsieur G. has been a committee-man of "The Terror" in
the French Revolution, his innate unselfishness and kindness are
representative of that possessed by the rural natural man, who is
unsophisticated and artless.

In "A Committee-Man of 'The Terror'," Monsieur G. patiently waits
to see if Mademoiselle M.V. will not forgive him for being a part of
the committee which ordered the execution of her father. M.G. realizes
that Mademoiselle V. has a tender regard for him, but that she is
naturally having difficulty in overcoming her aversion to his connection
with the death of her family even though, he explains his part in
the action:

'I am sorry for you,' he said. 'Sorry for the consequence,
not for the intent. What I did was a matter of conscience,
and, from a point of view indiscernible by you, I did
right. I profited not a farthing.' (CM, 221)

Monsieur G. acted upon his devotion to freedom as a part of the
committee, and thus he could not by his own principles force
Mademoiselle M.V. into the imprisonment of marriage to him, if such
a union would result in grave feelings of guilt toward the memory of
her family. Notice the contrast, here, with Lord Uplandtowers of
"Barbara of the House of Grebe."

Because of his deep love for Mademoiselle M.V., Monsieur G. decides
to leave, to disappear from her life so that she will no longer be .
burdened by the conflict of her love for him and loyalty to her family. Mademoiselle M. V. has also decided to leave, but she cannot remain firm in her decision, and returns to the city. She realizes that she has passed M. G. leaving on the train, and thinks, 'He, the greater, persevered; I, the smaller, returned!' (CM, 232). Thus, Monsieur G. appears to be like Hardy's stalwart countryman in his unselfishness and unconscious wisdom in dealing with Mademoiselle M.V.

3. "Fellow-Townsmen"—Mr. Barnet

Like Monsieur G., Barnet, a wealthy "burgher" of a small town, whose father made the family fortune, never marries the woman, Lucy Saville, whom he really loves. There is a misunderstanding between the two, because Lucy feels that she is in an inferior social position. Barnet's life is miserable when he marries a woman of a higher social position than himself, who does not attempt to make a happy home for Barnet.

Barnet's innate goodness is revealed as he revives his wife after a boating accident, when the doctor has told him that she is dead. Mrs. Barnet's thanks is to leave him. Later, when Barnet hears of his wife's death, Lucy and Downe are getting married, and after Downe's death, Lucy refuses Barnet's last proposal of marriage. Through all these crises, Barnet remains strong, although he is a sensitive person, deeply touched by the unhappiness of his home, especially in comparison with Downe's. In addition, he does not think exclusively of his own unhappiness, but protects Lucy from any scandal and helps to provide employment for her. Then, too, he seeks to comfort Downe and help him reestablish his life. With a heavy heart, but sincere emotions, he
wishes Downe and Lucy much happiness on their wedding day.

Barnet resembles a sophisticated member of society in his misunderstanding with Lucy, and his inactivity; but he is primarily like the natural man of rural life because of his kindness and endurance.

A few other possible members of society who appear to be natural individuals in the short stories are: Gertrude Lodge in "The Withered Arm," because she is unpretentious, ingenuous, kind, and loyal, until her strange ailment and her husband's indifference blight her spirit; Stockdale in "The Distracted Preacher," because of his spontaneity, devotion, and kindness, although his training and conscience cannot condone Lizzy's practices and he leaves her; Harriet in "What the Shepherd Saw," because as the Duke's wife, she is devoted and sincere in her love, and possesses much unconscious wisdom in not meeting again an old friend who appears unbalanced; Ella Marchmill in "An Imaginative Woman," because of her spontaneity, although she follows society's ideas concerning the importance of marriage without considering if she really loves her husband; Farmer Darton in "Interlopers at the Knap," because of his simplicity and kindness although he does allow the glitter of social position to direct him; Alwyn Hill in "The Duchess of Hamtonshire," because of his simple nature and gentleness, although convention appears to be his guide; and finally, Emmeline in "The Duchess of Hamptonshire," because of Hardy's description of her, which makes her seem like a "child of nature":
The rector had a daughter called Emmeline, of so sweet and simple a nature that her beauty was discovered, measured, and inventoried by almost everybody in that part of the country before it was suspected by herself to exist. She had been bred in comparative solitude; a reencounter with men troubled and confused her. Her virtues lay in no resistant force of character, but in a natural inappetency for evil things, which to her were as unmeaning as joints of flesh to a herbivorous creature. (GND, 219)

All of these characters, because of their social positions, appear to be part of a sophisticated society, but their actions and attitudes, which help them to resemble the stalwart country-bred man of the stories, could perhaps place some of them among Rousseau's ideal natural men.

D. The Natural Man and Society's Legal Force

There are five short stories in which the legal system of society acts as a suppressive force against the natural man much as its values and ambitions did in the stories discussed in Section A. Miss Kass has also noted the severity of the legal judgements in these stories. 41

1. "The Three Strangers"

In "The Three Strangers," the first stranger is condemned to die by society, because in a moment of desperation, he stole food to feed his hungry family. When the people at the christening began to search for him after they learn that he is the escaped prisoner, Hardy notes:
But the intended punishment was cruelly dispropor-
tioned to the transgression, and the sympathy of a great
many country-folk in that district was strongly on the
side of the fugitive. Moreover, his marvelous coolness
and daring in hob-and-nobbing with the hangman, under the
unprecedented circumstances of the shepherd's party, won
their admiration. (WT, 61)

Here, Hardy appears to see the natural man as having little worth
in the eyes of society's laws and organizations. Perhaps, the hangman
is representative of society in contrast to the natural man. The
hangman makes fun of his occupation and appears greedy, unconcerned
about anyone but himself. Note his remark to the prisoner.

'These shepherd-people are used to it--simple-
minded souls, you know, stirred up to anything in a
moment. They'll have him ready for me before the
morning, and no trouble to me at all.' (WT, 56)

This indictment of the hangman's concerning "the simple-minded
souls," is possibly typical of society's impression of the natural
man.

2. "The Withered Arm"

Another story which appears to indicate the relative unimportance
of the individual in the eyes of society is "The Withered Arm." The
son of Rhoda and Farmer Lodge is condemned to die by society, because
he happened to be present when the "rick was fired." The voice of the
hangman echoes society when he says that one must make an example
by the hanging, but the hangman does not stop to consider the importance
of the individual who is to become the example, or even whether he is
innocent or guilty.
3. "The Distracted Preacher"

Lizzy, the heroine of "The Distracted Preacher," has engaged in contraband trade all of her life, and it is such an integral part of her existence, that she cannot perceive any crime against society in her actions. She does not understand society and its laws.

Stockdale asks:

'Why should you side with men who break the laws like this?'
'Why should you side with men who take from country traders what they have honestly bought wi' their own money in France?' said she firmly.
'They are not honestly bought,' said he.
'They are,' she contradicted. "I and Owlett and the others paid thirty shillings for every one of the tubs before they were put on board at Cherbourg, and if a king who is nothing to us sends his people to steal our property, we have a right to steal it back again." (WT, 281)

Lizzy appears to defy society as a whole because individuals are more important to her. She states:

'I must tell you, though I meant not to do it. What I make by that trade is all I have to keep my mother and myself with.'

He was astonished. 'I did not dream of such a thing, he said. 'I would rather have swept the streets had I been you. What is money compared with a clear conscience?'

'My conscience is clear. I know my mother, but the king, I have never seen. His dues are nothing to me. But it is a great deal to me that my mother and I should live.' (WT, 285)

In spite of Lizzy's defiance of society, the second ending of the story reveals society's law enforcement officers finally severely clamping down upon the contraband trade. Some of the men are killed and Lizzy is wounded. It is not until this point that Lizzy considers that she is perhaps wrong in defying society. Stockdale, as
representative of society and its principles and laws, cannot long compromise his scruples concerning Lizzy's participation in the contraband trade. Although this is a light story, perhaps, as Miss Kass notes for "The Three Strangers," the fact that the people would have to engage in contraband trade to make a good living is an indictment against the society's economic system which has not taken into consideration the importance of the individual.

4. "The Winters and the Palmleys

Another instance of the seeming harshness of the law is found in the brief tale, "The Winters and the Palmleys" from _A Few Crusted Characters_. Jack decides that he must have the letters which he wrote to Harriet. Having noted that they are stored in a box in a cabinet, Jack creeps into the house one night and seizes the box. The next morning, as he is destroying the letters, he is taken by the law, because, unknown to him, there was money in the bottom of the box.

Because of the rivalry between Mrs. Palmley and Mrs. Winter, Mrs. Palmley will not allow Harriet to testify at Jack's trial, and consequently, he is given the death sentence for his crime. The narrator notes, "Yes, they were cruel times."

This story points again to the relative unimportance of the individual and the circumstances surrounding his life, when these factors are placed alongside the harsh dictates of society.

Briefly, two other stories illustrate the force of society's laws. Netty Sargent, "In Netty Sargent's Copyhold," is led to adopt desperate measures to retain the ownership of her home. Although
Somewhat different from the other stories in this section is "An Imaginative Woman." A young poet of fine temperament, who loves isolation, is crushed by the criticism of his poetry and commits suicide. Miss Kass notes Hardy's sympathy with the poetic temperament. Perhaps this short story contains another example of the opinions and force of society which are able to smother the spontaneity and delight of the natural man.

E. Conclusion

This chapter has attempted to reveal, within the short stories, the effect of the natural man's encounter with a sophisticated world or its values. Like the traditional, unsophisticated rural dweller, Hardy's natural men and women in the short stories sometimes allow the importance of society's conventions and ambitions to overcome their innate virtues and unconscious wisdom. Yet several of the characters, although they seek and enter a complex social world, are not really influenced by its pressures and desire to return to their native homes.

Also, there are certain characters in the stories who could, perhaps, be labeled as Rousseau's ideal natural men: those living within a complex state of society, but retaining actions and attitudes of men within a state of nature.

Finally, the encounters of natural men with the force of law indicate that society's laws sometimes destroy worthy individuals for insignificant reasons.

From this study, it appears that Hardy felt society to be a menacing force to the spontaneity of the natural man, who may be
a romantic fiction, but whose character and attitudes are, perhaps, symbols of man who should be judged not by his veneer of training and education, but by his innate qualities of goodness and worth.

Within the novels, one finds a correlation with the short stories, since the novels, like the short stories, often depict the natural man's encounter with society and its values.

Lord David Cecil suggests that Hardy's countrymen always bear the "marks" of their early environment in these encounters:

Indeed, so far as the motives actuating Hardy's stories are not motives of rural life, they turn on the conflict between rural circumstances and the aspirations cherished by those confined in them towards a more refined existence. Jude longs to satisfy his desire for learning; Eustacia Vye yearns for the colour and luxury of life in Paris; Grace and Fancy hesitate to marry their rustic sweethearts, because a glimpse of the great world has made their taste fastidious.

The importance of class, or sophisticated values, appears in almost every Hardy novel, but the effect of the natural man's contact with society is most poignant in Hardy's six major novels, Far from the Madding Crowd, Tess of the D'Urbervilles, Jude the Obscure, The Return of the Native, The Woodlanders, and The Mayor of Casterbridge.

Brown points out that the novels follow closely the sequence first noted by Lionel Johnson:

Hardy presents his conception through the play of life in a tract of the countryside. His protagonists are strong-natured countrymen, disciplined by the necessities of agricultural life. He brings into relation with them men and women from outside the rural world, better educated, superior in status, yet inferior in human worth. The contact occasions a sense of invasion, of disturbance.

Brown uses this conception as a basis for the thesis of his book in which he relates Hardy's novels and stories to Hardy's distress over the decay of an agricultural way of life in his native England. This
"invasion" by the world of society into the environment of the natural man is readily discernible in the stories, as Brown indicates. In referring to A Few Crusted Characters, he points out the framework of these tales and pictures the returned native disillusioned with the world, "longing for the agricultural certainties and simplicities..." There is also present, the disillusionment which the natural man finds when he journeys to the city.

An example of the invader in the novels as Brown presents him, is found in his description of The Mayor of Casterbridge. He says:

"The Mayor," then, is the tale of the struggle between the native countryman and the alien invader, of the defeat of dull courage and traditional attitudes by insight, craft, and the vicissitudes of nature; and of the persistence through that defeat of some deep layer of vitality in the country protagonist.

McDowall says that Troy, of Far from the Madding Crowd, "...is the first of those 'invaders' who play a pivotal role in the novels,..." In addition, McDowall calls Hardy a "Romantic," and (important for our study of Hardy's treatment of the natural man within his short stories), McDowall adds that Tess points to Rousseau, "the contrast of society with nature." Hardy and Rousseau were both "absorbed in the relation of the individual to the world, and measured it in terms of feeling."

Thus, the disastrous and non-effacing contacts of the natural man with society are a vital part of all Hardy's work.
GENERAL CONCLUSION

In the preceding chapters, an attempt has been made to indicate the continuance of traditional views concerning the natural man within the short stories of Thomas Hardy. Like his predecessors, the natural man in Hardy's short stories is an individual who has spent a great part of his early life in a rural district or secluded hamlet some distance from the complexities and sophistication of society or civilization.

Most of these unassuming country men and women in the short stories possess the age-old virtues and wisdom of earlier primitive characters in literature. When compared to unnatural individuals who have a greater degree of sophistication and worldly knowledge, the simple goodness and stability of the natural men is further magnified. Finally, the contact of the unsophisticated individual with society in Hardy's short stories echoes the traditional effect of society's contact with primitive men through the ages. Society is often a corrupting influence, in the stories, by its movement into the native home of the natural man, by the natural man's emigration into society or complex civilization, by the natural man's acceptance of the values and ideals of organized, sophisticated society, or by the impersonal force of society's laws.

A variation of the natural man just described is Rousseau's ideal natural man¹ who, though born and reared as part of society, may be designated as natural man, because of attitudes and actions which reveal innate qualities characteristic of the country-bred natural man.
If the natural men of Hardy's stories follow the historical ideal concerning the natural men of other ages, then a measure of idyllic happiness should prevail in their lives, but a close examination of the stories reveals that very few natural men achieve the felicity which they desire.

Comparing *The Woodlanders* with traditional pastoral, Robert Drake points out the "serpent in the Garden," the 'Unfulfilled Intention,' in the pastoral world of this novel (in which Marty South loves Giles Winterborne, but Giles loves another). Similarly, Chew notes that the "Theme of Jude...'the tragedy of unrealized aims'... has been the motive of many of the tales in *Life's Little Ironies.*"

Mary Caroline Richards, examining the stories of *Life's Little Ironies*, concludes that life brings unhappiness to the characters because of the contrast between "what is" and "what seems," or between "what is" and "what ought to be"--a conclusion that suggests once again that the natural men and women of the short stories are denied happiness, because of unfulfilled desires.

In addition to the "Unfulfilled Intention," which causes unhappiness for the simple characters of the stories, misunderstanding between individuals and the presence of class consciousness (studied by Miss Kass) also bring grief to the unsophisticated individuals of the stories. The nonfulfillment of just desires for happiness among the natural men and women of the short stories is almost invariably the result of their contact with society and the loss of their naturalness. Similarly, the misunderstandings of the short stories are primarily between natural and unnatural individuals, and class consciousness is a contribution of the sophisticated world
of unnatural men.

Guerard says that among the "... real though somewhat rudimen-
tary problems recur ... in the tales ... the contrast between rural simplicity and
urban or aristocratic complexity and corruption, the pathos of
regional and class deracination, the destructive effect of class
feeling..., and the conflicting impulses toward spontaneity and
tradition or convention." 6

As indicated in the last chapter, invasion of the natural man's
home by an unnatural individual often causes unhappiness and loss of
naturalness among the unsophisticated characters. 7 At other times,
the natural man leaves his country home and perverts or abandons his
wisdom in the milieu of society. In addition, even though contact
with society's ideals does not corrupt his naturalness, the acceptance
of society's ideals by those with whom he comes in contact often
results in the non-realization of the natural man's fondest dreams. 8
The unhappiness which he brings to others when he abandons his
natural virtues is also evident. This connection between the unhappiness
of the natural men and women of the short stories and their contact
with society is an echo of the history of primitive man's unpleasant
contacts with civilization.

Chew finds that education and a "widening, ... mental horizons,"
brings unhappiness to characters of the novels; 9 and Arthur Mizener
recalls Jude's statement "that his desire for learning had been only a
social unrest which had no foundation in the nobler instincts; which
was purely an artificial product of civilization." 10
In addition, Hawkins sees Hardy's characters desiring to remain separated from the world. "There is a persistent Crusoeism in Hardy's characters, a desire to subtract themselves from the social context."11 Perhaps this desire for retreat is typical of the natural man's wish to return to his native environment away from the pressures of a complex world.

Certainly, the concept of the natural man who is virtuous in his simplicity and his isolated environment (both traditionally and in Hardy) is a "romantic convention," but perhaps, the concept is more nearly related to Hardy's own experience and personal knowledge. Obviously, the peasants of his native home served as partial models for his natural men and women. Guerard notes that Hardy was especially drawn to his country home and the "customs and memories" associated with his native Dorset.12 Brown and others have also noted Hardy's concern for the agricultural laborer of the day, whose migration to the city caused instability in the country and small towns. (The thesis of Brown's book is the manifestation of Hardy's interest in the simple agricultural life, and its invasion by unnatural individuals in the novels and short stories.)13 According to G. W. Sherman, "More deplorable than their physical privations was the utter destruction of their morale. Those Hardy remembered as a boy were broken in spirit and lacking in self-respect."14 Hardy's attention to the invasion of the modern world into his native home may have caused him to represent the virtues of the unsophisticated man, and his disastrous contacts with society. Webster points out the fact that Hardy "deplores the manner in which town life submerges individuality, making the unit 'self,' a fraction of the unit 'class.'"15
Yet, regardless of the forces which led Hardy to treat the figure of the traditional primitive man in the short stories and novels, the nobility of his strongest natural men, such as Nicholas Long and Mr. Miller, agrees with Webster's statement that Hardy found humanity praiseworthy in general: "He found more of those who approached the ideal than of those who decreased his faith in human nature." And Cecil suggests that Hardy succeeds where others have failed in creating good characters such as Marty South and Giles Winterborne, two of Hardy's most admirable simple men and women.

The natural characters in the short stories, like those of the novels, represent, as they have for all ages, the desire to find happy, virtuous individuals apart from the present complex society. Furthermore, as Cecil surmizes, although Hardy was not a devotee of Christianity during his manhood,

The ideal of character he presents to us—in Diggory and Tess, Marty and Giles (Nicholas and Ned might be added)—is, far more than that presented by many officially orthodox writers, a specifically Christian ideal: the ideal set up in the Beatitudes, meek, merciful, pure in heart and peacemak[ing]—, its highest virtue a self-sacrificing love for others.

A close examination of the short stories has revealed that Hardy connected the virtuous natural men and women of these stories, (as in the novels) whose lives are close to the soil, with that which is most "indestructable."

‘Only a man harrowing clods...

Only thin smoke without flame
From the heaps of couch-grass;
Yet this will go onward the same
Though Dynasties pass...'
NOTES

INTRODUCTION

1 See the unpublished Master's Thesis (Rice University, 1960) by Miriam Kass, "Themes in Thomas Hardy's Short Stories," p. 1. Miss Kass's thesis has been the most important reference for this thesis.

2 Evelyn Hardy, Thomas Hardy: A Critical Biography (New York, 1955), 183, as noted in the unpublished dissertation (University of Washington, 1961) by Alexander Fischler, "Thomas Hardy's Short Stories: Their Relation to Major Trends and Interests in the Criticism of His Work;" Carl J. Weber, Hardy of Wessex, His Life and Literary Career (New York, 1940), 81.

3 Kass, 155; Fischler—This entire dissertation shows relationships between the stories and other Hardy works; Albert Joseph Guerard, Thomas Hardy, the Novels and the Stories (Cambridge, Massachusetts, 1949); Weber, 81.


I. A HISTORY OF THE CONCEPT OF THE NATURAL MAN


3. Lovejoy and Boas, xi. The authors also note that the idea of primitivism did not originate with Rousseau.

4. Lovejoy and Boas, 9-10.

5. See Lovejoy and Boas. They use this phrase as part of chapter heading for Chapter Three, p. 103.


7. Lovejoy and Boas, 104.

8. Lovejoy and Boas, 104-112.

10 Lovejoy and Boas, 117-119.
11 Lovejoy and Boas, 119, 152.
12 Lovejoy and Boas, 155-168.
13 Lovejoy and Boas, 169-191.
14 Lovejoy and Boas, 222-242.
15 Lovejoy and Boas, 243-258.
16 Lovejoy and Boas, 263-285.
17 Lovejoy and Boas, 287-288.
18 Lovejoy and Boas, 289-290.
19 Lovejoy and Boas, 303.
20 Lovejoy and Boas, 304.
21 Lovejoy and Boas, 344-367.
22 Idem.
23 Lovejoy and Boas, 366.
24 Lovejoy and Boas, Chapter Two, 23-102.
25 Lovejoy and Boas, 192-213.
26 Lovejoy and Boas, Chapter Twelve, 368-388.
28 Fairchild, Ibid., p. 3.
30 Fairchild, The Noble Savage, op. cit., p. 3.
32 Fairchild, op. cit., pp. 7-8.
33 Fairchild, 8-15.
34 Fairchild, 15-22.
35 Fairchild, 23-27.


38 Whitney, 18-19.

39 Whitney, 15-16.


42 Fairchild, The Noble Savage, op. cit., p. 28.

43 Fairchild, 29-52.

44 Fairchild, 52-56.

45 Lois Whitney, op. cit.

46 Whitney, 1-17.


48 Whitney, 41.

49 Whitney, 42-58.

50 Whitney, 69-89.

51 Whitney, 91-99.


53 Whitney, 103-104.

54 Whitney, 106-118.

55 Whitney, 118-136.

56 Whitney, 137-158.

57 Whitney, 168-325; 333.


59 Fairchild, 60-62.


61 Fairchild, op. cit., pp. 63-64.


64 Fitzgerald, 34-39.

65 Fitzgerald, 39.

66 Fitzgerald, 40-50.

67 Fitzgerald, 56-72.


69 Williams, 594-601.

70 Williams, 601-608.

71 Fitzgerald, op. cit., 73-81.

72 Fitzgerald, 82-86.

73 Fitzgerald, 107-114.

74 Fitzgerald, 130.

75 Fitzgerald, 174.

76 Fitzgerald, 174-182.

77 Fitzgerald, 199.

78 Fairchild, op. cit., p. 304.

79 The Literature of England, op. cit., p. 84.

80 Fairchild, op. cit., pp. 89-93.

81 Fairchild, 71-87.


83 Fairchild, 127-136.

84 Fairchild, 136.

85 Runge, Primitivism and Related Ideas in Sturm und Drang Literature, op. cit., ix-xi.
86 Runge, 292-295.

87 Fairchild, The Noble Savage, op. cit., pp. 97-120.


89 Tinker, 5-8.

90 Tinker, 12-21.

91 Tinker, 32-60.

92 Tinker, 31.


95 Fairchild, 215-226.

96 Fairchild, 229-231.

97 Fairchild, 230-235.

98 Fairchild, 235-237.


100 Fairchild, 243-248.

101 Fairchild, 250-251.

102 Fairchild, 255-267.

103 Fairchild, 290.

104 Fairchild, 327-333.

105 Fairchild, 365.

106 Fairchild, 373-374.

107 Fairchild, 376-377.

108 Fairchild, 432.

109 Fairchild, 472.

110 Fairchild, 497.

II. THE NATURAL MAN'S SETTING AND CHARACTER


2 Ernest Brennecke, Jr., The Life of Thomas Hardy (New York, 1925), 56.
The following abbreviations are used in the text of the thesis to identify the collection of short stories from which quotations are taken: CM = A Changed Man, The Waiting Supper, and Other Tales; GND = A Group of Noble Dames; LLI = Life's Little Ironies; and WT = Wessex Tales. These volumes are in the Macmillan and Co. Edition of Thomas Hardy's Works. CM, Vol. XVIII (London, 1913); GND, Vol. XV (London, 1903); LLI, Vol. XIV (London, 1915); WT, Vol XIII (London, 1911).


Cecil, 23.

Albert Guerard, Thomas Hardy: The Novels and Stories (Cambridge, Massachusetts, 1949), 20.


Although most of Hardy's natural men appear to possess admirable traits in their native environments, it will be noted in Chapter Four that movement into society or the influences of society often cause a blurring of innate goodness. The fact that the conception of the natural man is a "romantic convention" explains the actual fall of some of the characters. Among the minor characters who appear to have lost their naturalness are David Heddegon in "A Mere Interlude," and possibly Charles Stowe in the same story, and Jasper in "Netty Sargent's Copyhold."

There are some natural men, who do not appear admirable in their native environments: the father of the Halborough brothers in "A Tragedy of Two Ambitions," although his downfall is drinking; Wat Ollamoor in "The Fiddler of the Reels," but he may be considered a supernatural character of the occult world as Miriam Kass has noted in her unpublished Master's Thesis (Rice University, 1960), "Themes in Thomas Hardy's Short Stories," pp. 95-101; and Roger in "Master John Horseleigh, Knight," although Roger is impulsive rather than evil.

McDowall, 62.

Cecil, 24.

Brown, 42.

McDowall, 125-126. "Gabriel Oak is cool and shrewd where Giles Winterborne is hasty; and he had not the fatal obstinacies of the other, nor his delays and untimely abstraction. His aptness at life and adjustment to all mischances mark him for happiness, as Giles seems marked for sacrifice; and Giles, the man of finer fibre and greater sensitiveness, does rise to the most complete self-sacrifice in the novels; he is the only hero who gives his life for love."

Guerard, 12.
III. COMPARISON OF THE NATURAL MAN AND THE UNNATURAL MAN

1^See the unpublished Master's Thesis (Rice University, 1960) by Miriam Kass, "Themes in Thomas Hardy's Short Stories," p. 144.

15McDowall notes that, "Passive as so many of his characters seem, vowed above all to endurance, it is by their deeds, much more than their thoughts or words, that we know them;..." 57.

16McDowall, 124.


18Note especially: McDowall, 59; Evelyn Hardy, Thomas Hardy: A Critical Biography (New York, 1955), 183; and Guerard, 145.

19The theme of the occult which surrounds Rhoda in her relation to Gertrude has been studied by Miss Kass, 88-95.

20Kass, 144.


22Samuel Chew, Thomas Hardy, Poet and Novelist (New York, 1929), 126-127.


24See the unpublished dissertation (University of Washington, 1961) by Alexander Fischler, "Thomas Hardy's Short Stories: Their Relation to Major Trends and Interests in the Criticism of His Work."


26Brown, 44.

In a number of the stories, the contrasting force to the natural man is actually society or civilization as a group with a legal system. For example, this contrast is evident in "The Three Strangers," "A Tradition of Eighteen Hundred and Four," and "The Withered Arm." The natural man in society will be discussed in Chapter Four.
Some of the stories have as contrasting characters to the natural man, one who, because of his rural life, should be a virtuous individual, but who, instead, manifests the traits of the unnatural man. Farmer Lodge of the "The Withered Arm," is an example of this type of character, which will be discussed in Chapter Four. In addition, there are some characters who display the attitudes of the natural man, even though they are a part of society. These characters will also be discussed in Chapter Four.

4Fairchild, 373-374.

5Fairchild, 42.


7Miss Kass says, "The extreme docility of Sophy is acted upon by the forceful snobbishness of her son, and the result is one of the bitterest of Hardy's 'little ironies'." See the unpublished Master's Thesis (Rice University, 1960), by Miriam Kass, "Themes in Thomas Hardy's Short Stories," p. 12.

8Kass, 65-66. Miss Kass also notes this contrast.

9Although, as Miss Kass notes (71), Milly is forced by Lady Caroline to consent to be the young man's widow, Milly soon casts all of her devotion into the position:

A blissful repose came over her spirit. It seemed to her that she had secured in death him whom in life she had vainly idolized; and she was almost content. (GND, 118)

10Miss Kass agrees, that "Caroline is a spoiled rich girl with concern only for herself..." 72.

11Kass, 44-45.

12Miss Kass says, "It is Mrs. Earnet's refusal to try to make a success of their marriage which turns Barnet's mind back to Lucy," 46.

13Miss Kass notes, that "The son in this story sins by denying his mother the chance of happiness for his own selfish and superficial reasons," 139.

14Miss Kass points out, that Wat's "...sole motive for capturing the heart of Car'line [and possibly others] is a diabolic delight in his own power," 139.

15Samuel Chew, Thomas Hardy, Poet and Novelist (New York, 1929), 23, as quoted in Kass, Notes, Chapter I, p. 152.

16Kass, 72-76.
17 Miss Kass notes, that Edmond's "very goodness and generosity are in part responsible for Barbara's feelings of guilt...," 28; yet, his remaining with Barbara, perhaps, could have produced grave psychological problems.

18 Kass, 128-129.

19 Miss Kass suggests that "As a man who has acted irresponsibly, Lodge is a sinner," 131.

20 A three-way contrast between the strangers is found in the first stranger's natural virtues blurred, in the impersonal quality of the law represented by the second stranger, and in the concern and wisdom of the virtuous natural man, who is most evident in the third stranger.


23 See Fairchild, 365-385.

24 McDowall, 69.


26 Hawkins, 52.

IV. THE NATURAL MAN AND SOCIETY


3 Fairchild, 80-85.

4 Fairchild, 93-94, 80-85.

5 Fairchild, 93-94.

Fairchild, 136; Edith Amelie Runge, Primitivism and Related Ideas in Sturm und Drang Literature, Hesperia, No. 21, (Baltimore, 1946), p., ix.

Miss Kass has made an intensive study of the class theme in many of these stories. See her unpublished Master's Thesis (Rice University, 1960), "Themes in Thomas Hardy's Short Stories," pp. 44-82.

Guerard notes that, "Here at least, in this story of 1891, Hardy regarded fastidiousness in ethics and feeling as signs "of the century's decadence." Albert Joseph Guerard, Thomas Hardy, the Novels and the Stories (Cambridge, Massachusetts, 1949), 22.

Evelyn Hardy says, that "Marriage is suggested as a remedy for escaping from maiden aunts or smoky chimneys, to assuage a prickly conscience, to satisfy some theory of beauty and justness, or for mere convention, or custom's sake." Evelyn Hardy, Thomas Hardy (New York, 1955), 258.

Miss Kass aptly notes that "The selfishness which had caused him to desert Leonora years before survives in his attempt to appease his conscience at the expense of others." See the unpublished Master's Thesis (Rice University, 1960), by Miriam Kass, "Themes in Thomas Hardy's Short Stories," p. 18.

Rutland notes that, "A Tragedy of Two Ambitions, "for instance, is as preposterous as it is repulsive." William R. Rutland, Thomas Hardy: A Study of his Writings and their Backgrounds (Oxford, 1938), 219; but Abercrombie thinks that it is one of the most important short stories, Lascelles Abercrombie, Thomas Hardy: A Critical Study (London, 1912), 82; and Edmund Blunden, although he thinks that the story should have been a novel, says that it "is an exceedingly interesting study in circumstances and character, and reasonably free from the strange involved style, which embarrasses the novels and clogs many of the minor tales;" Edmund Blunden, Thomas Hardy (London, 1941), 205; Carl J. Weber, who considers this tale one of Hardy's best, also notes, that "IT is not a pleasant story, but it is a striking one, and one that gains force from the simplicity and directness with which it is told." Carl J. Weber, Hardy of Wessex, His Life and Literary Career (New York, 1940), 83. McDowall considers it the "best of his tragic tales." Arthur McDowall, Thomas Hardy: A Critical Study (London, 1931), 60.

Gerber surmizes that "The entire story is encased in an ironic frame. It opens with the brother's plodding away at the...Epistle to the Hebrews," and it ends with Cornelius's comment that 'Ah, we read our Hebrews to little account, Jos!'" Helmut E. Gerber, "Hardy's A Tragedy of Two Ambitions," The Explicator, XIV (June, 1956), Item 55.

Miss Kass says, that "Joshua, obsessed by his visions, is responsible, not for his father's death alone, but, in part, for the destruction of his brother." 63.

Chew says of the tale, that "the terrible theme resembles Gwendolen's refusal to throw a rope to the drowning Grandcourt in Daniel Deronda." Samuel Chew, Thomas Hardy, Poet and Novelist (New York, 1929), 56.
15 Miss Kass has given a beautiful interpretation of the symbolism connected with the rod or staff of their father which they thrust into the ground on the night of his death, and which blooms a year later, 85-88.

16 Weber regards this as one of Hardy's best tales, and also notes, "That instability of character which has been noticed in the heroines of all of Hardy's novels is here again observed." Carl J. Weber, Hardy of Wessex, His Life and Literary Career (New York, 1940), 82.

17 Guerard disagrees that "If fidelity is the most precious and elusive of the Wessex virtues, fidelity for the sake of conventional appearance and fidelity to an unworthy partner are condemned as absolutely wrong...Charles Raye in "On the Western Circuit," duly marries the servant girl he has seduced, and thereby condemns himself and her to unhappiness." 28.

But, Miss Kass notes, that "...had he not married, there still would have been unhappiness. By his initial irresponsible act, he brought about the unavoidable suffering of others; and that is his sin," 126.

18 Chew says, "The 'irony'...shows the perversion of men's purposes and the destruction of their happiness by circumstance working through some innate weakness in the character of the individual upon whom the interest is centered..." 55-56.

19 Miss Kass agrees, that "Anna is an almost idealized picture of pastoral innocence. She is natural and animal-like, but by no means coarse or immoral," 50.

20 Miss Kass says, that "Car'line, though she commits fornication, cannot really be considered sinful, for moral responsibility implies a choice, and the point of the story is her inability to resist the music," 140.

21 Braybrooke notes, "How irresistibly the woman drives her husband out when she is in the cursed grip of the lust for money. It changes her whole character." Patrick Braybrooke, Thomas Hardy and his Philosophy (London, 1928), 69.

22 Braybrooke surmizes, that "Perhaps poor Mrs. Jolliffe's mad hope is better than a bitter and hopeless despair. It is a subtle way that Hardy has of showing sympathy," 71.

Miss Hardy finds this group to contain "some of Hardy's most spontaneous and refreshing tales,... The humor of these tales is rich and natural; it springs from the life that Hardy knew and loved as a boy." Evelyn Hardy, 185. Chew's comment is, that "People who associate Hardy overmuch with gloom should turn to these tales." He compares them with the spirit of Under the Greenwood Tree, 55. The tales of this group not mentioned in this thesis all contain humorous or tragic stories about simple, country-bred characters.

24 Miss Kass has studied the class theme in this story, and notes, that "The entrance of Harriet into the picture invents the class status," 55.

25 Miss Kass says of Mrs. Palmley's hatred, that "While her hatred of the Winters is not based on her monetary inferiority along, her poverty is, first, a result, then a cause of her suffering," 55.

26 Chew also notes the Lodge's "...growing, wistful remorse at his abandonment of his bastard son..." 53.

27 Miss Kass observes, that "Though it is not stated explicitly, it becomes obvious that an important reason why Lodge had not married Rhoda though he had got her with child, was that she was socially inferior to him." This is one of the stories in which Miss Kass notes the appearance of the class Theme, 58.

28 McDowall says, that "...solitary Rhoda Brooké is a character one remembers..." Arthur McDowall, Thomas Hardy: A Critical Study (London, 1931), 59.

29 Evelyn Hardy notes, that "The lad, whose character is never developed, is the human pawn of his elders, themselves the victims of powerful emotions which they do not understand," 185.

30 Guerard thinks that this "long short story...deserves a much wider audience than it has ever won," 144.

31 Guerard, 144.

32 Guerard thinks that Baptiste's character is "commonplace," 144.

33 Braybrooke aptly notes, that "The wretched woman cannot marry the man of her choice, while her son, in his mission will make the world so much better." 75.

34 Gerber, Item 55. At times, Rosa appears to have some sophisticated ideas, as she considers the Fellmers not as aristocratic as some people with whom she has been associated on the Continent.

35 Emily has not been discussed before this chapter, because her case is especially significant for the illustrating the retention of simplicity by a natural man in society.
Miss Kass sees, that "The man of lower class--Edmond Willowes--contrasts with Uplandtowers, for even when he is physically maimed, he is mentally healthy," 74.

Kass, 76.

Fairchild, op. cit., p. 136.

Runge, op. cit., p. ix.

Miss Kass observes, that "Through his friendship with the lower-class Downe, his efforts to make good his failing marriage, and his honorable relationship with Lucy, we have come to see Barnet as a man of good and strong character--one who would not willingly allow a person to die, even for his own happiness," 7.

"The Distracted Preacher," 143.
"Netty Sargent's Copyhold," 144.

Kass, 60.

Kass, 143-144.

Kass, 121-122.

Fairchild, op. cit., p. 136.

Randall Williams says, "He shows us repeatedly how the tragedy of life is often due to a breaking away from natural surroundings. Such a view--which at first sight seems to discountenance all efforts at self-advancement, but which fundamentally insists on what may be termed intensive happiness--is in harmony with his belief that men and women are of the soil on which they live, and the outcome of their natural surroundings, as much as the various forms of vegetation around them." Randall Williams, The Wessex Novels of Thomas Hardy (London, 1924), 147.

Dobrée also notices in the Dynasts that, "As often as not, the life-giving calm of nature is contrasted with the shambles man's greed has produced. (2, VI, IV)." Bonamy Dobrée, "The Dynasts," The Southern Review, VI (1940-41), 120.


Brown, 30-36.

Brown, 115-116.

Evelyn Hardy also notes the significance of the change in the agricultural way of life during Hardy's lifetime. 4-5. "Hardy was not a reformer," but he did present "evils as he saw them--amongst them that of instability and he had the wisdom to record the beauty and worth of a perishing way of life, steeped in unwritten, local tradition, chronicles, and folklore which gave it continuity," 7.
Desmond Hawkins also notes that "His [Hardy's] life time spanned the decline and break-up of that strong rural tradition which had conserved so much of our cultural heritage, and it is he who has given that tradition its fullest expression. In the last analysis, Hardy and Wessex are inseparable." Desmond Hawkins, Thomas Hardy (London, 1950), 99.

52Brown, 65-66.
53McDowall, 66.
54McDowall, 33-34.

GENERAL CONCLUSION


2See Chaucer's reference to a happy former age. Fairchild, 22.


4Samuel Cleggett Chew, Thomas Hardy: Poet and Novelist (New York, 1928), 70.


6Albert Joseph Guerard, Thomas Hardy: the Novels and Stories (Cambridge, Massachusetts, 1949), 19.

7Guerard, 20-23. Guerard notes that in "The Fiddler of the Reels," "...the Exhibition stands behind the story as a symbol of the collision between two ways of life--the simple, old country life and the complex, disturbing, and urban new," 21.

Herbert J. Muller says, "The strangers to his [Hardy's] little land of Wessex, the more worldly types like Fitzpriers and Troy and Alec D'Uberville, [and Charles Raye and Wat Ollamoor] are often stagey, never have the vitality of the natives. Furthermore, they are usually his shabbiest or most vicious characters; he always tried to be fair to them, but like his rustics, he distrusted them, and despite his gloominess he tended to exaggerate the humble virtues, romanticize the simple annals of the poor." Herbert J. Muller, "The Novels of Hardy Today," The Southern Review, VI (Summer 1940), 217.
Although, as noted before, the collection of short stories, *A Group of Noble Dames*, concerns primarily tales about ladies and other individuals who belong to a more sophisticated world than that of the usual simple, natural characters of the stories, it must be indicated that some of the characters in these stories, who are not quite as high in rank as others, find that the desire for social prestige ruins their fondest hopes. Thus, society and class influence the happiness of Squire Darnell in "The First Countess of Wessex;" Lady Mottisfont in the story of that name; and Squire Petrick in "Squire Petrick's Lady." The story of "Lady Icenway" contains another member of society who takes on the attributes of the natural man after losing his fortune, (like Maumbry of "A Changed Man.").

Chew, 130.

Arthur Mizener, "Jude the Obscure As a Tragedy," *Southern Review*, VI (Summer 1940), 207.


Guerard, 31.


Sherman, 112.

Harvey Curtis Webster, *On a Darkling Plain: the Art and Thought of Thomas Hardy* (Chicago, 1947), 131.

Webster, 7.

Cecil, 128.


Cecil, 222.

Howard Baker uses these verses to refer to the "indestructible base" to which Hardy always turned. Howard Baker, "Hardy's Poetic Certitude," *The Southern Review*, VI (Summer 1940), 63.

From Thomas Hardy's, "In Time of 'The Breaking of Nations,'" as quoted by Baker, 63.


Braybrooke, Patrick. Chapter Five, "One or Two 'Ironies'" in *Thomas Hardy and His Philosophy*. London, 1928, 63-75.


Gerber, Helmut E. "Hardy's 'A Tragedy of Two Ambitions,'" *Explicator*, XIV (June 1956), Item 55.


Mizener, Arthur. "Jude the Obscure as a Tragedy," Southern Review, VI (Summer 1940), 193-213.

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