

Two Fallen Women in Thomas Hardy's Poems : "The Woman I Met" and "The Chapel Organist"

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Summary Among the most prominent "fallen women" described in Thomas Hardy's works is Tess in *Tess of the d'Urbervilles* (1891). Fanny Robin in *Far From the Madding Crowd* (1874) and Sue Bridehead in *Jude the Obscure* (1895) are also recognized as "fallen-women" characters. Such women prompted harsh criticism from Victorian readers, on account of the stark description of the "fallen woman" in the novels. Hardy's poems also deal with "fallen women." Discussion of his poetry in a large number of studies on his major poetic works often tends to be concerned with his pessimistic view of life, influenced by Schopenhauer, his "philosophy of life," or his attitudes toward God and Christianity. Therefore, by focusing on the two protagonists' femininity of "The Woman I Met" and "The Chapel Organist," this paper will pay attention to the significance of these fallen-women poems written in Hardy's later years and present the poet's view of a woman, especially of the two fallen women's conscience that associates them with Christianity.

Introduction

Among the most prominent "fallen women" described in Thomas Hardy's works is Tess in *Tess of the d'Urbervilles* (1891). Fanny Robin in *Far From the Madding Crowd* (1874) and Sue Bridehead in *Jude the Obscure* (1895) are also recognized as "fallen-women" characters. Such women prompted harsh criticism from Victorian readers, on account of the stark description of the "fallen woman" in the novels. Hardy's poems also deal with "fallen women." In "The Woman I Met," the female ghost of a former prostitute meets a man for whom she has continued to have affection after her death, and confesses her true feelings toward him. In "The Chapel Organist," a woman with a passion for music plays and sings hymns in a chapel, but she is obliged to quit the position due to rumors about her immorality and prostitution. The mournful organist makes up her

mind to commit suicide in the presence of people in the chapel immediately after playing the instrument for the last time.

There have been a large number of studies on Hardy's major poetic works, such as his elegies for his wife Emma and *The Dynasts* (1904-08). Discussion of his poetry in such studies often tends to be concerned with his pessimistic view of life, influenced by Schopenhauer, or his "philosophy of life." There are some studies of his any poetic work that does not include his elegies for Emma or *The Dynasts*, yet they are generally discussed by focusing on Hardy's attitudes toward God and Christianity, the way in which Hardy treats Christianity, and the protagonist's religious mind in his poems. For instance, in "Hardy's 'Religious Twilight,'" Norman Arkans argues that some of Hardy's poems, including "The Woman I Met," are a unique version of the Christian Myth, distinct from his religious verse in general, and that the gospel strengthens the pattern of "humanism" in his

religious thought (413).

Taking into consideration the factors mentioned above, by focusing on the two protagonists' femininity in the two poems, this paper will present the poet's view of women, especially the fallen women's conscience and how this is associated with Christianity. First, Hardy's treatment of the theme of fallen women will be analyzed in Part 1. Part 2, then, considers the female protagonist in "The Woman I Met" and that of "The Chapel Organist." In the former, the ghost of the former prostitute speaks to the man, while the latter presents a fallen woman, the organist, who narrates her own story; these poems are thus mainly, or indeed wholly, constructed with the woman's voice. Paying attention to the significance of these poems written in Hardy's later years, the final part analyzes his observations as a poet and dramatist.

1. Hardy's Treatment of Fallen-Women Characters

Thomas Hardy produced some prominent fallen-women characters in his novels, such as Fanny Robin in *Far From the Madding Crowd* (1874), Tess in *Tess of the d'Urbervilles* (1891), and Sue in *Jude the Obscure* (1895). In *Far from the Madding Crowd*, Fanny Robin, seduced and abandoned mercilessly by Troy, is "an emblem of victimized womanhood struggling to the poorhouse" (Ingham 136). Although she is not the protagonist of the novel, Fanny plays an important role by interrupting the marriage between the heroine, Bathsheba, and Troy. When the latter falls in love with Bathsheba, he confides his liking for a stronger woman to Boldwood; "she [Bathsheba] has a will—not to say a temper, and I shall be a mere slave to her. I could do anything with poor Fanny Robin" (*FFMC* 180). Fanny Robin eventually dies giving birth to Troy's child (*FFMC* 246). N. S. Saleh and Pyeaaam Abbasi argue that Fanny's characteristics are typical of a fallen-woman character: "Hardy successfully declares Fanny Robin as the conventional portrayal of the fallen woman who is seduced in her

youth, brutally left behind by her seducer, and its roaming as a social ostracism who dies at childbirth" (61).

Tess in *Tess of the d'Urbervilles* is also presented as a fallen-woman character and a victim of her own fate. She is initially an undefiled, pure woman, but she is then raped by Alec d'Urberville at The Chase (*Tess* 57–58, "Maiden No More") and bears an illegitimate child, whom she baptizes herself (*Tess* 74). When conversion to Methodism urges Alec to apologize for his past behavior, she refers to their former relationship thus: "Scamp that I was to foul that innocent life! The whole blame was mine—the whole unconventional business of our time at Trantridge" (*Tess* 247). The subtitle of the novel, "A Pure Woman," connotes her unblemished mentality throughout the story, even after she is raped and becomes a fallen woman. Her past sexual relationship with Alec continues to torment her after she falls in love with Angel Clare. Her tragic story originates in sexual intercourse with Alec, which makes her a fallen woman, and she is later obliged to consider cohabitation as his mistress. In *Tess*, as Auerbach indicates, Tess is passive in the affair with Alec (169). The heroine is depicted as a helpless innocent country girl, who is a victim of the Victorian patriarchal society and its social laws, while her lack of independence triggers the tragedy that results in her murder of Alec and her execution.

The character of Sue Bridehead in *Jude* is not seduced like Fanny and Tess, but is still considered one of Hardy's fallen-women characters in that she has an illicit relationship with Jude and bears two illegitimate children by him, while also raising Little Father Time, the child of Jude's first wife, Arabella (*Jude* 265, 270). Little Father Time's murder of her children and subsequent suicide, however, trigger Sue's return to her oppressive matrimony with Phillotson (Part Sixth, Chapter 3). Like Tess, Sue also experiences a "fallen" state as a result of her sexual relationship with Jude. MacPike, focusing on the fecundity of women and their sexual freedom, argues that Tess and Sue reflect Hardy's social representation of "natural consequen-

ces" (60). Fanny and Tess, as mentioned above, are depicted as seduced or socially corrupted by men, while Sue in contrast chooses a "fallen" state in pursuit of romantic love. In spite of her situation following the rape by Alec, Tess tries to pursue romantic love for Angel, like Sue. Both of these heroines in Hardy's later novels are therefore not merely victims of Victorian morality; rather, by delineating these characters in such a way in his novels, Hardy presents two types of fallen women in the Victorian period.

Hardy in fact wove the social issue of fallen women into his poems at an earlier stage, before he produced the fallen women characters in his novels. "The Ruined Maid," for example, in his second collection of poems, *Poems of the Past and the Present* (1901), was written in 1866, one year before Hardy wrote *The Poor Man and the Lady*, his first novel that was never published. This pastoral poem with a comic tone takes the form of a conversation between 'Melia and her innocent country friend, portraying 'Melia's deterioration and her friend's envy for 'Melia's transformation into an urban lady. The poem is composed of six quatrains, and each stanza ends with 'Melia's using the word "ruin (ed)": "O didn't you know I'd been ruined?"¹⁾, "Yes: that's how we dress when we're ruined" (8), "Some polish is gained with one's ruin" (12), "We never do work when we're ruined" (16), "True. One's pretty lively when ruined" (20), and "My dear—a raw country girl, such as you be, / Cannot quite expect that. You ain't ruined" (23–24). In "The Ruined Maid," in spite of its sensational title, 'Melia's sarcastic responses and her humorous and indifferent attitude toward herself not only comically represent women's situations, but also point to Hardy's cynical attitude toward the Victorian moral code during the early stages of his creative activity.

In addition to "The Ruined Maid," some fallen-women poems are also included in the four collections of poetry published toward the end of Hardy's life: *Moments of Vision* (1917); *Late Lyrics and Earlier with Many Verses* (1922); *Human Shows, Far Phantasies, Songs and Trifles* (1925); and *Winter*

Words in Various Moods and Metres (1928). In *Moments of Vision*, fallen-women characters appear in the two poems, "Timing Her" and "The Statue of Liberty." In the seventh volume, *Human Shows*, "A Hurried Meeting" portrays love between two people of different classes, and is classified as a fallen-woman poem. The eighth collection, *Winter Words*, published around ten months after Hardy died on 11 January 1928, includes seven fallen-women poems: "Reluctant Confession," "The Whaler's Wife," "The Dead Bastard," "The Brother," "A Practical Woman,"²⁾ "Burning the Holly," and "The Ballad of Love's Skeleton." Notably, all of the fallen-women characters presented in this last collection are ruined as a result of men breaking off their engagements. These women are corrupted not by their own will, but as a result of being seduced by men. By contrast, in the sixth collection of poems *Late Lyrics and Earlier*, the two protagonists in "The Woman I Met" and "The Chapel Organist" are obliged to practice prostitution and become fallen due to their poverty. Taking into consideration that the two poems treat the theme of fallen women as prostitutes, "The Woman I Met" and "The Chapel Organist" are dealt with in this paper in order to explore the significance of depicting fallen women in poetry who choose their own path in Victorian society.

2. The Fallen-Woman Spirit in "The Woman I Met"

"The Woman I Met" was first published in the *London Mercury* in 1921 (Bailey 450), and then included in Hardy's sixth collection of poems, *Late Lyrics and Earlier* (1922). In "The Woman I Met," the ghost of a prostitute wanders about the city of London, and when she sees the narrator, for whom she had a liking during her lifetime, she confesses her passion for him.

The poem portrays the female ghost's love for the man in the form of conversation between her and the anonymous male. The ghost dressed "in a shroud that

furs half-hid" (8) appears to be a comparatively wealthy woman, and her "fur" confirms the winter setting. As the strange pair goes on talking to each other, the female spirit reveals to him that her profession before her death involved lingering in the same place where they met at night :

'These were my haunts in my olden sprightly
Hours of breath ;
Here I went tempting frail youth nightly
To their death ; (17-20)

Her words strongly express the idea of sexual experiences with a number of men. She is a prostitute who "[c]ould pace this street / Eyeing some man to greet" (23-24). Although the fallen woman shows pride in her beauty and profession ("you did not see there / A single one that rivalled me there!" (53-54)), she could not confess her "true trade" (47) to the man before her death, because of her guilt and her love for him.

Showalter points out that during the nineteenth century, especially in a city, the gap between rich and poor widened, with homeless and poor working people in London obliged to live in working-class districts of the East End (6). According to Walkowitz, most poor working people, including female workers, lived precariously from day to day (Walkowitz 13-15). There were a large number of women called "common prostitutes" in the Victorian patriarchal society : some largely made a living by prostitution, while others needed the "trade" to supplement their poorly paid regular work such as needlework, tailoring, or employment as a maidservant (13-32). Henry Mayhew, an English social researcher and journalist in the Victorian era, describes an interview with a sixteen-year-old prostitute, and notes that her situation incites his pity and abhorrence (Mayhew "The Dependants [sic] of Prostitutes"). During the interview, the young girl hesitantly reveals her wretched "working" conditions and the condition of the brothel in which she dwells.

In addition, the Lock-hospital, where the prostitute of this poem finally dies (56), was an actual lazaret

house in Southwark, London, built for the treatment of syphilis. The circumstances of the female spirit in "The Woman I Met" are precisely those of women exploited in Victorian society. Hardy thus paints a true picture of a fallen woman in Victorian society who had to earn money this way in order to survive.

What is arguably more important in the poem is the fallen woman's religious attitude toward God. F. R. Giordano Jr. suggests that the female ghost is compared to Mary Magdalene³⁾ and that the narrator is allegorically represented as Jesus Christ (138). Mary Magdalene represents those who are discriminated and the socially vulnerable. The poem certainly conveys the ghost's reverence for God and, while she attaches more importance to sexual love than to religion, she regards herself as "a tinselled sinner" (21), and in confessing her love for him, saying "your very simplicity made me love you / Mid such town dross, / Till I set not Heaven itself above you, / Who grew my Cross" (25-28). Furthermore, before she died, the prostitute had tried to give "a costly flower" (49) to the man in order to beguile him. As F. R. Giordano Jr. points out, the "costly flower" held in her hand is a device to make her seem like Mary of Bethany, who can also be identified as Mary Magdalene, anointing Jesus' feet with "costly spikenard" (John 12 : 3). Although it is certain that the female ghost in the poem is similar to Mary Magdalene, there are different characteristics between the two women : the ghost clings to life and adores the narrator and this tenacious attachment to this world is contrary to the Christian religion, which forbids idolatry. Therefore, although the female spirit cannot be equal to Mary Magdalene, Hardy creates the impression that the female spirit alludes to Mary Magdalene.

The poem also shows the delicate balance of her female sexuality. The description of the prostitute's "costly flower" certainly makes her seem like Mary Magdalene, yet at the same time it implies her "sexual" love for the man. The "costly flower" represents the woman herself, a (somewhat) wealthy prostitute ; accordingly, the fact that she holds and

gives the flower to him is equivalent to dedicating her body to the man in pursuit of his (sexual) love—*Eros*, rather than *agape*. On the one hand, she is represented as Mary Magdalene, but on the other hand, she is ironically still incapable of fleeing from terrestrial, vulgar, and sensual desire. Her love, however, carnal though it may be, is single-hearted, and she reveals how much she longed for him by asking “Why asked you never, ere death befell me, / To have my love / Much as I dreamt thereof?” (70–72). She fears he will despise her (33), given that her profession deviates from the Victorian moral code. The man, who is “a fresh bland boy of no assurance” (37), is implied to be Cupid due to the emphasis on his “simplicity” (25), while the fallen woman still tends to be considered a sexually degenerate woman. She is fully aware that people in the world consider her one of those women called “common prostitutes,” whose existence in the Victorian patriarchal society was implicitly admitted. Prostitution was a way of living for poor women in the Victorian period, though criticized for its immorality. The narrative of the poem suggests that Hardy neither admits nor denies these women the right to their profession. The ambiguity of the female phantom, therefore, represents the people’s and the poet’s attitudes toward a prostitute at that time.

3. The Fallen-Woman Musician in “The Chapel Organist”

The other poem addressing the issue of the fallen woman is “The Chapel Organist,” included in the same collection, *Late Lyrics and Earlier* (1923). In the dramatic monologue of this narrative poem, a female chapel organist shares her story in remarkably long-winded lines. While Bailey points out that Browning’s “Abt Vogler”⁴⁾ is the poem’s model in terms of the meter used (469), Barbara Hardy suggests that its subject and form are modeled on Browning’s crime-monologues such as “The Laboratory,” though there are some differences in the heroines’ characteris-

tics (174). Hardy’s “The Chapel Organist” tells of the organist’s love and passion for music. Barbara Hardy argues that “[l]ike her author [Hardy] the chapel-organist puts her passions into her art, and shocks the public” (176).

The poem describes a woman who lives and dies as a chapel organist. She loves to play the organ “twice in the week” (8), in spite of the low stipend which “can hardly cover her fare” (8), resulting in her finding “victual [s] in lust” (51) and practicing prostitution as a way of living. Although her hidden side job is gradually disclosed to the congregation, the deacon and his fellow-deacon reluctantly tolerate her performance for financial reasons: “get such another to play here [in the chapel] we cannot for double the price!” (30). When the last of her “functioning” (61) is announced after the postponement of her dismissal, she chooses to take her own life: “The grave dread as little do I as my bed” (70). The phrase is taken from Thomas Ken’s hymn: All Praise to Thee, My God, This Night: “Teach me to live, that I may dread. The grave as little as my bed” (Morgan 71). The organist thus gives notice of her death by singing a hymn.

The poem focuses not only on the female organist’s sexuality, but also on other people’s vulgarity. Although they at first praise her playing, saying “She touches it mightily true!” (6), they come to be both attracted to, and condemning of, her sexuality, in a typical Victorian reaction. A man peeps up at the organist’s high seat from below, his voyeuristic eyes hungering for the sexually attractive woman, and picks out her feminine features one by one:

‘A handsome girl,’ he would murmur, upstaring
(and so I am).

‘But – too much sex in her build ; fine eyes, but
eyelids too heavy ;

A bosom too full for her age ; in her lips too
voluptuous a dye.’

(It may be. But who put it there? Assuredly it
was not I.) (15–18)

Barbara Hardy also sees the man as “voyeuristic”

(176) in this scene that satirizes his hypocritical primness. On the other hand, the woman understands, saying “who put it there? Assuredly it was not I,” but disregards her inherited beauty, since her lips are made red by none other than God himself.

Apart from the creation of her beauty, there are other biblical allusions in the poem. The organist is compared to Mary Magdalene, a symbol of the socially vulnerable. Although the organist sheds tears not of remorse, but of a kind of triumph, her tears during the last performance (71) are connected to those of Mary of Bethany in anointing Jesus Christ’s feet with costly spikenard. Furthermore, Havenpool, her residence, is Hardy’s name for Poole, a seaport town twenty miles from Dorford Baptist Church, Dorchester (Bailey 469). Bailey indicates that the church is a model of the chapel of the poem, which lay near the boundaries of Dorchester and Fordington (469). Bailey also points out that going to the chapel from Havenpool would be a feasible weekly trip; yet, at the same time, her prostitution is inevitably disclosed by people in the chapel (469). From a biblical standpoint, she is identified with Mary Magdalene, who lived on the west bank of the Sea of Galilee in Israel. The latter is said to have had a villa, providing sexual service to Roman officers from the nearby camp. In “The Chapel Organist,” Havenpool, Hardy’s imaginary town, thus alludes to Mary Magdalene’s Sea of Galilee.

The female organist goes on playing and singing in spite of the sexually prejudiced criticism against her, perhaps spread by men in the chapel, which she hears “[t]hough tears half-blinded” (20). Her tears convey her frustration at the sexually-oriented response of the people who fail to recognize her as an organist. She has little interest in her own sexuality, so the anxiety and dread of others, that she is subjected to in proportion to her sexual attractiveness, is painful for her, making her feel exposed as a sex object.

The organist strives to live her life through music, utilizing her fine, sensual figure. In order to cover the fare from the port town, Havenpool, to the rural chapel,

she is obliged to sell her body to men. Just like many poor women of nineteenth-century England, as previously discussed in Part 2, she makes money by practicing prostitution as an additional job. Added to her predicament is the stringent morality of the Victorian era. Renner, quoting William Acton’s sympathetic view toward prostitutes in Victorian society, points out that the chapel authorities’ exploitation of the organist’s performance in fact encourages her to practice prostitution (27). On account of the low stipend from the chapel, the only way she can play the instrument is by “comrad[ing] close a sea-captain” (43) and spending the night away “with a swain” (48). Her passion for music makes a powerful appeal to the reader:

Yet God knows, if aught He knows ever, I loved
the Old-Hundredth, Saint Stephen’s,
Mount Zion, New Sabbath, Miles-lane, Holy
Rest, and Arabia, and Eaton,
Above all embraces of body by wooers who
sought me and won! . . . (45–47)

The irrepressible enthusiasm of the organist, who does not seem to mind becoming a prostitute as long as she can play music, is ecstatically revealed. The passion for music welling up inside her is more than enjoyment or pleasure. Although it is clear that she may be physically a fallen woman, she is a pure woman in terms of her artistic passion. As in the subtitle of *Tess of the d’Urbervilles*, “A Pure Woman,” this narrative poem also touches on the ambiguous interpretation of a “pure” fallen woman.

4. Thomas Hardy and the Two Fallen-Women Poems

The two poems analyzed in this paper explore the reality of “common prostitutes” in England in the nineteenth century. As mentioned above, the fallen woman of “The Woman I Met” suffers from a venereal disease and dies in the Lock-hospital, harboring an unfulfilled desire for the male narrator. She recalls her whole life as a prostitute and tells him about it in even

tones. The fallen woman in "The Chapel Organist" practices prostitution as subsidiary to her main business in order to earn her daily bread as a musician. Her talent and passion for music are exploited by so-called "devout" believers in Christianity. Barbara Hardy considers her death to be "obligatory for Victorian nemesis" (177): the fallen woman must perish at the very end of the poem, partly because she wants to die as a chapel organist and leave her "performance" in their hearts.

In writing these two poems, it seems Hardy took inspiration from his own experience and knowledge, weaving them together in each poem. In relation to "The Woman I Met," Florence Emily Hardy notes that Hardy visited Piccadilly, in Westminster, and wrote about what he saw there in his diary. He wrote the following entry: "Piccadilly at night. 'A girl held a long-stemmed narcissus to my nose as we went by each other'" (*The Life of Thomas Hardy* 242). This girl whom he met in Piccadilly could be the model for "The Woman I Met." On the construction of "The Chapel Organist," Bailey shows that "Hardy told the story with great realism in detail" (469). As the subtitle of the poem "185—" suggests, Hardy very likely composed the poem based on an actual incident: he heard of an organist's suicide in Dorford Church from his Baptist friends when he was an architectural apprentice of John Hicks from 1856 to 1862 (Bailey 468). Furthermore, in his later years, he wrote of his enthusiasm for music: "Cathedral service: the beautiful anthem 'God is gone up' (Croft). Well sung. Psalms to Walker in E flat. Felt I should prefer to be a cathedral organist to anything in the world. 'Bidding my organ obey, calling its keys to their work, claiming each slave of the sound'"⁵ (*Life* 415). The poet thus dramatized these facts and combined his experience and knowledge of an actual fallen woman with poetic elements.

The two fallen women in "The Woman I Met" and "The Chapel Organist" practice prostitution as a way to survive independently in the Victorian age. On the one hand, they are seemingly victims of fate and the

Victorian patriarchy; yet, on the other hand, they are autonomous, and simply utilize their own female sexuality. Accordingly, they can be regarded as an example of female characters called "New Woman," a term which referred to a feminist model that emerged in the late nineteenth century, meaning women who did not marry and lived independently by themselves. The notion of New Woman had a great influence on feminism into the twentieth century. Unlike the other fallen-women characters depicted by Hardy in his last four collections of poems, the two women here have their own voices, and appeal to the reader for recognition. As for Hardy's *Tess* and *Jude*, numerous studies discuss whether their heroines can be considered New Women or not.⁶ It is at least clear that both heroines struggle to be autonomous and declare their own ideas. *Tess* insists on the independence of her spirit even after becoming Alec's mistress; "I have said I will not take anything more from you, and I will not—I cannot! I *should* be your creature to go on doing that, and I won't!" (*Tess* 60). Similarly, Sue originally worked at Miss Fontover's shop (*Jude* Part Second, Chapter 2), and then, with Phillotson's help, she advances to the role of teacher (*Jude* Part Second, Chapter 5). Furthermore, she pursues free love⁷ with Jude against the Victorian moral code and social laws. Her pursuit of a career and free love denote the independence and ambition in her. *Tess* and Sue, two characters in Hardy's later works, can be recognized as models of New Women. The two prostitute characters in "The Woman I Met" and "The Chapel Organist" thus constitute an extension of Tess-Sue type into Hardy's poetry.

Tess of the d'Urbervilles and *Jude the Obscure* were severely criticized soon after they appeared for their candid descriptions of female sexuality, which were at odds with the Victorian moral code. Hardy believed that the world could be better, noting "as a meliorist"⁸ (not a pessimist as they say) I think better of the world" (*Life* 397). In addition, after ceasing to write novels, Hardy first expressed his thoughts on poetry in "Apology," the preface of *Late Lyrics and Earlier*,

describing the poet's role as follows: "If way to the Better there be, it exacts a full look at the Worst" (*CP* 557). For the poet, even in his later years, "a full look at the Worst" meant paying attention to the socially disadvantaged, such as women who were sexually disgraced for the sexuality under Victorian moral ideology. By making the stories of fallen women the subject of these poems, Hardy therefore tries to delineate female characters in the image of Mary Magdalene, weaving the social issue of prostitution together with the voices of fallen women.

Notes

- 1) Thomas Hardy, *The Complete Poems of Thomas Hardy*, edited by James Gibson (Macmillan, 2001), p. 158. All subsequent quotations from Hardy's poetry in this paper are taken from this edition. Line numbers are shown in the parentheses after the quotations.
- 2) "A Practical Woman" is different from the other fallen-women poems in that the "practical" woman merely wants to bear a healthy baby, and disappears to look for a man capable of "producing him" (11). Although she gives birth to seven babies in thirteen years, it can be assumed that they have different fathers. For convenience' sake, the poem is here classified as one of the poems describing so-called "fallen" women who do not get married and bear a child.
- 3) Although the issue of whether Mary Magdalene is a prostitute or not has been controversial, Victorian artists, including Hardy, utilized the image of Mary Magdalene as a device for portraying a fallen woman, though not as an accurate reflection of the findings in biblical studies (Giordano 142). Mary first appears in Luke 8: 2, and seven demons are exorcized from her. The descriptions of her characteristics are not the same as those of Mary of Bethany (Matt. 24; Mark 14; John 12) or those of the sinner (Luke 7: 37-50). Nevertheless, according to Hooper, St. Gregory the Great identifies Mary Magdalene with Mary of Bethany and the unnamed "sinner," a notion that facilitates the popular association of the three who anointed Jesus Christ's feet with "costly spikenard" (81). In addition, in *Mary Magdalene: the Image of a Woman through the Centuries*, Maisch traces the history of the interpretation of Mary Magdalene over the centuries.
- 4) Browning's "Abt Vogler" is included in *Dramatis Personae* in 1864, and it is widely recognized as one of the greatest poems about music. The poem describes the poet's notions of music, mysticism, and

philosophical conceptions. Although Abt Vogler (1749-1814)—the German composer, organist, teacher, and theorist—is a model for his poem, Browning made his figure more philosophical than Vogler. "The Chapel Organist" is composed of long-winded lines in anapestic hexameter, and *Abt Vogler*, specifically the part quoted by Hardy, has similarly long lines and ends each line with anapestic meter. Quinn considers and examines the poem in detail in his study "Robert Browning's 'Abt Vogler': The Organist as Improviser and Divine Servant" (*The Organist in Victorian Literature* 1-46).

- 5) Hardy quoted from Browning's "Abt Vogler": "Bidding my organ obey, calling its keys to their work, claiming each slave of the sound" (2).
- 6) The following studies discuss whether Tess and Sue can be considered New Women or not: Auerbach 150-84, Brady 93-111, Cunningham 80-118, Higsonnet 14-31, Jacobus 303-28, Langland 32-48.
- 7) Sue tries to demonstrate "free love" as advocated by the Free Love Union, which argues that matrimony can be admitted without approval from authorities such as government and churches. Mona Caird, a novelist and feminist in the late nineteenth century, argues for "free love" in her essay "The Morality of Marriage" in 1897.
- 8) The name given to the theory between pessimism and optimism is "meliorism." According to the "melioristic" doctrine, the world generally makes progress toward goodness. The world may be made continually better by human effort, and the assumption is that the world is neither entirely good nor entirely bad.

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トマス・ハーディの詩における2人の墮落した女たち
——“The Woman I Met”と“The Chapel Organist”——

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要旨 トマス・ハーディ作品における、傑出した「墮落した女 (fallen woman)」キャラクターは、『ダーバヴィル家のテス』のテスであるが、『はるか群衆を離れて』のファニー・ロビン、そして『日陰者ジュード』のスー・ブライドヘッドもまた「墮落した女」キャラクターとして知られている。そうした女性たちは小説中で克明に描かれたことにより、ヴィクトリア朝の読者たちによって激しい非難を受ける。しかしながらハーディは、小説のみならず詩作においても「墮落した女」キャラクターを創作している。これまでハーディの詩作に関する研究はなされてきたものの、多くは彼の悲観論や神やキリスト教への姿勢に関するものであった。それゆえ本稿は、“The Woman I Met”, “The Chapel Organist”に描かれる「墮落した女」キャラクターの女性性に焦点を当てることにより、ハーディの作家人生の後期にこれらの詩作が創作された意義を検討し、詩人の女性への眼差し、とりわけ彼女たちのキリスト教への信仰心と関連付けられる女性としての自意識について論じるものである。