INTRODUCTION


5. One of the best explorations of the country-house ideal in English poetry and its classical heritage is Maynard Mack's discussion of retirement in Pope in *The Garden and the City* (Toronto: University of Toronto Press, 1969).


7. For his distinction between genre and mode, see Alastair Fowler, *Kinds of Literature* (Cambridge, Mass.: Harvard University Press, 1982).


**CHAPTER I**


5. Killham places Nicolson within the context of modern Tennyson criticism in the Introduction to *Critical Essays*.


Notes to Pages 30–48

24. Quoted in Ricks, ed. *The Poems*, p. 188.
27. Ricks, *Tennyson*, p. 46.
28. W. J. Fox, quoted in Ricks, *Tennyson*, p. 46.
44. Shaw, *Tennyson’s Style*, p. 83.
51. Shaw, *Tennyson’s Style*, p. 66.
52. Martin, Tennyson, pp. 163–64.
54. Poggioli, Dante Finite, pp. 1 and 9.
59. Rosenmeyer, Green Cabinet, p. 15.
60. Turner, Tennyson, pp. 67–68.
62. See especially, Turner, Tennyson, p. 68.

CHAPTER II

5. Feldman and Richardson, Rise of Modern Mythology, quoted in Turner, Greek Heritage, p. 82.
7. See Kissane, “Victorian Mythology,” p. 6 and passim.
30. Langbaum, Poetry of Experience, p. 91.
31. Goldwin Smith, quoted in Ricks, Tennyson, p. 123.
34. Culler, The Poetry of Tennyson, p. 94.
35. Culler, The Poetry of Tennyson, p. 94.
36. Shaw, Tennyson's Style, p. 86.
39. Shaw, Tennyson's Style, p. 87.
40. Carlyle, quoted in Hallam Tennyson, A Memoir, 1, 214.
41. Ricks, Tennyson, p. 127.
42. Tennyson, quoted in Ricks, ed., The Poems of Tennyson, p. 566.
44. Benjamin Jowett, quoted in Ricks, Tennyson, p. 128.
45. Emily Tennyson, quoted in Hallam Tennyson, A Memoir, I, 135.
46. See Ricks's headnote to "Tithonus" in his edition of The Poems of Tennyson.
47. Bush, Mythology, pp. 211-12.
49. Culler, The Poetry of Tennyson, p. 87.
52. Ricks, Tennyson, p. 130.
53. Ricks, Tennyson, pp. 132-33.
56. Jacob Korg, quoted in Kincaid, Tennyson's Major Poems, p. 46.
60. Hallam Tennyson, A Memoir, II, 364.
61. Buckley, Tennyson, p. 264.
63. Bush, Mythology, p. 221.
64. Bush, Mythology, p. 221.
68. Buckley, Tennyson, pp. 246-47.
69. Buckley, Tennyson, p. 245.
72. On the relation of this passage from Milton to pastoral and melancholy, see Empson, Some Versions of Pastoral, pp. 173 and 187.
73. See Jenkyns, Victorians and Ancient Greece, pp. 21-38.
Chapter III

1. F. R. Leavis, quoted in Pattison, Tennyson and Tradition, p. 100.
34. Tennyson, quoted in *The Poems of Tennyson*, ed. Ricks, p. 835.
44. Shaw, *Tennyson’s Style*, p. 127.
48. See Killham, *Tennyson and the Princess*, pp. 1–19, and passim.

**CHAPTER IV**


26. Gittings, *Young Thomas Hardy*, p. 79.


CHAPTER V

1. On retirement and the country house in Pope and Horace, see Mack, The Garden and the City.

2. In the Early Life, “Domicilium” is described as “Wordsworthian” and Hardy’s “earliest discoverable poem.” See F. E. Hardy, Early Life, p. 4.

3. Figural exaggeration is part of Thomas Hardy’s larger aesthetic. In the Early Life, Hardy says, “Art is a disproportioning—(i.e., distorting, throwing out of proportion)—of realities, to show more clearly the features that matter in these realities” (p. 299).

4. Time’s disruptive power is a theme throughout Hardy’s work. In the fiction, one interesting example occurs in A Pair of Blue Eyes, when Henry Knight finds himself stranded on the side of a cliff. “Time closed up like a fan before him. He saw himself at one extremity of the years, face to face with the beginning and all the intermediate centuries simultaneously.” Thomas Hardy, A Pair of Blue Eyes (London: Macmillan, 1975), p. 240.

5. There is a famous description of Hardy’s theory of “spectral consciousness” in the Early Life: “For my part, if there is any way of getting a melancholy satisfaction out of life it lies in dying, so to speak, before one is out of the flesh; by which I mean putting on the manners of ghosts, wandering in their haunts, and taking their views of surrounding things. To think of life as passing away is a sadness; to think of it as past is at least tolerable. Hence even when I enter into a room to pay a simple morning call I have unconsciously the habit of regarding the scene as if I were a spectre.” (F. E. Hardy, Early Life, p. 275).

6. I have not chosen to focus on the “Poems of 1912–13”; however, in terms of Virgilian melancholy, their importance is indisputable. For recent work on this group of poems, see William Morgan, “Form, Tradi-
Notes to Pages 209-217

The point being made here is different from but related to the accounts, in the *Later Years*, of Hardy writing down "verse skeletons." See F. E. Hardy, *The Later Years of Thomas Hardy: 1892-1928* (New York: Macmillan, 1930), pp. 79-80.
