

Volume II

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Gardens, Homes and Women

Of the 40,000 or so novels that the Victorians produced, the bulk are domestic novels. They deal with families and personal relationships within relatively small communities, as well as with the lives of particular individuals. Most fictional families are middle class or (less frequently) upper class. They may experience traumatic shifts of fortune, but for the most part they lead privileged lives in comfortable surroundings. They are more often seen at home and at play than at work; romance, marriage and quotidian domestic and social pursuits are their main preoccupations. Even the sensation novelists of the 1860s anchored their melodramatic stories in prosaic, domestic environments.

Little wonder, then, that the garden, the dominant bourgeois version of the locus amoenus and the aristocratic spatial model of gracious living, should have played such an important part in Victorian fiction. It was in their gardens more than anywhere else that privileged Victorians sported, courted and conversed. As an extension of the living space of the country house or suburban villa, the garden was an integral part of the domestic morphology and the lifestyle it facilitated and expressed. At the same time, its circumscription made it conducive to the making and maintaining of fictions. Because it looked like a little world of its own, it could be conceived as one, and made to gratify the needs of one. This ambivalent ontological status - the garden as both everyday place and other world - lies at the heart of its functional importance in many literary texts.

Gardens play an especially important part in the works of many minor though often prolific Victorian novelists for whom bourgeois domesticity and romance appear to have been the only subjects of conceivable interest. Rhoda Broughton may be a case in point. Consider

her Doctor Cupid (1887) - a novel pervaded by garden scenes, thoughts and activities. It is chiefly concerned with the romantic interests of a group of sisters, who seem to spend the greater part of their time in gardens: lazing in hammocks, playing tennis, wishing, crying, receiving nosegays, watering and admiring plants, working out their affairs of the heart, and evaluating residences in terms of the gardens of which they can or cannot boast. Their lives are patterned by the seasonal rhythms of the gardener's calendar. The spring inspection of the garden is a major event, as is Whitsuntide when "devout souls ... strip their hothouses and conservatories" (p. 241) to decorate country churches. The narrator, who embraces a mild form of environmental determinism, repeatedly relates their spirits to the state of their garden world. When one of the girls, Peggy, is made despondent in autumn time, the narrator comments:

It seems such a folly and a shame to be miserable in the face of these yellow October days that by and by steal in, pranked out in the cheerful glory of their short-lived wealth ... and with such an army of dahlias, ragged chrysanthemums, and "Good-bye - summers", with their delicate broad disks, to greet you morning after morning as you pass in your pleasant ownership along their gossamer ranks. (p. 242)

In addition, Doctor Cupid is liberally laced with quotations from garden poets and authorities, some of which are fully integrated within the text and elicit from the narrator or the characters a direct response. For example, chapter 9 opens with an extract from Bacon's essay on gardens, after which the narrator comments: "I do not know whether Peggy had ever read Bacon, but she certainly endorsed his opinion" that gardening "is the Purest of Humane pleasures" and "the Greatest Refreshment to the Spirit of Man" (p. 68). Peggy herself declares that "'The garden is the only satisfactory thing' ... as she stands besides her carnation-bed, and notes how many fat buds have, during the night, broken into pale sulphur and striped the blood-red

flowers". Then, before the narrator continues the story, she dilates in Baconian sentiments in the following phatic address to the reader:

To few of us, I think, has not at one time or other of our lives the doubt presented itself, whether the people we love are not a source of more pain than pleasure to us, what with their misfortunes, their ill-doings, and their deaths. But despite frost, and snail, and fly, and drought, and flood, the joy in a garden must always enormously exceed the pain. The frost may shrivel the young leaves, but the first sun-kiss brings out green successors; the drought may make the tender herbs bow and droop, but at the next warm rain-patter they look up again. The frost that nips our human hearts often no after-sunbeam can congeal; and the rain falls too late to revive the flower that the world's cruel drought has killed.  
(pp. 68-9)

Though itself a part of the domestic sphere, the garden, as a dependable source of solace and pleasure, affords a buffer against the disappointments which emerge from within this sphere. The garden's complex relations with the domestic world are again apparent, though the fact that the pain/pleasure balance sheet of garden experiences can stand comparison with the balance sheet of life itself gives some idea of its perceived importance.

Like Rhoda Broughton, many other Victorian novelists privileged the socially privileged - at least in terms of textual space - which helps explain both the amount and the kind of attention they devote to gardens. Many middle and upper class characters are in the fortunate(?) position of having so much leisure time that they can virtually live in their gardens - as Alfred Austin claimed to live in his; others, and here one thinks of many of Trollope's and some of Disraeli's characters, spend much of their time enjoying and more occasionally superintending their country estates. Moreover, their gardens are usually sufficiently spacious to serve as theatres for informal social dramas. By contrast, the poor person's garden is often small enough to be apprehended as a whole, thus furnishing a suitable subject for description,

but inadequate to the needs of animated scenes. The affluent have lawns; the poor do not. (Gillian Darley has made this point in regard to actual cottage gardens.<sup>1</sup>) Hence most fictional cottage gardens are presented as entities rather than as settings, as static pictures for public inspection as opposed to communal spaces in private places.

This is one of the reasons that gardens are less woven into the fabric of fictional lives in novels of rural society - those of George Eliot and Hardy, for example - than in novels which concentrate on cossetted middle class characters in cossetted middle class settings. Another reason is that in rural community novels, cottage and farmhouse gardens are typically components of the provincial "pastoral" milieu rather than discrete domains. For instance, the garden of Hope Farm in Gaskell's Cousin Phillis is both physically and symbolically an element within what amounts to an Edenic ecosystem, and no more or less distinct than any of the other elements. It is accommodated "between the house and the shady, grassy lane" (p. 7), but there is no attempt to bracket it off; its flowers, we are told, "crept out upon the low-covered wall and house-mount, and were even to be found self-sown upon the turf that bordered the path to the back of the house" (p. 10).

On those occasions when the rural worker's garden is swollen to greater than average proportions, we can be certain that its size is commensurate with the functions it is called upon to perform. Apart from its almost ungovernable fecundity, the chief distinguishing characteristic of Hall Farm garden in Adam Bede is its size.

In that leafy, flowery, bushy time, to look for any one in this garden was like playing at "hide-and-seek".... The garden was so large. There was always a superfluity of broad beans - it took nine or ten of Adam's strides to get to the end of the uncut grass walk that ran by the side of them. (p. 188)

The historical explanation is that it was formerly the kitchen garden

of a manor house. This is significant fact, but also a convenient one, since it provides the pretext for a comprehensive and particularistic description of the garden's immense variety of vegetable life, as the narrator relates Adam's necessarily slow progress through it, and finally his meeting with Hetty in it. It also enables George Eliot to hint at Adam as the "organic" type, webbed in the "natural" world, whilst its substantial proportions and the attention it can as a consequence sustain, means that it can be interpreted, like the farm itself, as "a major symbol of the vitality and stability" of the "stable farming community".<sup>2</sup>

In spite of the attention it receives in chapter.20 of Adam Bede - where Eliot pulls out all the stops of pictorial realism - Hall Farm garden is essentially a one-off production. This may seem a trivial point, but the fact that similar gardens are treated in like manner - described in depth and then despatched - appears to give credence to the idea that gardens are of continuous significance as settings and spaces only to those for whom they mean leisure and status rather than toil, food, and infrequent respite. After all, the brooding presences in rural novels are farms and fields, heaths and woodlands - places where work has to be done and wages earned. Gardens are the sites of occasional but sometimes intense and joyous expenditure of effort, a fact suggested by the concentrated bursts of description they are allocated in the rural novels of Eliot and Hardy.

The association of gardens with the privileged classes in their domestic spheres is further reinforced by the general absence of garden scenes and settings in novels which focus upon working class life in urban environments. The only detailed description of a garden in Mary Barton is given in the first few pages, and before the action has moved to Manchester. In Manchester "there are no flowers" (p. 91). Besides, gardens connote leisure, but to the cotton operatives of the

industrial north "leisure was a curse" (p. 57) because leisure meant unemployment and deprivation.

With few exceptions, the garden scenes in George Gissing's novels take place either in the English countryside or in the affluent, semi-rural suburbs of London. One thinks of the opening chapters of A Life's Morning, and of the Athel family gathered together in proximity to, and relaxing in, the garden of their "delightful house in the midst of Surrey's fairest scenery" (p. 3); or, in In the Year of Jubilee, of Nancy Lord's first meeting with Lionel Tarrant in the "aristocratic seclusion" of Mrs. Vaudrey's substantial villa garden in Champion Hill, where "the mellow sunlight, the garden odours, and the warm still air favoured a growth of intimacy" (p. 53). These kinds of felicitous garden scenes are few and far between in Gissing's novels, particularly his social novels, for Gissing's main concern is with the urban poor and, as he noted in The Nether World, "The poor can seldom command privacy; their scenes alike of tenderness and of anger must for the most part be enacted on the peopled ways" (p. 93). Modern critics have developed the point.<sup>3</sup>

Another reason for the absence of garden scenes in Gissing's fiction is Gissing's "neglect" of conventional, middle class domestic situations and marital relationships. Very few of his female characters are homemakers who perform competently the domestic role he appears himself to have supported. Denzil Quarrier (1892), The Odd Women, In the Year of Jubilee, and The Whirlpool: all these novels condemn "women who neglect their households to pursue careers, affairs, or whatever".<sup>4</sup>

It is virtually impossible to say anything worthwhile about the garden in Victorian fiction without reference to the concept of home and the place of women within it.

Of the concept itself, little needs to be said here, since it is

well known that most middle class Victorians idealised family life, subscribed to Ruskin's celebratory notion of the ideal home as "the place of peace; the shelter, not only from all injury, but from all terror, doubt, and division",<sup>5</sup> and concurred with the conviction expressed by John Angell James that "it is for the benefit of a family that a married woman should devote her time and affection almost exclusively to the ways of her household".<sup>6</sup> Two other facts are equally familiar: that the conventionally-minded viewed the ideal home not only as a refuge from every kind of abrasive, confusing and corrupting influence, but also as a model for the whole social order; that "ladies", though deprived of personal freedoms and legal rights; and though exhorted to confine themselves to the domestic sphere, were idolised as the supreme moral guardians whose vocation it was to minister to the physical and spiritual needs of "gentlemen" plunged daily into the brutalising worlds of city and commerce.

The majority of Victorian writers, Dickens and Tennyson among them, more often endorsed than challenged the middle class ideology of separate spheres and the domestic virtues upon which its cogency depended. It was partly through their presentation of the garden and their promulgation of garden codes that imaginative writers affirmed the sovereignty of family life.

The identification of home and garden is established in various ways. They are synonymous concepts in the metaphorical Ruskinian sense of "garden", in that the home is imaged as a walled garden ruled over by a domestic Queen. In and out of fiction, the metaphor had wide currency. As Joseph Shillito implies in his paean to the domestic role of women, the qualities of the ideal garden - beauty, oasis-like fertility, and enclosure - are those of the ideal home.

And it is not a high vocation to make homes, like gardens, bloom in the wilderness of life; to be the

centre around which hearts gather, and the fondest affections cling; to strengthen, brighten and beautify existence; to be the light of others' souls, and the good angels of others' paths ... And what to be mother? To give birth to young immortals! To guide and train the opening minds of those who shall influence the coming generation.<sup>7</sup>

Fictional gardens are frequently commended for their "homely" appearance.

One reason that novelists lauded the old-fashioned cottage garden is that the constancy they impute to its plant life is suggestive of domestic stability; that is, its trusty perennials look like permanent residents and not (as is the case with bedders) mere tenants. Some gardens are described as "bowers"; some, Helstone vicarage garden, for instance, as "nests". Mrs. Hemans's home at Bronwylfa, which the author plays off against her more austere residence at Rhyllon in a dramatic encounter between the two - was "a perfect bower of roses, and peeped out like a bird's nest from amidst the foliage in which it was embossomed."<sup>8</sup> It is worth noting that in The Newcombes, "Mrs. Hemans and the poetry of affection" is the subject of Sir Barnes Newcombe's lecture to the committee of the Newcombe Athenaeum, in which he descants that "to decorate the homely threshold, to wreath flowers round the domestic hearth [is] the delightful duty of the Christian singer" (p. 723).<sup>9</sup>

As well as being apt, "feminine" metaphors for the ideal home as "an all-encompassing desexualized womb into which [the man of the house] could retreat",<sup>10</sup> "nest" and "bower" have an unmistakably pastoral ring. Of relevance here is Walter E. Houghton's oft quoted assertion that "in the recoil from the City, the home was irradiated by the light of a pastoral imagination ... a country of peace and innocence where life was kind and duty natural".<sup>11</sup> However, it was the walled garden, not the bucolic landscape, that the Victorian middle classes took as their image of the ideal home. There are several important reasons for this.

First, the enclosed garden is imagistically more appropriate than the open field to the conception of home as a sheltered enclosure, and

to the family as "a self-contained, autotelic unit, shut away from public view".<sup>12</sup> Second, as Donald S. Hair points out, "pastoral conventions were difficult to use in a fresh way in the nineteenth century, and bore the stigma of artificiality. They were no longer as immediate and appealing as they once had been".<sup>13</sup> Hence, the major Victorian authors tend either to parody the pastoral vision, to expose it, as does Dickens in Martin Chuzzlewit, as "an illusion, an absurd identification of the self with nature",<sup>14</sup> or to adopt the myth of the recent pastoral past "in full awareness of its implications",<sup>15</sup> as does George Eliot in Adam Bede. Alternatively, they replace the pastoral convention with the less problematic image of the garden: less problematic because the garden can signify the positive qualities of the countryside without necessarily violating the mimetic conventions of realist fiction. Third, and most obviously, the garden is an integral part of the physical structure of the ideal home and not simply an image of it.

The assumption that homes and gardens are related metonymically as well as metaphorically is almost ubiquitous in Victorian fiction. What it means in practice is that aesthetic and horticultural codes are often inseparable from domestic ones, that fictional gardens are evaluatively pre-stressed in terms of domestic as well as garden-specific frames of references. Thus, for example, a positively evaluated garden not only conforms to consensual notions of beauty and taste, but also implies a commitment to the values and virtues of home, and assists (rather than resists) the making and maintaining of happy family life. Moreover, fictional gardens frequently function as the barometers of family life: positively presented gardens are usually indexical of happy or efficient homes, negatively presented gardens of unhappy or non-existent ones. A contributor to The Cornhill made this code explicit when he wrote that "though we may not always be right in the supposition that where there is a well-cultivated garden there is a well-ordered home,

I doubt whether we should be often wrong in this surmise".<sup>16</sup>

Dickens was one of the novelists to adhere almost unflinchingly to this code. His gardens, as John Carey says, "frequently symbolize their owners as tellingly as the little chandelier symbolized Volumnia Dedlock".<sup>17</sup> Since virtually all of them are predicated upon the assumption that only family-centred households have gardens worthy of the name, Dickens must be held responsible for helping to promulgate an unfalsifiable correspondence theory of homes and gardens.

In the model Dickensian home, home and garden are part of the same morphological entity. In the case of the Meagles's home in Little Dorrit that structure is a homologue of the internal (role) structure of the family itself. The Meagles's cottage at Twickenham

stood in a garden, no doubt as fresh and beautiful in the May of the Year, as Pet now was in the May of her life; and it was defended by a goodly show of handsome trees and spreading evergreens, as Pet was by Mr. and Mrs. Meagles. It was made out of an old brick house, of which a part had been altogether pulled down, and another part had been changed into the present cottage; so there was a hale elderly portion, to represent Mr. and Mrs. Meagles, and a young picturesque, very pretty portion to represent Pet. There was even the later addition of a conservatory sheltering itself against it, uncertain of hue in its deep-stained glass, and in its more transparent flashing to the sun's rays, now like fire and now like harmless water drops; which might have stood for Tattycoram. (p. 186)

Of the homes in Dickens's novels which fall short of the ideal - and there are many of them - some have gardens which reproduce the internal structure of the household, others have gardens which reflect in a more general sense the perversion or absence of family relations. An example of the former is the secluded schoolroom garden of Dr. Strong in David Copperfield. It comprises two contrasting features. First, "two great aloes, in tubs, on the turf outside the windows", which symbolise the "stiff" and rather sterile old schoolmaster. David suggests as much when he says that their "broad hard leaves ... (looking as if they were made of painted tin) have ever since, by

association, been symbolical to me of silence and retirement" (p. 216). Second, peaches "ripening on the sunny south wall" (p. 216) - representing, no doubt, the youthful Mrs. Strong. The absence of plants symbolical of little Strongs hints at the incompleteness of the household, in much the same way as the lacuna made by the death of David Copperfield's father is reflected in the empty rook's nests and the untenanted dog kennel in the Copperfield garden. The "gardens" of Dombey in Dombey and Son (1848) and of Gradgrind in Hard Times, the former "a gravelled yard, where two gaunt trees, with blackened trunks and branches, rattled rather than rustled, their leaves were so smoke-dried" (p. 21), the latter "A lawn and garden and an infant avenue, all ruled straight like a botanical account book" (p. 10), reflect in their different ways the domestic ethos of crushingly patriarchal households.

Some of Dickens's glowing families, too poor to possess a house with a garden, compensate by bringing the garden indoors. By means of a wall painting, the Plornishes in Little Dorrit convert their shop-parlour in Bleeding Heart Yard into a "counterfeit cottage" and "blossoming garden" (p. 545). The Traddles in David Copperfield can do without even this little fiction for (Dickens implies) they gardenise their interior with natural mirth. As Harry Stone remarks, Dickens "depicts Traddles' chambers in the law-engendered desert of Gray's Inn as an enchanted garden of richness, beauty, and warmth, a garden that blooms brightly and unexpectedly in a barren wilderness".<sup>18</sup>

The point seems to be that good homes can thrive without actual gardens, but they cannot exist without the anti-materialistic values that irradiate them with a garden-like atmosphere. What holds up this metaphoric interchange of home and garden is the assumption that blossoming gardens are expressive of the traditional middle class values that Dickens so much admired: among them, cheerful generosity, emotional

spontaneity and imaginative freedom. When these values are adulterated and the assumption invalidated, the garden is just one more status symbol of the materialistic capitalist class. This is what the garden means to one of the guests at Paul and Edith Dombey's housewarming party. A Bank Director, "reported to be able to buy up anything - human nature generally, if he should take it in his head to influence the money-market in this direction", talks in tones of mock humility about his "little place" at Kingston-upon-Thames, where Edith would find, if she cared to inspect it, a "little bit of a shrubbery ... and a poor little flower-bed or so, and a humble apology for a pinery, and two or three little attempts of that sort without any pretension" (p. 477).

It might be argued, persuasively I believe, that if Dickens succeeds in his advocacy of the glowing home, then he does so more by counter example than by direct appeal, since the cutting edge of the former is blunted in the latter by a sentimentality that the emphasis on garden-like qualities serves only to compound.<sup>19</sup>

What is rather surprising about Dickens's use of the garden to highlight and heighten the domestic ideal, is that it is not much developed beyond the symbolic function. There are garden scenes in Dickens's novels, but comparatively few involve the exhibition of happy family groups. In the novels of many of Dickens's contemporaries, garden scenes are commonplace. Indeed, one of the acid tests of homeliness, repeatedly tried out in mid-century fiction, is: can the family be pictured in the garden? If it can, the chances are that the garden is an extension of the living space of the house and, by implication, of the domestic virtues that prevail therein. A typical group garden picture - one of a number recalled by the first person narrator of John Halifax, Gentleman - features the family of the titular hero in the garden of their smart country house:

I could see him now, standing among the flower-beds, out in the sunny morning, the father's tall head in the centre of the group - for he was always the important person during the brief hour or two that he was able to be at home. The mother close beside him, and both knotted round with an interlaced mass of little arms and little eager faces, each waiting to hear everything and to look at everything - everybody to be first and nobody last. (p. 219)

Not all garden scenes are this mawkish, nor so obviously bourgeois propaganda for the nuclear family. But even when they do not overtly idolise domestic life, the ideal of home tends to impinge in some or other form. Consider the scene in North and South concerning Margaret Hale's return to Helstone vicarage after an absence of several years. She finds its garden much altered, and bristling with the signs of active family life:

The garden, the grass-plot, formerly so daintily trim that even a stray rose-leaf seemed like a fleck on its exquisite arrangement and propriety, was strewn with children's things: a bag of marbles here, a hoop there; a straw hat forced down upon a rose-tree as on a peg, to the destruction of a long, beautiful, tender branch laden with flowers, which in former days would have been trained up tenderly, as if beloved. (p. 480)

The garden is now truly lived in and, or so Gaskell would have expected her readers to conclude, all the better for it. "The change may pain Margaret", says W.A. Craik, "but there is nothing wrong about it: Elizabeth Gaskell's tone suggests that the signs of 'merry, rough healthy childhood' are an intrinsic improvement".<sup>20</sup>

Family group portraiture is often only one of a cluster of almost inseparable interests made manifest in garden scenes. View-painting, conversation-pieces, country-house portraits, and the novelistic equivalent of genre painting - some or all of these interests provide the motivation for, say, some of the garden scenes in Lothair, and the Cheverel Manor garden portrait that opens Eliot's "Mr. Gilfil's Love-Story". In poetry, too, descriptions of family gatherings often have

garden settings, particularly in the poems of Tennyson, and particularly in The Princess and In Memoriam.

Gardens that resist the picturing of a family group within them - uncared for gardens on the one hand, show-place gardens on the other - signify a want of homeliness. The Martindale gardens in Heartsease, a remarkably grand "self-sacrifice to parade", reflect their owners - the highly respectable but emotionally inhibited Lord and Lady Martindale. Though the Martindales inspect their gardens, they never gather as a convivial and cohesive group within them; or not, at least, until the close of the story, by which time the heads of the household have learned how to bestow upon their grandchildren the affection they have always withheld from their own children. One result of this belated discovery of familial feeling is the domestication (i.e. the simplification) of the gardens, which are stripped of much of their "finery". Now, realising that her "botanical pursuits" have diverted her from the joys of grandparenthood, Lady Martindale transfers her devotions to her grandchildren, and shows herself "much too busy with the four black-eyed living blossoms to set her heart on any griffin-headed or monkey-faced orchids" (p. 466).

Apart from anything else, the original Martindale gardens are simply too bright and ornamental to provide a suitable backdrop to a family picture though, as I have suggested, this horticultural opulence is more than merely an expression of the owners's tastes, since it is obviously meant to signify an effect of displacement: the gardens are the beneficiaries of the energies which, in the ideal home, would be channelled into consolidating the family unit.

More frequently, the unhomely garden, the garden uncongenial to domestic amusements and family gatherings, is ugly and neglected. The gardens of Clavering Park in Trollope's The Claverings, militate against use, and express the absence of the virtues of hearth and home to which

Trollope himself was thoroughly committed. The gardens are miserably unhomely on two counts. First, because they "were away from the house, and the cold desolate flat park came up close around the window" (p. 370). ("Cold" suggests the selfish Sir Hugh Clavering; "desolate", the condition of his abused and lonely wife.) Second, because they "had but little of beauty to recommend them" (p. 1). It is in these gardens that the highly memorable first scene of the novel is set:

It was now the end of August, and the parterres, beds, and bits of lawn were dry, disfigured, and almost ugly, from the efforts of a long drought. In gardens to which care and labour are given abundantly, flower-beds will be pretty, and grass will be green, let the weather be what it may; but care and labour were but scantily bestowed on the Clavering Gardens, and everything was yellow, adust, harsh, and dry. (p. 1)

Trollope leaves his readers to draw their "own" conclusions about the quality of family life at Clavering Park, though there seems precious little room for interpretive play; the conclusions are consumed rather than produced. The taken-for-grantedness of the convention that gardens are indexical of homes is probably what David Skilton has in mind when he observes "that this paragraph should be equally understandable by someone unacquainted with English gardens, or a dry English August".<sup>21</sup>

The final sentence of the paragraph I have quoted brings in the actors: "Over the burnt turf, towards a gate that led to the houses, a lady was walking, and by her side there walked a gentleman" (p. 1). The lady is not Lady Clavering but Julia Ongar; the gentleman is not Sir Hugh, but the poor relation, Harry Clavering. By placing comparative outsiders in a desiccated domestic garden, Trollope cleverly evokes the two conventions from which he departs: that only well-kept gardens provide backdrops for painterly family scenes; and that the central members of the family take pride of place within them.

In Victorian imaginative literature, the association of home and garden is cemented and naturalised in at least two other ways. First,

and almost paradoxically, the event of leaving home is typically defined as an experience of enormous sadness, dislocation and loss. More often than not, it is the thought of leaving the garden, rather than of leaving the house, that most distresses the characters involved. Various reasons are given or implied for this. In contrast to the inanimate objects of the house, flowers are living familiars - or so a good many fictional characters believe. Marianne Dashwood's apostrophe to her "well known trees"<sup>22</sup> and Anne Elliott's lament on leaving the gardens of Kellynch Hall,<sup>23</sup> set the pattern for later garden-centred farewells to a family home. Moreover, it is almost a convention in Victorian literature that garden-related experiences are normatively happy ones. The assumption is implicit in the many verses written on the occasion of a garden leavetaking. The Dorset poet and parson, William Barnes, who declared that "gardening is one of the sweetest amusements that an unambitious man, who lives far from the din of cities, can find", composed a farewell sonnet to his Chantry garden at Mere.

No more, at breezy eve, or dewy morn,  
 My gliding scythe shall shear the mossy green:  
 No busy hands shall never more adorn.  
 My eyes no more may see, this peaceful scene.  
     But still, sweet spot, wherever I may be,<sup>24</sup>  
     My love-led soul will wander back to thee.

What seems to make the garden a peculiarly poignant store of happy memories is its perceived perishability. Houses are relatively enduring structures; but gardens are precarious - and prickingly so to those about to leave a garden still in bloom. It is this perception that informs most farewell scenes, such as this one in Doctor Cupid:

There is still lingering mignonette; plenty of Japanese  
 anemones, their pure white faces pearly with the happy  
 autumn dew; single dahlias, also, variously bright. It  
 would have been easier to walk among them with that fare-  
 well feeling had the mignonette been sodden and dead,  
 and the dahlias been frost-shrivelled up into black  
 sticks. But no! they still light their gay cheeks to  
 kiss the crisp air. (p. 178)

By the time that Margaret Hale is ready to depart her quiet New Forest parsonage, its garden, so bright but a few days before, is already dreary, as though resigned like the family to irrevocable change.

The Hales leave Helstone because Mr. Hale's doctrinal doubts compel him to relinquish his living as a Church of England minister. Other farewell to garden scenes are similarly linked to personal traumas and domestic calamities. In Wilkie Collins's No Name (1862) Margaret Vanstone's goodbye to the garden of Coombe-Raven is consequent upon the sudden death of her father, and her shocked discovery that she and her sister are illegitimate and so without legal claim to the family property. Another of Collins's characters, Walter Hartwright in The Woman in White, also makes a shattering discovery that necessitates a wrench from the place that has become for him a second home. Having learned of Laura Fairlie's engagement to Sir Percival Glyde, Hartwright feels bound to take his leave of Limmeridge House and, in particular, of Laura's rose-garden to which he "instinctively" turned to take, he says, "my farewell of the scene which was associated with the brief dream-time of my happiness and my love" (p. 86).

From a phenomenological view, the significance of the valedictory garden experience lies in its being a self-conscious apprehension of the hitherto taken-for-granted acceptance of existential at-homeness. According to Edward Relph, whose Place and Placelessness is an investigation into the nature of place in human experience, the fundamental experiential concept is "insiderness" - the extent to which people belong to and associate themselves with place. The most profound sense of insiderness, what Relph terms "experiential insiderness", is a situation "in which a place is experienced without deliberate and self-conscious reflection yet is full with significances".<sup>25</sup> Its experiential opposite is "outsiderness" - the experience of feeling separate(d) from place. The pungency of the farewell to garden experience seems to be a

function of its ambiguous location between the two extremes.

The prodigious number of such experiences in Victorian literature hints strongly of the anxieties and insecurities that must have smouldered beneath the comfortable surfaces of middle class domestic life. Bar bereavement, the prospect of being uprooted from a happy home was just about the greatest personal disaster of which the comfortably placed Victorian could conceive. Tennyson experienced this kind of displacement; so also, only more acutely, did Dickens and Trollope. The Chatham home from which Dickens was ripped (or so he came to feel) at the age of nine, is edenized and mythically recast as the Oedipal garden of David Copperfield's pre-Murdstone boyhood home at rural Blunderstone. Trollope's Chatham was Julians Hill at Harrow, "the first house in which, as an adolescent, he had ceased to feel an outcast",<sup>26</sup> but in which he spent little more than a year before the Trollope family fled to Belgium in 1834. Some thirty years later, Julians Hill was fictionally re-located as Orley Farm in the novel of the same name. Trollope's approbatory account of its straggling gardens - visualised in John Millais's drawing of Julians Hill that provided the frontispiece to the novel - to say nothing of the lengths to which the protagonists are prepared to go to secure it for themselves, suggests the value that Trollope attached to the place in which for a spell he felt secure and at home.

As a metonym of everything involved in the experience of departing a much loved place, the farewell to the garden scene naturalises the association of home and garden, and emphasises the importance of having roots in a stable, domestic environment. So also, but in much more positive way, does the making or re-making of a garden. In Victorian fiction, the act of creating a garden is normally a gesture of commitment to person, place and domestic futurity, particularly when it is undertaken with or for a loved partner. It is no coincidence that

many Victorian novels end not only with a marriage (or the prospect of one) but also with the making of a domestic garden.

Silas Marner ends with both, and they dovetail perfectly, since Eppie's desire for a garden to complete her home is aroused by her desire for Aaron, the young man with whom she wishes to share it. Silas is willing to undertake, but physically incapable of, the spadework necessary to turn the stone-pits plot into a flower garden, just as he is incapable of meeting the sexual and emotional needs of his teenage "daughter". His acceptance of the need to depute the task symbolises his recognition of the need to make way for the younger man who alone can ensure the happiness of Eppie's future.

Aaron is a gardener by occupation, and he promises to bring Eppie the slips of lavender of which she is so fond. That Eppie should have specified lavender is significant, for as Q.D. Leavis reminds us, "it was traditional for the countryman to plant a lavender-bed or -hedge for his bride. The lavender, being needed to scent the bed-linen, was thus a proper loving attention expected by custom".<sup>27</sup> Since the lavender is to be brought from the Red House, its re-rooting in Marner's cottage garden betokens the eventual reconciliation of Godfrey Cass and his natural daughter. The wedding with which the novel ends takes place at the time of the year "when the great lilacs and laburnums in the old-fashioned gardens showed their golden and purple wealth above the lichen-tinted walls" (p. 241) - a background symbolic both of stable community and fertile futurity. The final paragraph of the novel returns the reader to Eppie's garden, now a realised project, and the nucleus upon which the central figures in her small domestic community converge.

Eppie had a larger garden than she had ever expected there now; and in other ways there had been alterations at the expense of Mr. Cass, the landlord, to suit Silas's larger family. For he and Eppie had declared that they would rather stay at the Stone-pits

than go to any new home. The garden was fenced with stones on two sides, but in front there was an open fence, through which the flowers shone with answering gladness, as the four united people came within sight of them.

"O father", said Eppie, "what a pretty home ours is! I think nobody could be happier than we are". (pp. 243-4)

The conclusion to Silas Marner would not have disappointed the expectations of Victorian readers accustomed to and conversant with the plot conventions of the unexceptional contemporary novel of social manners or domestic life. And yet, of course, Eliot's novel (or romance? or parabolic pastoral? or sociological fairy-tale?) is anything but unexceptional. That it closes with a marriage and the making of a garden has little to do with the author's deferential subscription to the home and hearth values of the urban bourgeoisie. Rather, the culminating discourse on gardens and flowers, within the context of threshold conjugality, is consistent with a fictional project that is more Bunyanesque than Dickensian, and more folk-cultural than Bunyanesque. If Eppie's garden-making venture has a cognate cultural script, then it is a compound of the traditional harvest festival and the pagan fertility rite "enriched" and Christianised by the religious symbolism of fruit and flowers.

There is another nineteenth century novel, still more difficult to accommodate within the institution of bourgeois realist fiction, that also closes with the marriage of a young couple, and an account of their garden-making activities. The novel is Wuthering Heights, and even its general trajectory - from situations of interpersonal conflict and social dislocation to integration and the restitution of domestic harmony - bears a more than passing resemblance to that of Silas Marner.

Wuthering Heights concludes with Nelly Dean's account of the death of Heathcliff, and of the felicitous alliance of Hareton

Earnshaw and the second Cathy. For some modern readers, the final note of peaceful domesticity is disappointingly tame, imaginatively un-compelling, and even a capitulation to conventional morality.<sup>28</sup> But there is nothing tame about the determination of the second generation children to transform the Heights into a flowery domicile. It is significant that they construct their flower garden while Heathcliff is still alive and, if only spasmodically violent, by no means a spent force. Nelly realises just how daring they are, and later admits to having been "terrified at the devastation which had been accomplished in a brief half hour" (p. 347). What is more, to clear the way for their stocks and wall-flowers, the young people uproot the currant and gooseberry bushes which are "the apple of Joseph's eye". Joseph is furious, and even Heathcliff is "much surprised" by his daughter-in-law's temerity. When Heathcliff confronts her with it Cathy, far from quailing, braves an assertion of proprietary rights.

Brontë's Eve can confidently parry the curses of her dispossessing god because she has a clear and certain conception of the Eden she intends for herself and her Adam. This Eden is not a place to be entered but a space to be made. In the light of this, consider the significance of the garden she beguiles her Adam to make. Though it represents faith in and commitment to the future, it does not entail the suppression of the past, for it is clearly an echo of Cathy's edenic if cloistral childhood home. And though its flowers are, as Stevie Davies rightly says, "emblems not so much of domestication as of the fertility of the future",<sup>29</sup> it nonetheless implies the desire for a more tender form of domesticity than Joseph's austere, crabbed, currant-bush kind. To befit him for this kind of domesticity, Hareton has to be educated and nurtured; the garden is part of Cathy's programme to socialise her husband. Finally, the garden is a declaration

of intent: Cathy intends to claw back what is rightfully hers, join it to what is rightfully Hareton's and, in so doing, to heal the breach between the two households. Her garden is built at the Heights, but Thrushcross Grange is represented by the plants that have been imported from it.

It might fairly be said that Victorian fiction in general takes off from, or stays within, the parameters of the situation with which Wuthering Heights closes. Indeed, the whole of this remarkable novel can be taken as a proleptic recapitulation of the processes by which the Romantic exaltation of topographical and experiential extremes becomes transformed in Victorian fiction into a metaphysics of "lowland" realism, where nature is recuperated for human consumption, and where heroism dwells chiefly in community and home. The anticipatory mirroring of this transformation is an "unconscious" effect of the novel's design.

Even a cursory trend analysis of Wuthering Heights would reveal that the oscillations between "competing" landscapes and the modes of existence they symbolise become progressively less extreme as the novel unfolds. The violent antitheses which prevail under the conditions of the first generation children - exposure v. enclosure, "external rocks" v. seasonal foliage, abandonment to passion v. emotional constraint - are displaced under the conditions of the second generation children by more moderate alternatives: Linton's ideal of the languid heath against Cathy's ideal of the animated wood (see ch. 24). Finally, even these mild alternatives are made to converge upon the non-dialectic, unitary symbol of the garden. A concomitant trend involves the mollification of the domestic sphere itself: from the blazing inhospitality of the Heights in the early chapters to the softened, "civilised" domesticity of the Heights at the end. Even the Victorian interrogation and transmutation of the picturesque is rehearsed in the

harrowing experiences of Lockwood, the conventional city gentleman who is forced to confront the perceptual implications of his romantic expectations of nature, and whose touristic detachment seems finally to separate him from the only sources of real fulfilment and growth: home, place, and family life.

George Levine says of Wuthering Heights that it "speaks what realism knows but has been trained not to tell".<sup>30</sup> This may be a valid point to make about large, "characteristic" stretches of the novel; but at its close, the novel seems to speak what Victorian realism knew and never tired of telling: that the domestic ideal is second to none. In calling its subjects into the garden, the dominant voice of Victorian realism inevitably beckons them away from competing arenas of action and commitment - arenas to which the experiences of fictional characters might theoretically have inclined them.

In making this important if obvious point, I have in mind the (revised) ending of Great Expectations, where Dickens contrives to have his world-weary protagonists, Pip and Estella, meet at the site of the ruins of Satis House. Significantly, though the buildings have disappeared, the wall of the old garden remains. Indeed, the scene flickers with the hope of future fecundity: "The cleared space had been enclosed with a rough fence, and looking over it, I saw that some of the old ivy had struck root anew, and was growing green on low quiet mounds of ruin" (p. 518).<sup>31</sup> Though he regards this ending as "completely integrated into the fable-like quality of the tale", R. George Thomas recognises that Dickens's success in "reducing his complex material to its simplest terms, to Pip's sustained quest for personal fulfilment", costs in terms of the options it closes. "For", as Thomas goes on to say, "the story eventually by-passes the world of public events and social themes, although these considerations have occupied large areas

in the narrative. To our surprise the end of the third stage leads through the Forsaken Garden towards a far from Earthly Paradise". Thomas concludes with the crucially important observation that "Pip's exploration into things past which once seemed to threaten and expose the very foundations of law and order have not shaped him into a revolutionary, but given him these modified, subdued, yet acceptable grounds for hope in a future of domestic happiness".<sup>32</sup>

Like many other Victorian novels, Great Expectations ends with the intimation of an unwritten sequel: unwritten because unnecessary, and unnecessary because "known" in advance. Even the "Reader, I married him" post script is superfluous except where local conditions leave impurities in solution. (In Jane Eyre: Will Mr. Rochester recover his sight? Will he and Jane have children?) The ending of Great Expectations is usually regarded as indeterminate, since we cannot be certain that Pip and Estella will eventually marry; but it may not have appeared so open-ended to the Victorian reader familiar with the conventional garden script finale to which Dickens's novel refers as well as departs.

As the primary site of happy domestic histories which unwritten sequels can afford to leave unchronicled, the garden is implicated in the classic empiricist project of wisdom through experience and the unscrambling of scrambled values through the transfiguring power of human (i.e. heterosexual) love. The wisdom the protagonists "discover" is that happiness and fulfilment lie in love within the context of marriage and family life. The reader has been privy to this knowledge all along, since it is inscribed within the authorial discourse of the text and, what is more, assumed to be part of the fund of "common-sense" knowledge.

To conclude this chapter, I wish to say something about the association of home and garden within a specifically aristocratic milieu.

Though it occupies a space on the exotic and fabulous fringes of Victorian fiction, no novel illustrates this better than Disraeli's Lothair.

The novel begins with an indoor scene - a "happy picture" of Lady Corisande's family in the morning room at Brentham - and then immediately moves outdoors to the spectacular garden. The other major aristocratic family in Lothair, the St. Jeromes, have an equally impressive garden at Vauxe, but it too is a family garden; a number of scenes in the novel show the St. Jeromes actively engaged in the arrangement and care of it. To both Lothair and Disraeli, Brentham and Vauxe seem ideal because, as Daniel R. Swarz points out, "They combine the nuclear family with social intercourse in an elegant setting".<sup>33</sup> Lothair's own garden at Muriel Towers is the most magnificent of them all, but it doesn't become an expression of domestic bliss until Lothair marries - an event deferred to the space beyond the text.

The stupendously wealthy young hero has three ambitions: to "extinguish pauperism"; to lead a life that is "entirely religious"; and to marry. The first, presumably a long-term goal, is only touched upon. The second and third ambitions are paramount and interrelated.

Lothair's desire for domesticity ripens at the surprisingly early age of twenty. On the basis of one grand party, almost his only experience of Society life, he declares himself to be disenchanted with the affectation of high society, and fully aware of the importance of having "a happy home to fall back upon" (p. 16). (Lothair himself is an orphan.) As he wanders with the Duchess in the gardens of Brentham, he reveals that his "ideal of a perfect society is being married, as I propose, and paying visits to Brentham" (p. 16). He wishes to propose to Corisande, but her mother persuades him to wait until he has more experience of the world.

This takes place in the first chapter. The major part of the rest

of the novel is taken up with Lothair's involvement with the two other women who struggle for his allegiance. He falls initially under the spell of the "divine Theodora", a passionate sympathiser with Garibaldi. Under her influence, Lothair leaves England to fight on the anti-papal side in the Italian revolution. When he is wounded, he becomes the victim of an elaborate and incredible plot to convince him that he has been fighting on the papal side, that the Virgin herself has intervened on his behalf, and that he is destined for the Roman Catholic Church. Clare Arundel, a staunch catholic and the other woman with whom Lothair becomes involved, is implicated in this scheme. When Lothair finally extricates himself from it, he returns by way of Syria to England to pursue his conjugal ambitions. His proposal to Corisande, two years on from the aborted attempt, takes place in the gardens of Brentham against a background of talk on garden theory. The proposal itself takes the form of an invitation to join him in a collaborative horticultural venture. He says: "I wanted to speak to you about the garden at Muriel. I wanted to induce you to go there and help me to make it" (p. 466).

It is significant that the proposal scene takes place not in the modern pleasure-grounds, but in the "remains of an ancient garden", preserved at the insistence of Corisande's grandfather, and now in the charge of Corisande herself. The physical context makes it clear that Lothair's commitment to domestic life is also a commitment to the traditions and values for which Corisande and her garden stand. Though she has, says Paul Bloomfield, "the least striking personality of the three women ... She is in the disciplined English tradition, Anglican and moderate - three very good things to be, according to [Disraeli's] mature opinion, in a dangerous world".<sup>34</sup> Her old, thoroughly English and unpretentiously aristocratic garden is perfectly emblematic of the kind of domestic future for which Disraeli sees that his youthful hero

is enviably predestined.

Though much has been written about the presentation of women in Victorian literature, surprisingly little attention has been given specifically to the part played by the association of women and gardens in the construction of female stereotypes, and the legitimising of women's domestic and decorative functions. This is surprising because imaginative writers place as much emphasis upon the Queen of the Garden role as upon the cognate role of Angel in the House. Indeed, because of the peculiarly appropriate associations of the garden - with love, beauty, nature, and leisure - no other part of the domestic sphere is more obviously consonant with the ideological project that seeks to beautify, sanctify and naturalise the confinement of women to it.

There is evidence to indicate that "genteel" Victorian girls received conflicting messages about the roles they were expected to play.<sup>35</sup> On the one hand, they were told that nature intended them to be gentle, submissive, dependent and decorative. On the other, they were expected to prepare for the business of procuring and subsequently of retaining a husband - a job which required them to execute their domestic duties with sufficient proficiency to make their husbands happy and thus to justify their parasitic dependence upon them. Translated into garden terms, young ladies were expected to embody the natural qualities of the gardens for which at the same time they were to be managerially responsible. In fiction, the conflict between the two roles is occasionally dramatised and "unconsciously" exposed; more frequently it is dissolved by the supposition that women who turn to gardens are doing only what comes naturally.

Victorian garden writers (of both sexes) never tire of asserting that women have an "instinctive" love of gardens and a "native" affinity with the plants they nurture. Novelists and poets more often

endorse than question these attributions, and in general support the corollary belief that when women garden they do so willingly as an expression both of their natural proclivities and domestic responsibilities. Exceptions turn out to be more apparent than real. For example, when in North and South Mr. Lennox asks Margaret Hale whether she intends to engage in "the proper employment for young ladies in the country" (p. 43) she replies, somewhat equivocally, that gardening is hard work. But at this stage in her life, Margaret has no domestic commitments to speak of and, besides, the rest of the novel shows that she is as fond of gardens and as certain of the eloquence of flowers as the next girl.

In fictional gardens, women engage in three main kinds of activity. Each is congruent with and serves to accentuate particular aspects of her femininity. Collectively, they have the effect of naturalising the garden as the woman's domain.

First, they are shown performing light gardening tasks such as cutting flowers, tying back roses, and nursing tender exotics - tasks appropriate to their assumed physical feebleness. They are rarely permitted to perform the physically demanding tasks of cutting flower beds or mowing lawns (which makes Margaret Hale's reference to "hard work" rather puzzling). The few who are, Miss Wendover in M.E. Braddon's The Golden Calf (1883), for example, are middle aged spinsters or honorary males. Women leave the spade work to gardeners, or else they charm their favourite men into doing it for them. Brontë's Catherine Heathcliff "persuaded" and "beguiled" Hareton to dig her flower garden, and when Eppie coaxes Aaron into digging hers, she declares "with roguish triumph" that she knew he would. If Victorian women resented the restrictions imposed upon their physical gardening activities - and there is evidence that some did<sup>36</sup> - then their cries of protest

are effectively smothered in fiction.

The second role that women play in the garden is the supervisory role. It illustrates their usefulness at a high level, and exercises their "intellect" for what Ruskin famously defined as "sweet ordering, arrangement, and decision".<sup>37</sup> While her husband is doing the "real" work the selflessly devoted wife, Urusula Halifax in John Halifax; for instance, spends "morning after morning superintending her domain" (p. 175).

It is a fact of some significance that women in Victorian fiction often prove more competent than their men-folk at handling stubborn and truculent gardeners. This competence is usually made to seem a matter of native wisdom. Molly Gibson proves adept at supervising the work of her muddle-headed old gardener, though she has had a sheltered upbringing and only a fraction of the education she would have received had she been a boy. The same can be said of Sylvia Blythe, the heroine of William Black's novel Green Pastures and Piccadilly (1878). The first two chapters portray her as a "natural" product of her physical environment - the landscape park of her aristocratic father's estate. She is pictured by the lake, in the farthest reaches of the park, and on the high terrace. The narrator asks: "What could be a fitter surrounding for this young English girl than this English-looking landscape? They were both of them in the freshness and beauty of their springtime, that comes but once in a year and once in a life" (p. 11). But before the story is much advanced, Sylvia is on the verge of marriage to an ambitious, London-based politician, Hugh Balfour. As if to provide some evidence that this vastly inexperienced girl has magically acquired the wherewithal to cope with domestic responsibilities, the narrator manoeuvres her into a situation where she has to confront the head gardener, "a soured and disappointed man",

"curt of speech" and resentful of interference.

On this occasion, moreover, he was in an ill-humour. But to his intense surprise his young mistress was not to be beaten off by short answers. Was her ladyship in an ill-humour too? Anyhow, she very quickly brought him to his senses; and one good issue of that day's worry was that old Blake was a great deal more civil to Lady Sylvia ever after. (pp. 65-6)

It is pertinent to mention here an issue much discussed by Victorian garden writers and by no means neglected by imaginative ones: the question of whether the owner or the head gardener should have overall control of the garden. As a rule, both kinds of writers expressed or implied a preference for owners's gardens over gardeners's gardens. Most of the reasons for this need not concern us here. What does need to be stressed is that for novelists a major influencing factor was the need to find for their favoured female characters appropriate ways of expressing their domestic inclinations and competence. In practice this meant demoting professional gardeners so that the Queen of the Garden might be seen to act as sovereign in her own domain. One such queen is Lady Scamperley in J.G. Whyte-Melville's Kate Coventry. Her garden is described as

a little bijou of a place, that bore ample witness to the good taste of its mistress. Every shrub had been transplanted under her own eyes, every border filled according to her own personal directions. She tied her own carnations, and budded her own roses, like the most exemplary clergyman's wife in England. (pp. 256-7)

Some domestic queens are responsible for transformations of a more remarkable kind. When Ferdinand Armine in Henrietta Temple first sets eyes on Ducie Bowers he declares it to be "the most exquisite spot [he] ever beheld". Mr. Temple informs him that two years before the garden had been "a perfect wilderness ... one vast, desolate, and neglected lawn, used as a sheep-walk". His daughter, the garden-loving Henrietta, had "made everything" (p. 94). Similarly, when Nancy Cass in Silas

Marnier replaces the old Squire as the "presiding spirit" of the Red House, she brings "purity and order" in the form of flower-filled vases to its once dreary rooms. The results of Nancy's feminising mission are evident also in the previously neglected garden. Fifteen years after her marriage to Godfrey, the garden boasts "neatly-swept garden-walks, between ... bright turf that contrasted pleasantly with the dark cones and arches and wall-like hedges of yew" (p. 212).

For female characters with ambitions beyond as well as within their own domestic spheres, schemes for the improvement of other people's gardens offer one of the few socially acceptable opportunities for useful work. Hence, in Middlemarch Dorothea Brooke's mortification at finding that the cottages on Casaubon's estate are in such good shape - each has its strip of well-tended garden - that there is "nothing for her to do in Lowick" (p. 78). M.O. Oliphant's Lucilla Marjoribanks in Miss Marjoribanks, a kind of diluted Dorothea with Emma Woodhouse's penchant for match-making, has a keen eye for the philanthropic possibilities of which Dorothea is deprived. She is responsible for the creation of the garden of Miss Mortimer's "little closed-up hermitage" (p. 208) an act not unconnected with her desire to engineer a marriage between Miss Mortimer and another minor character, Mr. Beverley, the Archdeacon. On the eve of her own wedding, Lucilla is affectionately mocked by the narrator for lip-smacking at the opportunities afforded her by the miserable conditions of the local poor:

There was a village not far from the gates of Marchbank, where every kind of village nuisance was to be found.... It gave her the liveliest satisfaction to think of all the disorder and disarray of the Marchbank village. Her fingers itched to be at it.... If it had been a model village, with prize flower-gardens and clean as Arcadia, the thought of it would not have given Miss Marjoribanks half as much pleasure. (p. 488)

The third major role that women play in the garden, that of the



ornamental icon or spectacle, does most to naturalise their position within it. Victorian imaginative literature is punctuated by a quite remarkable number of descriptive passages in which the cynosure is a young woman in a private garden. These passages are distinguished less by their peculiar characteristics than by their high degree of scriptedness and cross-echoing. The majority are doubly framed: first, by being bracketed off from the narrative flow, or by occupying a discrete and bounded area of textual space; second, by being highly pictorial. "Noise" in the form of other people or superfluous (non-garden) objects is blotted out. The woman at the centre of the picture, invariably a virgin heroine, a princess rather than a matronly queen,<sup>38</sup> is silent, static, submissive, decorous and, above all, painterly. She tends to be striking an attitude that mimics the lines and sinuosities of the natural vegetation; the result of this specularity is a kind of natural pose plastique. Either she stands out against a backdrop of trees and flowers, or else she is so enveloped and embowered by them as to appear a natural component of the garden itself. In the latter case, the woman is not only decontextualised, that is, transplanted from the social networks in which she is constituted as a social being, but seemingly arrested at a pre-Oedipal stage of development. Like the pre-linguistic "self" of Lacan's l'hommelette, she spreads unhindered into and from the surrounding natural forms in closed-circuit of visual exchange. As an innocent (because "natural") objet d'art, the woman is an appropriate spectacle for public consumption. But within the text, she is almost always the ocular conquest of a privileged male observer. For this reason, every precaution is taken to de-eroticise the voyeuristic experience. The woman, unconscious of being the object of scrutiny, and so never exhibitionistic, is usually self-absorbed. In contradistinction to the nudes in

countless European paintings, her gaze is not directed towards the (absent) male consumer. The observer himself is placed at a reverential distance from the quasi-religious object of his adoration. The intervention of an aesthetic frame serves also to diminish his physical engagement.

Word pictures of women in gardens are particularly associated with first encounters with a wife or lover to-be. They attest to what Tennyson's Arthur calls the "authority of the eye" - according to William E. Buckler, the "fundamental concept in Victorian aesthetics" <sup>39</sup> and to the validity of an authorial aside in A Pair of Blue Eyes.

Hardy writes:

Every woman who makes a permanent impression on a man is usually recalled to his mind's eye as she appeared in one particular scene, which seems ordained to be her special form of manifestation throughout the pages of his memory. (p. 18)

By way of illustration, consider the scene in The Woman in White in which Walter Hartwright first sets eyes on Laura Fairlie. Laura is standing in a motionless "attitude" in the doorway of "a pretty summer-house" built "in the form of a miniature Swiss chalet" (p. 34). The door affords a natural frame for the water-colour drawing that Walter subsequently produces; the "dark greenish-brown background" of the summer-house serves as a tolerable substitute for the greenery of the garden, as well as an effective tonal contrast with the "light youthful figure, clothed in a simple muslin dress, the pattern of it formed by broad alternate stripes of delicate blue and white" (p. 34). The detailed description which follows aspires towards the apparent transparency of the iconic image upon which it is purportedly based. The setting of the ornamental summer-house - the child-woman's equivalent of the doll's-house - fixes Laura in the role in which she is to remain. The best known of all asexual child-women in Victorian fiction - Dora Spenslow in David Copperfield - is pictured by David

in a similar fairyland setting: among the geraniums clustered about the greenhouse in Mr. Spenlow's Norwood garden.

Some virginal heroines appear apparitionally in charmed garden settings which make them seem like native garden spirits. Lily Mor-daunt in Kenelm Chillingly materialises before the titular hero as he reclines in a trellis-bound recess. As he looks up he sees "the face of a girl in her first youth, framed round with the blossoms that festooned the trellise. How the face became the flowers! It seemed the fairy spirit of them" (p. 277). (Note how Kenelm, though initially the object of perception, appropriates the gazer's role.) Lily's connections with gardens and nature are subsequently reinforced. For example, Kenelm learns of her garden room in which she keeps a multitude of butterflies, some of which had learned to know her, and all of which she had "tamed". Much the same can be said of Henrietta Temple, who enters the story when she appears magically before Ferdinand Armine in the gardens of Armine Park. From that moment, she is hardly ever out of gardens, and forever declaring her interest in them.

The fixing of a female subject, from the moment of her entry into the text, as a static, visually delightful element of a garden scene, is a principal effect of the garden picture. In extreme cases, the woman is denied both sociality (since she seems to exist exclusively in the realms of nature and art) and independent existence as a social being (in that she is constituted entirely by the picture-making gaze of the male spectator). Tennyson's description of the gardener's daughter is, arguably, one such case, and probably the model for many others.

The Gardener's Daughter is subtitled "the Pictures". The narrator, an artist, travels with his "Brother in Art" to look upon the local beauty. The description of her is also a description of the

painting that the narrator unveils at the end of the poem. It is, as Tennyson intended, "full and rich ... to a fault".<sup>40</sup> The girl is pictured first and most memorably in the Eve-like role of pinning back the flowers in the garden of a country house.

For up the porch there grew an Eastern rose,  
That, flowering high, the last night's gale had caught,  
And blown across the walk. One arm aloft -  
Gown'd in pure white, to fix it back, she stood,  
A single stream of all her soft brown hair  
Pour'd on one side: the shadow of the flowers  
Stole all the golden gloss, and, wavering  
Lovingly lower, trembled on her waist -  
Ah, happy shade - and still went wavering down,  
But, ere it touch'd a foot, that might have danced  
The greensward into greener circles, dipt,  
And mix'd with shadows of the common ground!  
But the full day dwelt on her brows, and sunn'd  
Her violet eyes, and all her Hebe bloom,  
And doubled his own warmth against her lips,  
And on the bounteous wave of such a breast  
As never pencil drew. Half light, half shade,  
She stood, a sight to make an old man young. (Poems, pp. 514-15)

In the view of Christopher Ricks, "it is the garden, not the girl, that fires the poem";<sup>41</sup> but the two are difficult to separate, for the description functions to bring out the identification of the gardener's daughter with the natural world. She is flexuous as a flower, "fitted to the shape of the plant she tends"; and her hair pours with the liquidity of a "stream". Lest we should miss the identification - as though "violet eyes" and "Hebe bloom" were not enough - Tennyson, with a forgivable heavy-handedness, leaves us in no doubt: "she, a Rose/In roses, mingled with her fragrant toil" (p. 515). Though she is initially presented with (as Turner notes) a physical suggestiveness unusual in Tennyson, her intouchness with the spirit world of nature in "that Eden where she dwelt" is elsewhere affirmed (p. 518, lines 195-202).

The chiaroscuro lighting effects of the passage above serve the treble function of interweaving the gardener's daughter with the natural setting, objectifying a felicitous mood, and casting the female

figure in a light which is more than simply physical. The Marvellian parenthesis - "Ah, happy shade" - acts in this context to resist the improbable inclination to assign to the "shadow of the flowers" any of those negative connotations of shadows and reflections so manifest in Mariana and The Lady of Shalott. More positively, it is one of many cues to the pictorial status of the passage. The scene is not completely frozen; as John Dixon Hunt comments: "The immobility not only of that final 'status-like' but also of the 'pause' with which Rose greets the narrator's extravagant courtesy has the poise and momentarily apprehended structure of a narrative picture".<sup>42</sup>

Of course, the pictorial treatment is justified by the narrator's occupation, and by his transmutation of Rose into a form that ratifies the past and enshrines her as his "blessed memory". But what ought not to be overlooked is that the qualities which render the gardener's daughter a painterly subject are precisely those aspects of her femininity which the garden setting serves to naturalise and enhance: rose-like bloom, fluidity of form, the absence of narcissistic self-possession, and the muteness that betokens modesty and innocence.

Equally salient is the fact that Rose is defined almost exclusively in terms of her relations with her environment and the male narrator. She is the product not so much of a garden estate as of a perfect world conceived as a garden state. Its location, "Not wholly in the busy world nor quite/Beyond it" (p. 510) has the geographical imprecision of Milton's Hell, and like Milton's Hell, it is a perceptual teaser: an objective world that defies cartographical determination. Since Rose has almost nothing to say, and no dealings with anyone but the narrator, she is virtually a construct of his ocular experiences. Save for the fleeting reference to her "fragrant toil", there is no mention of her role within the social structure of the

estate, nor of her position within a larger nexus of social relations. Tennyson's refusal to countenance any intrusion into the happy garden of possibly discordant others, even those with a right to be there (the gardener, the owner, etc.) suggests the other-worldliness of the garden, its all too uncluttered simplicity. As Ricks says, "no parents exist for either the narrator or the girl to worry about a job, or about social class, or about money".<sup>43</sup> And as Pauline Fletcher points out, "marriage is never mentioned in the poem", probably because it is "too harsh a social and economic fact for the poet to risk mentioning it specifically".<sup>44</sup>

The Gardener's Daughter has a close parallel in J.G. Whyte-Melville's novel The White Rose (1868). In the early chapters, the nineteen-year old hero, Gerard Ainslie, journeys from the town to the country parsonage of Mr. Welby and his daughter, Norah. Like Tennyson's artist-narrator, he passes through transitional landscapes, and finally through a wicket gate, anticipating beyond it "a smooth-shaven lawn, a spreading cypress, a wealth of roses, and the prettiest parsonage within four counties" (p. 13). The dream image is realised, and the scene which follows it, like the central picture of the gardener's daughter, a momento mori. Norah, like Rose, is made to seem an integral part of the garden scene.

She was sitting on a white dress beneath the drooping lime-tree that gleamed and quivered in the sunbeams, alive with its hum of insects, heavy in its wealth of summer fragrance, and raining its shower of blossoms with every breath that whispered through its leaves. For many a year after, perhaps his whole life long, he never forgot her as she sat before him then; never forgot the gold on her rich chestnut hair, the light in her deep fond eyes, nor the tremble of happiness in her voice. (p. 13)

Another word portrait of a woman in a garden also suggests the influence of The Gardener's Daughter - down even to its title: A Picture. It is by the hymn writer and poet, Dora Greenwell:

It was in autumn that I met  
 Her whom I love; the sunflowers bold  
 Stood up like guards around her set,  
 And all the air with mignonette  
 Was warm within the garden old;  
 Beside her feet the marigold  
 Glowed star-like, and the sweet-pea sent  
 A sigh to follow as she went  
 Slowly adown the terrace; - there  
 I saw thee, oh my love! and thou wert fair.

She stood in the full noonday, unafraid,  
 As one beloved of sunlight, for awhile  
 She leant upon the timeworn balustrade;  
 The white clematis wooed her, and the clove  
 Hung all its burning heart upon her smile;  
 And on her cheek and in her eyes was love;  
 And on her lips that, like an opening rose,  
 Seemed parting some sweet secret to disclose,  
 The soul of all the summer lingered; - there  
 I saw thee, oh my love! and thou wert fair.<sup>45</sup>

There is little point in quoting more texts of this kind. Suffice it to say that there are masses of them, that they have a range of visual counterparts in the form of photographs, paintings, and book and magazine illustrations, and that they bring together a variety of Victorian interests, including gardens, scene paintings, narrative pictures, tableaux, static mimes and peep shows to produce one of the most persuasive and seductive of gender stereotypes in Victorian literature.<sup>46</sup> Whatever the motivations behind them (and one must surely have been the sublimation and aestheticisation of sexual impulses), their chief potential effect is to make "feminine" qualities seem natural, essential and desirable. But since women can achieve the status of "natural" objects only by conforming to the dominant, male-constructed concepts of their place and form, garden pictures carry within them the seeds of their own ideological deconstruction.

Garden scenes<sup>in</sup> which men are the objects of attention, and women the spectators, are, not surprisingly, extremely rare. The few that there are are qualitatively different from those which feature women. Consider the following passage from chapter 36 of Charlotte Brontë's

Villette. The speaker/observer is Lucy Snowe.

M. Emanuel had a taste for gardening; he liked to tend and foster plants. I used to think that working amongst shrubs with a spade or watering-pot soothed his nerves; it was a recreation to which he often had recourse; and now he looked to the orange trees, the geraniums, the gorgeous cactuses, and revived them all with the refreshment their drought needed. His lips meantime sustained his precious cigar, that (for him) first necessary and prime luxury of life; its blue wreaths curled prettily enough amongst the flowers, and in the evening light. (p. 398)

There are three things to notice here. First, that Paul Emanuel is working in the garden; he is neither passive nor ornamentally idle. Second, that his gardening is a form of "recreation" - a welcome break from (by implication) the pressures of the job to which, as a man, he has necessarily to devote the greater part of his time. And third, that he neither craves nor requires an appreciative audience; he needs only his "precious cigar" to feel independent and self-fulfilled. It is with this symbol of masculine luxury that the female looker-on must compete for his attention on manifestly unequal terms.

A few other points need to be made about the association of women and gardens in Victorian literature. One is that young, conventionally attractive women tend to retain their ornamental and painterly qualities after they are married. It is significant, however, that they are usually pictured with their husbands. There would seem to be two explanations for this. First, the husband and wife scene offered the pro-family novelist the opportunity of beautifying the institution of marriage by presenting the happy couple in poses indicative of conjugal bliss and perfect complementarity. Mrs. Craik, being one such novelist, has Phineas Fletcher recall a garden scene enacted by John and Ursula Halifax in which the attitudes of the young couple, "he kneeling, planting box-edging, she standing by him with her hand on his shoulder" (p. 168), are clearly intended to be metonymical of their domestic roles and metaphorical of their love and unity. Second,

to have a husband drool over the ornamental qualities of his wife would leave him exposed to the charge of gloating over a prized possession, for the obvious reason that husbands cannot be expected to position themselves at a reverential distance from the women they have the privilege of observing. Thus, when Charlotte M. Yonge concocts an overtly pictorial garden scene in Heartsease, she contrives for Arthur to join his young wife, thereby dissociating him from the picture-making operations of those who witness the scene from a window.

With few exceptions, one of which is Meredith's presentation of the Sir Willoughby Patterne/Clara Middleton relationship in The Egoist - Victorian novelists appear deliberately to suppress the connection between the decorative qualities of women and the status-symbolic aspirations of men. The idle, beautiful wife is valued for enhancing the beauty of her surroundings, rather than for enhancing the status of her husband. And yet, as Hugh Cunningham correctly points out,

The perfect lady of the mid-Victorian years, removed not only from worldly concerns, but also from household ones, was a symbol of her husband's wealth and status. She was part of the leisure class, but in somewhat the same way as an unemployed man was - by compulsion.... Conspicuous leisure and conspicuous consumption were a mark of status, their utility for purposes of respectability lying in the element of waste common to both - waste of time and effort, or waste of goods.<sup>47</sup>

The myth that women install themselves in gardens (and thus, by implication, in the domestic sphere) instinctively and of their own volition, does not pass completely unchallenged in Victorian literature. The so-called "New Women" of late-Victorian fiction assault the myth directly; but it is exposed unconsciously, as it were, by the considerable number of episodes in which women are compelled to use gardens for clandestine trysts to escape the prying eyes of parents and other authority figures. Secret garden meetings reveal splits and strains within the domestic sphere. They also highlight a contradiction:

that gardens afford women in constrained circumstances a degree of privacy and freedom only when "prised" from the houses to which they are joined and to which they owe their existence. Since domestic gardens have no real autonomy, their female sovereigns can be queens in name only.

Take the case of Tennyson's Maud. In the early part of the poem, the speaker correctly identifies Maud as an integral part of the physical and social world of the manorial Hall. He sees her "pass like a light" "up in the high Hall-garden" (Poems, p. 1048). Maud is not simply Maud, but her brother's "lady-sister". Though filtered through a jaundiced perceptual apparatus, the speaker's description of Maud's physical characteristics - her "passionless", "icily regular", "cold and clear-cut face" (p. 1047) - implies an attentiveness to the visible marks of social etching. Maud is the product of her social environment; it shows in her face. The speaker realises also that, as the daughter of a wealthy man, Maud is subject to the usual controls imposed upon unmarried daughters by male guardians concerned with land, money, and class alliances. He knows that he has little chance with Maud because "there is fatter game on the moor" (p. 1045) and, in particular, the suitor favoured by Maud's father and brother - the "new-made lord" whose wealth is derived from the mines in which "grimy nakedness drags his truck" (p. 1057).

All this changes when the speaker becomes intoxicated with Maud's beauty, and when he invests his faith in the fiction that Maud can make the bitter world sweet, for this fiction can be maintained only by the operations of a de-socialising and de-historicising perception. He dislocates Maud from her defining social context, first by convincing himself that she is the product of a genetic miracle that works in his favour: she is "only the child of her mother". By this magic, she

has escaped the fate of her brother who alone has "inherited" from the father "the huge scape goat of the race" (p. 1063). Maud is all purity, her brother all corruption. This genetic bifurcation is reinforced by a separating consciousness which keeps Maud and her brother apart. As Kincaid observes, the narrator "almost never speaks of them together".<sup>48</sup>

In addition, the narrator dissociates Maud from her social world by transferring her from the Hall to the Hall-garden, thereby bracketing her off from the network of social relations in which she is constituted. He now construes her as a product of the innocent, natural world of the garden. She has "but fed on the roses and lain in the lilies of life" (p. 1052). She is not the lady of the Hall but a rose or a "Bright English Lily" (p. 1072). In the "Go not, happy day" song of XVII, he separates her still further by situating her within a symbolic geography of global proportions:

Rosy is the West,  
Rosy is the South,  
Rosy are her cheeks,  
And a rose her mouth. (p. 1066)

Almost immediately he proceeds to rob Maud of historical specificity by transforming her Victorian rose-garden into the hortus conclusus of the Virgin Mary and the "thornless garden" of "snow-limbed Eve" (p. 1068). He projects this de-historicising fiction upon the "Dark Cedar" "sighing for Lebanon" and its "Forefathers" in the original paradise.

Kincaid says that "Eden, finally, is the only world in which he [the narrator] can live".<sup>49</sup> But Eden had a male-dominated authority structure - a male overlord and a superintending God. The narrator rids Maud's garden of the men he loathes - Maud's brother and her "dandy-despot" suitor - by defining them in eastern and baroque imagery which makes them into preposterously and opulently un-English

tyrants of another age and time. The suitor becomes a "jewelled mass of millinery"; the brother, a "Sultan" and an "oiled and curled Assyrian Bull" (p. 1054) Maud remains the undisputed sovereign of the garden world. She is Queen Maud, "Queen rose of the rosebud garden girls",/"Queen lily and rose in one" (p. 1077). Her Kingdom comprises "a garden of roses/And lilies fair on the lawn;/There she walks in her state/And tends upon bed and bower" (p. 1064). This independent state is separated from the fallen world by a wall with its "own garden-gate" upon which ramps a lion "claspt by a passion-flower" (1064) - emblematic of the values of the garden state: love and sacrifice.

But the speaker's insistent possessives ("she has", "Maud's") do nothing more than effect a psychological redefinition of the situation. The garden is not an autonomous realm, but private property. It belongs not to Maud but to her capitalist brother. He permits her the "freedom" of it, doubtless because it suits his interests to do so: it locks her away from the "nameless and poor" and presents her in a showcase setting calculated to enhance her market value. The hyphenated "Hall-garden" underscores the physical and economic inalienability of house and garden. The narrator's rapturous nocturnal experience in the garden (XXII) takes place in what is virtually an outdoor room, in which flowers dance to the rhythms of the polka that waft from the ballroom within. The brother's final and fatal entry into the garden shatters for good the speaker's illusion that the garden is Maud's and Maud's alone.

Very occasionally, the confinement of women to the domestic garden is presented as just that: literal imprisonment. Edith, the tragic heroine of Tennyson's Aylmer's Field, is incarcerated in the garden of her father's manor house: "Kept to the garden ... and groves of pine,/Watched even there" (p. 1175). Like the speaker of Maud,

Edith's orphan sweetheart, Leolin, is a self-acknowledged victim of the "filthy marriage-hindering Mammon" (p. 1170). It is the money-conscious, status-minded Sir Aylmer who prevents his re-entering the garden in which he played with Edith as a child.

A variant of the garden prison of the romantic heroine is the ruined garden of the blighted bride. Dickens's Miss Havisham, falsely installed in the domestic sphere by a perfidious lover, is fated never to be called into the garden to assume the role of queen. Her hopes and expectations shattered by a capricious exercise of male power, she withers in self-imposed immurement. At the same time, she connives to make her rotting garden the stage for an ironic enactment of the "love" scenes she has never played out. Estella and Pip, the icily beautiful princess and the dutiful page, orbit the neglected garden of Satis House, the human instruments of a desolated spinster's retributive project. The performance, however, serves only to confirm the normality of the reverse situation, and the unspoken assumptions upon which it rests: that women belong in gardens, are congruent with them, and flourish like gardens, when and only when they realise the role of dutiful wife.

In spite of her peculiarities (her economic independence, for example), Miss Havisham is as weak a vessel as any romantic heroine for whom the needs of the heart are paramount. For Miss Havisham, the cost of this total dependence upon emotional gratification is wasted fecundity - of which the rotting garden is a major symbol.

Dickens's deployment of this symbol may owe something to his reading of Tennyson's Mariana, a poem which has as its "unconscious" message the ideologically impregnated idea that women depend upon men to make their domestic gardens bloom - literally as well as figuratively. Thus, in spite of its Medieval setting, Mariana has a relevance to the social formation in which it was received, particularly

when read against the arguments of Auguste Comte and others that "women have unconsciously preserved medieval traditions and saved moral culture" so enabling them to "assume their rightful position as objects of veneration".<sup>50</sup> For many Victorians, as I have shown, one of the principal sites of veneration was the enclosed domestic garden, itself a kind of contemporary version of the medieval hortus conclusus, retaining its connections with the religious associations of the hortus conclusus in its literary forms through the ideological practice which sanctified women as the privileged bearers of moral and spiritual values. This makes it possible to read Mariana as a kind of negatively transformed version of the figure in the enclosed garden and of the emblematic associations which attend it. The complex effect of such a reading is both to endorse the idea that women rely upon men for healthy development, and to betray the ills to which the casualties of male irresponsibility are heir.

Garden Settings and Scenes

A garden on a warm summer night offers opportunities no schemer should neglect.<sup>1</sup>

To turn the pages of the Victorian novelists would be to find garden picture after garden picture, each one a setting for a Victorian conversation piece.<sup>2</sup>

Many of the scenes and events in Victorian fiction have garden settings. The obvious reason for this is that middle and upper class characters tend to use their gardens as outdoor rooms. A less obvious but exceedingly important reason is that novelists exploited the theatrical and regulatory potentialities of country house and suburban villa gardens. In countless narrative texts, garden design exerts a controlling influence upon the actions of the characters, and gardens provide stages for behaviours with consequences at the level of plot, and some times at "higher" levels as well. Action-advancing activities such as hiding, spying, discovering, eavesdropping, and conniving are made possible by the disposition of distinctively Victorian garden features, so much so that it is often hard to imagine alternative arenas to which they might successfully have been transferred.

Walter L. Creese has made the point that nature in the form of the suburban villa garden "ameliorated the staginess of the interior".<sup>3</sup> For the "plotting" novelists, however, staginess was at a premium outside the house as well as inside it. The ideal garden for their purposes included features of exposure, prospect, refuge and concealment. One of the basic models of Victorian garden design afforded the perfect arrangement: highly "artificial" elements in the form of terraces, parterres and gravel paths in the immediate vicinity of the house, more "naturalistic" features such as shrubberies and winding walks farthest from it, with a broad stretch of lawn in between.

This design, advocated by theorists such as Shirley Hibberd and Joseph Paxton, was in part intended to maximise the range of activities to which the garden could be put. The features closest to the house were formally and functionally extensions of the interior living space. Consequently, the activities to which they were deemed appropriate - public or frontstage<sup>4</sup> activities such as conversing and spectating - were those most rigidly regulated by the codes of behaviour which operated indoors. The most distant features were those thought to bear the greatest resemblance to "natural" elements of the landscape. Since they were the features least visible from the house, they offered the imaginative and behavioural freedom appropriate to private or backstage activities such as plotting, spying and meeting in secret. A third, more ambivalent, set of features included conservatories and summer-houses. Though their architectural form and, usually, their location set them in the public domain, they lent themselves to private and secret encounters.

Although imaginative writers did not invent these features, they manipulated them, exploited the opportunities they offered, and almost certainly helped to script them by defining the kinds of uses to which they could be put.

#### The Gravel Path

The giveaway gravel path has its own little part to play in Victorian fiction. Lewis Carroll draws attention to the presence-betraying function of the gravel path in his parody of the talking flowers section of Maud:

"She's coming!" cried the larkspur.  
 "I hear her footsteps, thump, thump, thump,  
 along the gravel walk!"<sup>5</sup>

Before the proposal scene in the garden of Thornfield on Midsummer Eve, Jane Eyre attempts to conceal her presence from Mr. Rochester.

"I trod on an edging of turf", she says, "that the crackle of pebbly gravel might not betray me" (p. 277). In "detective" novels, gravel paths betray the presence of intruders. Since gravel walks were expensive to lay and maintain, they also indicate wealth and status.

#### The Terrace

Like the billowing lawn, the stately terrace is an integral element of the mise en scene of the country house. As such, it helps to give environmental expression to a lifestyle that its admirers characterised as graceful, elegant and leisurely. But as regards its more pragmatic functions in fiction, it is probably the least utilised of the architectural garden features. Its contiguity with the house occasionally makes it useful as an additional room. Wilkie Collins's found it so. Early in The Woman in White he manoeuvres Laura Fairlie onto the terrace of Limmeridge House, leaving Walter Hartwright and Marion Halcombe free to rummage through the letters in which they hope to find a clue to the identity of the woman in white. As a rule, it is scripted as a public space appropriate to country house tea parties, as in The Way We Live Now and Henry James's The Awkward Age (1899), and to semi-formal encounters. In A Country Gentleman and his Family, the young widow, Lady Markland, considers the terrace a fitting place to entertain the young man who woos her. Only when they become more intimate does she invite him indoors (see II, 15).

The only other significant use of the terrace is as a vantage point for spectators. In this respect, the terrace serves much the same function as an upstairs window. From both viewpoints, the more interesting vial experiences are those which suggest psychological motives or effects. There is a good example in Hardy's Desperate Remedies (1871). To convey Cytherea Graye's state of mind on her arrival as lady's-maid at Knapwater House, Hardy has her look out

from a bedroom window upon the scene before her.

Here she sat down by the open window, leant out the sill like another Blessed Damozel, and listlessly looked down upon the brilliant pattern of colours formed by the flower-beds on the lawn - now richly crowded with late summer blossom. But the vivacity of spirit which had hitherto enlivened her was fast ebbing under the pressures of prosaic realities, and the warm scarlet of the geraniums, glowing most conspicuously, and mingling with the vivid cold red and green of the verbenas, the rich depth of the dahlia, and the ripe mellowness of the calceolarias, backed by the pale hue of a flock of sheep feeding in the open park, close to the other side of the fence, were, to a great extent, lost upon her eyes. (p. 92)

Views from a window or terrace can also have a temporal dimension.

A magazine poem called On the Terrace opens with a scene-setting stanza.

The stately lady, the grave calm man,  
 Stood on the terrace together;  
 'Mid the bright rose thicket the revellers strayed,  
 And hidden music sweet melodies made,  
 At the fete in the July weather.<sup>6</sup>

Then, after snatches of conversation in a manner of "careless languid courtesy", the old couple are prompted by the scene before them to recollect their happier youth together.

Finally, mention should be made of Henry James - the only late nineteenth century novelist fully to exploit the prospective symbolism and hermeneutic implications of the terrace view. This is not the place to discuss in detail this aspect of James's fiction; and besides, his use of terrace views, his concept of vista, and his appreciation of the psychological implications of physical space have received plenty of critical attention.<sup>7</sup> But at least passing reference should be made to the two works in which the terrace view is supremely important: Daisy Miller (1878) and the early novella, Madame de Mauvres (1874). Perhaps the best discussion of these is

by Kenneth Graham who, having asserted that "Any approach to Henry James should open at one on a balcony or terrace",<sup>8</sup> goes on to discuss

"the way in which the grand terrace-view of Parisian and other possibilities becomes at once the view taken by a particular man of a particular enigmatic young woman".<sup>9</sup>

### The Lawn

As a setting for group scenes, conversation-pieces, and interpersonal dramas, the well-shaven lawn proved invaluable to Victorian novelists, if only because it had no exact equivalent within the house. To be sure, as regards its visible physical and decorative properties, it seemed to many Victorians to resemble an indoor room, and is often depicted as such. The lawn of Hamley House garden in Wives and Daughters is converted into an "open-air summer parlour" by the presence of "chairs, tables, books and tangled work" and "a sofa placed under the shadow of the great cedar-tree on the lawn" (p. 109). The justly famous description of Grandcourt in the opening chapter of The Portrait of a Lady (1881) strives for a still more homologous correspondence.

The wide carpet of turf that covered the level hill-top seemed but the extension of a luxurious interior. The great still oaks and beeches flung down a shade as dense as that of velvet curtains; and the place was furnished, like a room, with cushioned seats, with rich-coloured rugs, with the books and papers that lay on the grass". (pp. 6-7)

But the spatial poetics of the lawn, those atmospheric qualities of airiness, lightness, and scented warmth to which imaginative writers were keenly sensitive, are quite different from those of any indoor room. The lawn is also a peculiar kind of social space. Though Victorian photographs suggest that it could be as formal and stuffy as the drawing-room,<sup>10</sup> novelists tend to script it as a comparatively public space conducive to informal and relaxed encounters. Consider the lawn as a setting in W.H. Mallock's The New Republic (1877). The week-end party assembled at Otho Lawrence's country

house spends most of its time indoors, discussing the topics selected by the host. The conversation is witty, heated, and sometimes acrid. When the party is ushered into the garden, there is a change of mood. Upon the open, more imaginative stage of the lawn, relations seem less prickly, exchanges less caustic, and the emphasis is upon conviviality and enjoyment of the scene. The prospect of a new phase in the mood of the party (appropriate to the subject of the "new Republic" to which the conversation turns) is implicit in the introductory passage of description.

... the party had already assembled, disposed in an easy group upon the grass. The place was an amphitheatre of turf, set round with laurels and all kinds of shrubs; in the arena of which - if one may so speak - a little fountain splashed cool and restless in a porphyry basin. Overhead the blue summer sky was screened by the whispering shade of tall trees; and above the dark laurel-leaves the fresh sea seen in the distance, an azure haze full of sparklings. The whole scene was curiously picturesque. The various dresses made against the green turf a soft medley of colours. The ladies were in white and black and pale yellow, green and crimson and dove-colour. All the men, except Mr. Luke, were in shooting coats; and Mr. Saunders, who wore knickerbockers, had even pink stockings. And here, as the lights and shades flickered over them, they seemed altogether like a party from which an imaginative onlooker might have expected a new Decameron. (p. 150)

For Victorian novelists, the lawn of the villa or country house afforded considerable opportunities. As the hub of a larger topographical structure, it provided a suitable subject for view-painting, and a suitable setting for portraiture, conversation-pieces, more animated social activities, or for any combination of these. The mode of presentation could be scenic in the graphic or pictorial sense, or scenic in the theatrical or dramaturgical sense, or the one could modulate into the other. Characters could be brought "on location" or depicted in their "native" habitats, selected for individual close-up portraits, considered as a collectivity, or disposed so as to bring out

the relationships between them. In the passage quoted above, the lawn is at one time a stage for interpersonal encounters (an "amphitheatre" "screened" by circumambient trees), an "arena" for verbal duelling, and a picture.

An additional advantage of the lawn setting is that it does not necessarily require an on-the-spot or behind-closed-doors observer of the scene. If they are conducted on the lawn, most private exchanges may be exposed to view. Victorian novelists often exploited the possibilities of the concealed observer. For example, in chapter 27 of Two on a Tower, Hardy has Swithin St. Cleeve station himself in a belfry from which he commands a view of Viviette Constantine, her brother Luis, and her admirer, Bishop Helmsdale, promenading and conversing on the lawn of Welland House. Swithin is angered by Viviette's attentions to the bishop, and unplacated by the conspiratorial kisses she blows him from the garden.

A much more "professional" spy is Charlotte Brontë's Paul Emmanuel in Villette who shocks Lucy Snowe with a brazen-faced account of his voyeuristic activities at the window of the school house:

That is a room I have hired, nominally for a study - virtually for a post of observation. There I sit and read for hours together: it is my way - my taste. My book is this garden, its contents are human nature - female human nature. I know you all by heart. (p.353)

Whatever the implication of this (perhaps that the "real" nature of women can be discovered only by observing them in their "natural" habitat ) the plot significance is, as Patricia Beer points out,<sup>11</sup> that M. Emmanuel's spying has saved him from marrying Zélie St. Pierre.

It is by means of an unseen and unidentified observer that George Eliot presents the description of Cheverel Manor in "Mr. Gilfil's Love-Story" in Scenes of Clerical Life. Its lawn serves initially as a backdrop for close-up portraits of Caterina Sartì and Lady Cheverel, then becomes an element in a pictorially composed landscape,

and finally turns into the setting for a conversation-piece. The

women

sat down, making two bright patches of red and white and blue on the green background of the laurels and the lawn, which looked none the less pretty because one of the women's hearts was rather cold and the other rather sad.

And a charming picture Cheverel Manor would have made that evening, if some English Watteau had been there to paint it ... the broad gravel-walk winding on the right, by a row of tall pines, alongside the pool - on the left branching out among swelling grassy mounds, surmounted by clumps of trees, where the red trunk of the Scotch fir glows in the descending sunlight against the bright green of limes and acacias; the great pool, where a pair of swans are swimming lazily with one leg tucked under a wing, and where the open water-lilies lie calmly accepting the kisses of the fluttering light-sparkles; the lawn, with its smooth emerald greenness, sloping down to the rougher and browner herbage of the park, from which it is invisibly fenced by a little stream that winds away from the pool, and disappears under the wooden bridge in the distant pleasure-ground; and on this lawn our two ladies, whose part in this landscape the painter, standing at a favourable point of view in the park, would represent with a few little dabs of red and white and blue. (pp. 115-6)

The final (duplicative) image of the women splashed on the lawn, prepares for the transition into a description of the interior of Cheverel, and thence to a conversation-piece. It may also represent a bid to rescue the key elements from a sea of details.<sup>12</sup> Painterly interests are clearly paramount, but so too are they in more focused descriptions of lawn-centred scenes. Though there are usually text-specific reasons for this, a more general reason may be that novelists wrote with an eye to the illustrative potentialities of their material. Arlene M. Jackson points out that "group scenes were the preferred matter for the illustrations of many Victorian serials, since they offered variety and a chance for a 'full' engraving, thus giving the audience as much visual material as possible".<sup>13</sup> The lawn provided both pretext and context for a visually appealing group scene with illustrative possibilities. Charlotte Yonge may have thought so when

she had John and Theodora Martindale witness from an upstairs window the "pretty picture" presented by Arthur and Violet in the garden below.

In front of the sparkling crystal arches of the fountain stood Violet, bending forward, and holding out her hand of grain to invite the beautiful bird, which now advanced, now withdrew its rich blue neck, as in condescension, then raised its crested head in sudden alarm, its train sweeping the ground in royal splendour. Arthur, no unpicturesque figure in his loose brown coat, stood by, leaning against the stand at one of the vases of plants, whose rich wreaths of brightly coloured blossoms hung down making a setting for the group; and while Violet by her blandishments invited the peacock to approach, he now and then, with smiling shyness, made thrusts at it with her parasol, or excited skylark to approach.

"A pretty scene, is it not?" said John.

"Like a Sèvres china cup", Theodora could not help saying.

"Fountain and peacock, and parasol for shepherd's crook, forming a French Arcadia", said John, smiling. "I suppose it would hardly make a picture. It is too bright". (p. 47)

The (con)text-specific functions of this passage exemplify additional attractions of the lawn-based scene. Aspects of character, not revealed in the drawing-room, can be displayed on the lawn. Violet's unselfconscious approaches to the peacock say something about her character: of the inhabitants of Martindale, she alone does not regard the peacock merely as a status symbol. Had she known she was being watched, her behaviour would have been more guarded - as it is in the house. A scene of this sort can also define relationships. The division here is between the observers and the observed. The picture-making operations of John and Theodora imply a slightly patronising attitude towards what they see as the unsophisticated, almost child-like, pair in the garden.

I have said that the lawn is generally scripted as a public place. It would be truer to say that it is a public place in a private world. This is not the trivial qualification it may seem to be. One of Austin Dobson's Vers de Société, "A Sonnet in Dialogue",<sup>14</sup> is a playful exchange between a man and a woman - presumably husband

and wife - he on the lawn, she in the house. In a series of dove-tailed one-liners, he tempts her to the terrace, she teases him with good-humoured excuses. Their dialogue has the reciprocity of polite public speech appropriate to the lawn; but it is not intended for public consumption, and could only have taken place in a space sealed off from outsiders.

The nested arrangement of public lawn within private world is put to more poignant effect in Modern Love (1862). Meredith's sonnet sequence dramatises the torments of a husband and wife whose relationship is in the process of inexorable decay. For the most part, they suffer their emotional estrangement together in the backstage privacy of the house they still share. But in sonnet XXI the scene shifts to the "cedar-shadowed lawn" made frontstage by the presence of a third party. When the friend enthuses about his forthcoming marriage, they struggle to respond appropriately, until the strain of keeping up appearances finally tells on the wife. She faints, and the ignorant friend infers from this that she is pregnant.

When she wakes,  
She looks the star that thro' the cedar shakes:  
Her lost moist hand clings mortally to mine.<sup>15</sup>

This ending to the sonnet, as Patricia M. Ball observes, is a "compassionate assent to their shared meaning".<sup>16</sup> "The irony that the estrangement increases their sensitivity to each other"<sup>17</sup> is an effect of having the couple endure their private agony on the public lawn.

In novels, the lawn provides an ideal site for gathering together a group of characters, exploring their frontstage relationships, and bracketing them off from the world beyond. These are precisely the uses to which Henry James puts the lawn in the opening scene of The Portrait of a Lady. Having described the characters, the setting, its tea-party props and its atmospheric isolation, "privacy here

reigned supreme" (p. 6), the narrator withdraws. Save for the occasional stage direction (Ralph "measure[d] the length of the lawn", "The old man shook his head", etc.), he permits the characters to present themselves through dialogue alone.

In Trollope's The Small House at Allington, the dramaturgical function of the lawns of the Allington houses is one of the hierarchy of interrelated functions. At the "highest" (symbolic) level they offer a topographical image of what in many ways aspires to be a socially self-sufficient and morally autonomous country community. Within this circumscribed world, the lawns serve both to divide and connect the two houses, by means of a foot-bridge over a ditch, and to give their members a shared space for communal activities. On the lawn of the Small House, croquet is "quite an institution". And so, for the younger members, is dancing. For this activity, the lawn has the advantages over the drawing-room which Lily spells out: "we've only got four young gentlemen ... and they will look stupid standing up properly in a room, as though we had a regular party ... But out on the lawn it won't look stupid at all" (p. 73). It is on the lawn that the Dales of both houses meet on Sunday mornings before Church. On these occasions, the Squire finds an additional use for the lawn, and one which reinforces the idea of the garden as a domain:

[He] would stand in the middle of the grass-plot, surveying his grounds, and taking stock of the shrubs and flowers, and fruit-trees around him; for he never forgot that it was all his own ... (p. 109)

Since the Allington community is not entirely cohesive and secure, the gardens are also sites of micropolitically significant behaviours, of "manoeuvring for territorial advantage" as Juliet McMaster calls it.<sup>18</sup> Partly to maintain his position as head of the household, Christopher Dale remains on home ground whenever possible. Lily Dale employs the same tactic in her dealings with Hopkins, the irascible

gardener.

I always like to get him into the house, because he feels himself a little abashed by the chairs and tables; or, perhaps, it is the carpet that is too much for him. Out on the gravel-walks he is such a terrible tyrant, and in the greenhouse he almost tramples upon one. (p. 536)

Like Hopkins, Johnny Eames senses that the garden regulates encounters in ways that favour the "politically" disadvantaged. When he comes to the Small House to propose to Lily, she attempts to manoeuvre him into the drawing-room "feeling that she would be in some degree safer there than out among the shrubs and paths in the garden. And", the narrator adds, "I think she was right in this. A man will talk of love out among the lilacs and roses, who would be stricken dumb by the demure propriety of the four walls of a drawing-room. John Eames also had some feeling of this kind, for he determined to remain out in the garden, if he could manage it" (p.205). He does manage it, and gets the opportunity to make his declaration.

There are parallel scenes to these in Meredith's The Egoist, another novel much concerned with power plays and manoeuvring for territorial advantage. The lawns of Patterne Hall, more even than those of the houses at Allington, derive their dramaturgical and plotting significance from their contiguity with other, less frontstage, garden features. Early in the novel, Sir Willoughby is content with a public show of his power over Clara Middleton: "He led her about the flower-beds; too much as if her were giving a convalescent an airing. She chafed at it, and pricked herself with remorse"(I, 70). But later, when his animal passions are stirred, he attempts to nudge her into a backstage quarter of the garden: "his design was to conduct her through the covert of a group of laurels, there to revel in her soft confusion. She resisted; nay, resolutely returned to the lawn-sward" (I, 132).

"The Egoist", says Ian Fletcher, "conceived as comedy, actually takes place 'on stage' and the persons take their cues".<sup>19</sup> Nowhere does it look more to Restoration comedy than in its closing pages, where garden and drawing-room settings interconnect to form a network of stages that contribute towards the impressions of staginess and manic pace. At this point (chapter 46) pairings are still uncertain, and so still the subject of wheeling and dealing. Vernon Whitford is "pushed forth on the lawn" by Sir Willoughby, then whisked away into the privacy of the shrubbery by Mrs. Mountstuart - presumably to sound him out on the idea of marrying Clara - and finally returned to "the open turf-spaces" (II, 572). The principal manipulators,

perceived Dr. Middleton wandering over the lawn,  
and Willoughby went to put him on the wrong track:  
Mrs. Mountstuart swept into the drawing-room.  
Willoughby quitted the Rev. Doctor, and hung about  
the bower where he supposed the pair of doves  
[Clara and Vernon] had by this time ceased to stu-  
tter mutually: - or what if they had found the  
world of harmony? He could bear that, just bear  
it. He rounded the shrubs, and behold, both had  
vanished. The trellis decorated the emptiness.(II, 573).

As the site of public and group activities, the country-house lawn has a vital but curiously passive part to play in some of Wilkie Collins's novels. In Man and Wife (1870) its importance lies precisely in the fact that it is not where the real action takes place. In the early chapters of the First Scene, this role falls to the summer-house at Windygates. It is here that the principal characters are introduced, first as a group, and then, when the setting turns into a stage, in a string of dyadic, private and increasingly dramatic exchanges: first between Arnold Brinkworth and Sir Patrick Lundie; then between Arnold and Blanche Lundie; finally between Anne Sylvester and Geoffrey Delamayn. Throughout this sequence, the lawn remains "out there", the off-stage area to or from which the actors make their exits. As the realm of the ordinary, the social and the leisurely,

it serves to heighten by contrast the melodramatic intensity of the extraordinary private dramas enacted in the summer-house that stands in its midst. When Anne screams out her demand that Geoffrey marry her - secretly and on that very day - Geoffrey glances towards the lawn, terrified lest one of the "swarming" croquet-playing company should stumble in upon them. Significantly, he yields to Anne only when he hears somebody approaching the lawn.

In the later Windygate scenes, the lawn retains importance as the place to which unimplicated characters are shunted, leaving those directly involved in the action to scheme and confabulate in the privacy of the library (from which the lawn is viewed). On the lawn, characters are undifferentiated. When they leave it to enter the library, they are immediately individuated - as in the opening paragraphs of chapter 19. And when the plotting characters seek solitude to think things out, they head for a secluded part of the garden well away from the lawn. In chapter 22, Geoffrey Delamayn ignores the "idling" friends who beckon him from the lawn, makes for the remote kitchen-garden, and there soliloquises on his predicament, hitting finally upon a plan to rid himself of the woman who stands between him and a glorious career on the running track.

#### Shrubberies, Summer-Houses and Conservatories

Lawns provided Victorian novelists with ideal settings for social rituals and interpersonal exchanges of the more leisurely and "overt" kinds. For the staging of private or secret encounters, writers turned to other popular features of the larger garden: in particular, to shrubberies, summer-houses and conservatories.

If the Victorians had known nothing of shrubberies, contemporary novelists would probably have had to invent them. In some

respects they did. Actual Victorian shrubberies tended to be irregular plantings. Fictional examples are also irregular, though perhaps less for reasons of mimetic fidelity than for purposes of concealment. But whereas real-world shrubs were usually well-spaced (in accordance with the principles of the gardenesque), fictional shrubberies are characteristically dense - again, an adjustment to functional requirements. To give a simple example: in chapter 8 of Gissing's Isabel Clarendon, Vincent Lacour pays a visit to Ada Warren. To enter the house unseen, he makes his way through the shrubbery of Knightswell garden, and then climbs in through the library window. He leaves the way he came, but is startled when discovered by Isabel emerging from "the impenetrable gloom of the shrubbery" (I, 161). Another example, this one productive of an enigma with a delayed resolution, occurs in Hardy's A Pair of Blue Eyes. Elfride Swancourt overhears a "decisive, loud and smart" kiss being given in the garden below her window of Endelstow Rectory.

It was just possible that, had any persons been standing on the grassy portions of the lawn, Elfride might have seen their dusky forms. But the shrubs, which once had merely dotted the glade, had now grown bushy and large, till they hid at least half the enclosure containing them. (p. 74)

She has a suspicion that one of the kissing pair is her sweetheart, Stephen Smith. Only much later does she discover that the shrubs concealed her father and Mrs. Troyton, his wife to be.

Like the lawn, the shrubbery is important as a setting because it is not easily interchangeable with any interior room. Its functions are attributable to its distinctive characteristics, to which those of no room exactly correspond. One of these characteristics is visibility. Though scripted as a place for private negotiations and secret trysts, the shrubbery can usually be seen by an observer positioned on the lawn or in the house. Its location is also

distinctive. Because it is removed from the house, approaching it, entering it, and emerging from it are actions requiring time and effort, and which novelists can chart and pronounce for dramatic effect. There is an excellent example of this episode -marking use of the shrubbery in chapter 14 of The Eustace Diamonds (1873) where Trollope presents the scene in which Lord Fawn attempts to persuade Lizzie Eustace to give up the diamond necklace to which, he believes, she has no legal claim. The exchange is conducted with the interlocutors on the move, the details of which are carefully noted. The couple meet in the hall of Fawn Court, then move away from the house, across the lawn, and into the shrubbery. Here it reaches a high point of tension, with Frederic hinting for the first time that Lizzie's restoration of the diamonds is a precondition of his marrying her. The interview ends in deadlock, with the couple emerging from the privacy of the shrubbery to the communality of the lawn, where the "elders" are leaving for church.

Because it is dense and distanced from the house, the shrubbery is the preeminent setting for amatory and often clandestine meetings of youthful lovers. Many such scenes are presented with dramatic effect from the point of view of an outside observer. In the latter part of Wives and Daughters, there is a scene in which Roger Hamley calls on Cynthia Kirkpatrick, resolved to make "one strong manly attempt to overcome the obstacles ... that she had conjured up against the continuance of the relations to each other" (p. 654). He is received by Molly Gibson, who is seated in "the bow-window which commanded the garden" (p. 655). Molly is flustered, partly because of her own feelings for Roger, but chiefly because she knows that her coquettish step-sister is at that moment in the shrubbery with another of her admirers. The episode reaches a climax when

Suddenly ... the merry murmur of distant happy voices in the garden came nearer and nearer; Molly looked

more and more uneasy and flushed, and in spite of herself kept watching Roger's face. He could see over her into the garden. A sudden deep colour overspread him, as if his heart had sent his blood coursing at full gallop. Cynthia and Mr. Henderson had come in sight; he eagerly talked to her as he bent forward to look into her face; she, her looks half averted in pretty shyness, was evidently coquetting about some flowers, which she either would not give, or would not take ... the lovers had emerged from the shrubbery into comparatively public life. (p. 655)

When the alarmed spectator is a parent, the shrubbery scene not only gingers the action and complicates relations between the characters involved, but also discloses something about the micropolitics of family life. Young women, precluded by restrictive social conventions or parental disapproval from conducting their romantic affairs in the open, are compelled to conduct them in secret. This is the latent, if not the manifest, message of shrubbery scenes. Consider the following scene from Charles Reade's Hard Cash (1863). Mrs. Dodd, a respectable middle-class mother, warns her nineteen year old daughter Julia to stay clear of Alfred Hardie, of whom she strongly disapproves. Her advice appears to go unheeded, for she sees Julia and Alfred walking in the garden of her suburban villa. Mrs. Dodd's initial impulse is "to dart from her ambush and protect her young". She then has second thoughts:

besides, the young people were now almost at the shrubbery; so the mischief, if any, was done.

They entered the shrubbery.

To Mrs. Dodd's surprise and dismay, they did not come out this side so quickly.

She darted her eye into the plantation; and lo! Alfred had seized the fatal opportunity foliage offers, even when thinnish: he held Julia's hand, and was pleading eagerly for something she seemed not disposed to grant; for she turned away and made an effort to leave him. (p. 80)

In so far as it is a place for private, dyadic exchanges, the summer-house is similar in function to the shrubbery. In other respects,

however, the summer-house script is peculiar. It lends itself to a nocturnal setting, with the moon supplying the illumination for a romantic picture of the woman. The man, who in most scenes encounters her by chance, is struck for the first time by her beauty and desirability. In what is contextually defined as an emotionally heightened atmosphere, he makes a sudden, unpremeditated display of affection - with momentous consequences.

In the two strikingly similar scenes to which this scenario applies, the one in Gissing's A Life's Morning, the other in Collins's The Evil Genius, the relationship of the couple is best described as exogamous. In both, the woman is a governess, the man her social superior. This fact is not without significance, for it seems to suggest that under the extraordinary phenomenal and psychological conditions under which summer-house scenes take place, normal social codes are nullified. Asymmetrical relationships are balanced, as it were, so that governesses are no longer seen as employees but as women. There is a further suggestion: since place affects moods and actions, the man in particular is a victim of circumstances rather than the calculating perpetrator of domestic crimes - marital infidelity from one point of view, seduction and the excitation of false hopes from another. Actions which would have seemed reprehensible in the drawing-room seem less so in the summer-house.

Take the scene expansively and meticulously developed in chapter 9 of The Evil Genius. It begins with the hero, Herbert Linley, strolling late at night in the grounds of Mount Morven, his Scottish mansion. He is surprised to encounter Sydney Westerfield, the poor but pretty governess he has altruistically rescued from a life of misery. They soon discover that all the doors of the house are locked. Concerned for his "innocent" companion and the "evil construction which

might be placed on their appearance together", Herbert suggests that they make for the summer-house rather than attempt to rouse the servants. He hesitates before entering, but Sydney's "fearless ignorance" compels him to join her inside. In a spontaneous gesture of gratitude, Sydney kisses his hand. When Herbert recoils, Sydney is distraught with the guilt of having behaved improperly. The sight of her "tortured face" impels him to return her kiss, and then to declare his love for her. Passion soon gives way to guilt on both sides. Sydney resolves to leave Mount Morven, but Herbert persuades her to stay for a while to spare the feelings of his devoted wife. When Mrs. Presty (the evil genius of the title) discovers and makes public their secret, Sydney is disgraced and Herbert loses his wife. The repercussions of the summer-house scene are felt throughout the rest of the novel. What needs to be stressed here is that the setting itself provides the mitigating circumstances for Herbert's actions, which in turn make it possible for the reader to sympathise with his subsequent plight.

The scene in A Life's Morning between Emily Hood and her employer's son, Wilfrid Athel, is also "a turning-point of fate" (p. 45), though a less catastrophic one. When Wilfrid encounters Emily in the summer-house doorway, he sees her as he has never seen her before. "Without reflection" he declares his love for her. Again, the point to stress is that the presentation of the scene is such as to leave no doubt that the actions of the man are precipitated by the setting and the beauty of the garden at night. Both conspire to create the picture that greets and fires him:

The moon's rays shone full upon her; a light shawl which seemed to have covered her head had slipped down to her shoulders, and one end was held in a hand passed over her breast. There was something in her attitude which strikingly became her; her slight figure looked both graceful and dignified. The marble hue of her face ... added to the statuesque effect; her eyes had a startled look, their lids drooped as Wilfrid regarded her. (p. 44)

Though an important, plot-significant setting in a handful of novels, the summer-house figures nothing like as prominently in Victorian fiction as that other, preeminently Victorian garden-room, the conservatory. Some of the reasons for this are fairly obvious. Ronald King rightly points out that "the conservatory played an essential part in upper-class Victorian social life"<sup>20</sup> - Disraeli's Ferdinand Armine avows that it is impossible to live without one<sup>21</sup> - and it provided affluent Victorians and fictional characters with a symbol of status and wealth more egregious than that of any other item of garden furniture. Moreover, as I have suggested elsewhere,<sup>22</sup> the conservatory captured the Victorian imagination in much the same way and for much the same reasons as did two other Victorian "institutions", one indigenous, the other appropriated, and both applauded for their marvellous and miraculous effects: the greatest of all glass palaces, the Crystal Palace, and the Arabian Nights compilation, to which the Great Exhibition was often compared.

Not surprisingly, then, the conservatory in fiction is typically presented as an image of a delightful, trouble-free world beyond the imperfect present<sup>23</sup> and, within the here-and-now world of the privileged classes, as an enchanted bubble appropriate to encounters of the more intimate kinds.

Most conservatory scenes have their motivational origins in a public place - usually a ball-room - from which the couple in question leave to be alone or/and to escape the unwanted attentions of others. Whereas, as Priscilla Boniface notes, actual Victorian conservatories were used mainly "for reading, lounging, or taking light refreshments",<sup>24</sup> fictional conservatories are reserved almost exclusively for the private meetings of lovers. Narrators explicitly script it as such. In Wilkie Collins's The Black Robe (1881) we are told that "lovers (in earnest or not in earnest) discovered, in a

dimly-lit conservatory with many recesses, that ideal of discreet retirement which, combines solitude and society under one roof" (p. 116).<sup>25</sup>

Once they are in the conservatory, lovers find privacy, and experience a sense of being in an other-world environment. Exotic plants, dizzying scents, chinese lanterns, and magical oxymoronic compounds of coolness and heat, airiness and profusion, and darkness and luminosity, conspire with the conservatory's ambiguous threshold locations<sup>26</sup> to raise the emotional temperature and suspend the operation of public codes of behaviour.

This is a composite picture. Though the fairy tale effects are constant, the particular ingredients vary in accordance with the atmospheric requirements of specific scenes. Below are two rather contrasting stage-setting descriptions. The first is from Rhoda Broughton's Not Wisely, but Too Well. The emphasis here is upon the heady and the sensuous, an atmosphere fitting the steamy scene between Kate Chester and Dale Stamer into which it dissolves. The second, from J.G. Whyte-Melville's The White Rose, opens the exchange between the young and innocent heroine, Norah Welby, and the scheming Squire Vandeleur. The latter has "rescued" Norah from some over-enthusiastic admirers in order that he might seduce her in the absence of her sweetheart. In the interests of Vandeleur and dramatic suspense it is important that Norah does not immediately suspect the motives of her host. A sensuous atmosphere might have put her on her guard.

And how marvellously pleasant it was when they were fairly inside that "box where sweets compacted lie"; how almost oppressive, overpowering, the fragrance of the warm, damp atmosphere, where a thousand sweet smells strove perpetually for the mastery. There, side by side, gathered from the far east and the far west, blossomed and reigned Nature's most regal flower-daughters. Gorgeous stately flowers, that had hitherto revealed their passionate hearts, fold

after fold, to the fainting air of some cloudless, rainless, brazen tropic sky, now poured forth all their sweets, put on all their brilliant apparel, under our watery, sickly sunbeams.... What of man's devising can be more intoxicating than one of these temples dedicated to rich odours and brave tints? And when there stands in this temple, among these gorgeous flowers, a lovely woman ... the subjugation of the senses may be supposed to be complete. Kate was in ecstasies. (p. 107)

"This is delightful!" exclaimed Norah, drawing a full breath of the pure, cool night air, that played through the roomy conservatory, and looking round in admiration on the quaintly-twisted pillars, the inlaid pavement, the glittering plants and gorgeous flowers. It seemed a different world from the ballroom and would have been Paradise, if only Gerard had been there. (p. 70)

In the conservatory the emotional temperature may soar sufficiently to melt the constraints imposed upon courting couples under less stimulating circumstances. This may occur by mutual consent, but more frequently the woman under threat strives to preserve the small-talk of the ballroom while the man attempts to slip the exchange into a more erotic gear. The tension that results is nicely captured in the principal conservatory scene in Henrietta Temple. Among the "orange groves" of the Ducie Bower conservatory, Ferdinand is eager to work through a mildly sexual fantasy script in which he is cast as an enchanted prince and Henrietta as a Sicilian princess. Henrietta endeavours to focus the conversation on plants, until she terminates it with what appears to be a playful threat of symbolic castration: "Cut off your tendrils and drown you with a watering-pot", she says (see pp. 96-7).

Perhaps the best known conservatory scene in Victorian fiction provides as good an example as any of the dramaturgical usefulness of the conservatory setting. In chapter 10 of the sixth book of The Mill on the Floss, Maggie Tulliver attends a dance at Stephen Guest's home of Park House. Stephen, overcome with passion for Maggie, leads her from the "stifling" ballroom to the "cool retreat" of the

conservatory. The scene proceeds, conventionally, with a declaration upon the environmental peculiarities of the setting:

"How strange and unreal the trees and flowers look with the lights among them!" said Maggie, in a low voice. "They look as if they belonged to an enchanted land, and would never fade away - I could fancy they all were made of jewels". (p. 415)

At first the exchange is silent but emotionally intense. Maggie gazes at the flowers; Stephen gazes at Maggie. Then, when they reach the end of the conservatory, Maggie feels the pressure of "a new consciousness" (p. 416). In a bid to "dissipate the burning sense of irretrievable confusion", she refers to, and then bends her arm towards, a half-opened rose. Seized by a "mad impulse", Stephen "darted towards the arm, and showered kisses on it, clasping the wrist" (p. 416).

Maggie declares that he has insulted her, and commands him to avoid her in the future. Stephen returns to the dancing-room; Maggie follows shortly afterwards, now feeling exultantly free from any temptation to take Stephen away from Lucy.

The conservatory setting has enabled George Eliot to stage a brief but critical encounter to the ignorance of all but the two actors involved. If the environment doesn't actually provoke Stephen's passion it at least permits its release, and is appropriate to it. Quite what other setting the author could have found to serve precisely the same functions, it is hard to imagine.

The Cornhill Magazine of January 1893 carried a story entitled "The Arbour in the Garden". The story concerns a young woman by the name of Adelaide Lilburne who is engaged to be married to the "heavy and stupid" Augustus Chessall. Both live in the remote Devonshire village of Knagford. Adelaide has doubts about her forthcoming

marriage, and foresees only tedium in store for her. Six weeks before the wedding is to take place, an old flame returns to Knagford. He is Dr. Ernest Wilson, formerly the village G.P., but now, having spent five years in Borneo, a distinguished traveller and explorer. He makes it clear to Adelaide that he wishes to resume their intimacy. Though still in love with Ernest, Adelaide asks him to leave, since she feels conscience-bound to honour her commitment to Augustus.

In the Lilburnes's garden there is a "sort of rustic arbour formed of trellis-work and overhanging creepers".<sup>27</sup> It was in this arbour that Adelaide first became intimate with Ernest, and it is the place she most associates with the lover she has lost. It has a similar significance for Ernest. The moment he gives up hope of persuading Adelaide to change her mind, he returns to the arbour for a final gaze.

He wanted to look once more at the place where he had taken his final farewell of Adelaide, five years before. It had been her favourite haunt, and he sighed profoundly as he thought of it. As he reached the entrance, he saw the place was not untenanted. A tall girl was sitting with a book before her intently reading. It was Maud Lilburne, and Dr. Wilson saw that she was not aware of his presence. He stood quite still for a few seconds watching her. Maud, with clear-cut features, seen in profile, her long lashes drooping a little, and her youthfully rounded figure bending a little forward, made a very pretty picture in the green foliage. One ray of sunlight, struggling through the leaves, lighted up the gold of her hair. Dr. Wilson gazed for a few seconds, and then a sigh betrayed him.<sup>28</sup>

The predictable happens. Ernest and Maud, Adelaide's younger sister, fall in love, but keep their romance a secret. One month later, Adelaide returns to the arbour to consider her situation; it is there that she resolves to break her engagement, and admit "what her heart really prompted". No sooner has she made her decision than she recognises the voices of Maud and Ernest in the garden. She hears them kiss and talk of their plans to marry. She knows that she must resign herself to a dreary future with Augustus.

This summary of the story suggests the aptness of its title. As the principal mise en scène, the arbour plays a crucial role in the romantic career the story charts. It provides the meeting place for intimate encounters, the subject for a garden picture that ratifies the femininity of the heroine's rival, and the setting for experiences of discovery which advance the action. It would be difficult to conceive of an alternative device of equivalent multifunctionality - except, perhaps, some similar item of garden architecture. Apart from anything else, the arbour has a cluster of apposite connotations - romance, rusticity, privacy, and quasi-naturalness - which, say, no interior room can exactly match.

"The Arbour in the Garden" is notable only because it is not peculiar. In numberless Victorian narrative texts, gardens are places where things are discovered, connived, and covertly observed. One reason that gardens are the favoured settings for these activities should by now be clear: by dint of their features and the spatial relations between them, distinctively Victorian gardens afforded fitting and credible settings for action - significant experiences. But this helps only to account for the fact that gardens facilitated the staging of certain events. It doesn't suggest the significance of garden experiences at levels "higher" than the plot; nor, indeed, does it explain why some are recurrently enacted.

The most recurrent of all is that of the unwitting eavesdropper. Many a fictional character is the unintended beneficiary of information which affects, sometimes profoundly, his or her subsequent actions, self-image, and relationships with others.

At the level of expediency, the unwitting eavesdropper seems to be a device for obviating the necessity of resolving or confronting problems of interpersonal relationships by means of direct, face-to-

face exchanges. The most generous explanation of its deployment is that it represents a saving of textual space. Consider, for example, the scene in Collins's No Name in which Mr. Pendril, the Vanstones's family solicitor, divulges to Miss Garth, the governess and family friend, that Norah and Magdalen Vanstone are illegitimate and thus effectively penniless and homeless. Throughout the interview, attention is periodically directed to the "humming of flies among the ever-green shrubs under the window [which] penetrated drowsily into the room" (p. 103). In the next but one chapter, the significance of this is made apparent. From under the open window, Magdalen has heard the entire interview, which means that Miss Garth has no longer to agonise over how she is to tell the girls of their misfortune.

But the device of the unwitting eavesdropper seems also to reveal a want of inventiveness, and even, perhaps, an abnegation of authorial responsibility to work out or through the situation that he or she has contrived. In the Brussels section of The Professor, Brontë traces the growth of William Crimsworth's sexual attraction to the enigmatic Mdlle. Reuter. It is clear, however, that Brontë's decent hero must sooner or later be brought to realise that Zoraïde Reuter is not the woman for him. This could have been achieved by bringing the two into direct confrontation. Instead, Crimsworth is allowed to overhear a conversation in the school-house garden between Zoraïde and her lover, Pelet, as they take a midnight stroll. Almost instantaneously, Crimsworth recovers from his infatuation, and the very next morning meets Francis Henri for the first time. The rest of the novel is devoted to the development of the love between them.

The device of the garden eavesdropper has particularly serious thematic implications in texts which treat of the possibilities of exogamous marriages. A prime example is Gissing's Thyrza, one of the

narrative threads of which concerns the mutual attraction which develops between Walter Egremont, a wealthy but social-minded Oxford graduate, and Thyrza Trent, a beautiful working class girl. Unable to resist his love for Thyrza, but determined not to stand between her and the scholarly workman, Gilbert Grail, Egremont leaves England. To avoid marrying Grail, Thyrza leaves Lambeth for Eastbourne, where she is given refuge by an altruistic matron, Mrs. Ormonde. Screened by a trellis in Mrs. Ormonde's garden, Thyrza overhears a conversation between her benefactress and Egremont. The latter declares his wish to marry Thyrza, but is persuaded to wait for two years until Thyrza has been educated to make her a suitable partner for Egremont. Heartened by what she has overheard, Thyrza sets about "improving" herself, and so successfully that Mrs. Ormonde is convinced that she is happy. When Egremont returns, she tells him that Thyrza has become too fine for him, that she is happy as she is, and that marriage would only be to her disadvantage. Egremont leaves and finally turns to a girl of his own class. Thyrza dies without recovering from her disappointment.

In Thyrza, then, the expedient of the eavesdropper in the garden not only has massive consequences for the action; it also vitiates the anti-romantic premise that underlies the action. Since Egremont and Thyrza are not allowed to face up to their predicament, the hypothesis that inter-class marriages are impossible is never put to the test, and so never confirmed or rejected. As Michael Collie observes, the couple

do not even meet. If they had met and talked and been allowed to work out their own situation, they could have acted independently and made themselves exceptions to the deterministic norm either defying convention or by going somewhere else - by breaking the bond of environment.<sup>29</sup>

The recurrence of the unwitting eavesdropper scene hints at a significance beyond and disproportionate to its specific function as a

plot mechanism. Since it suggests something about the hermeneutics of quotidian experience, and something about the quality of interpersonal relationships in the social worlds of the novels in which it occurs, it may be appropriate to call it an ideological significance.<sup>30</sup> At any rate, the garden setting implies that dishonesty, duplicity and subterfuge have infiltrated the domestic sphere itself. And though it reaffirms the "official" moral position that the truth will always come out, it betrays - perhaps as unintentionally as the overheard speaker in the garden - the realist's nightmare that the truth can only be stumbled upon by accident or glimpsed through the crack in the garden wall.<sup>31</sup>

Of the many ways in Dombey and Son by which Dickens illustrates the absence of genuine communication between Dombey and his daughter, the most psychologically powerful is that in which Florence is forced to play the part of unwilling eavesdropper. Seated in an arbour of the garden of the Skettles's Fulham Villa, Florence overhears a conversation taking place in a sheltered nook between a lady and her orphan niece. The former explains the relationship between Dombey and his daughter and, for the first time, Florence has passively to endure an explicit verbal account of her father's rejection of her, the emotional effects of which are registered in waves of apposite flower imagery (see pp. 322-24). Florence is devastated<sup>not</sup> so much by what she "learns" of her father's feelings for her, but by the discovery that those feelings are public knowledge. Similarly, other reluctant eavesdroppers discover not just unwanted information, but also the horrifying truth that the only messages with any real credence are those unintentionally overheard.

This is the experience of Ada Warren in Gissing's Isabel Clarendon, a novel in which the principal characters know much less about each other than they suppose. There is a crucial scene in chapter 11

in which Ada, seated on the garden side of the conservatory of Knights-well, overhears Isabel and a friend, Mrs. Stratton, discussing within the rotunda Ada's relations with Vincent Lacour and Bernard Kingcote. Their highly unflattering remarks are capped by Mrs. Stratton's observation that Ada "isn't as ugly as she was". Ada, shocked and hardened by what she has heard, decides to accept Lacour's proposal of marriage, in part, presumably, to escape from a house in which she feels ill at ease.

As we might expect, eavesdropping experiences figure significantly in the works of novelists who attach particular importance to the part played by chance and accident in human affairs. Hardy is an obvious example. In chapter 3 of The Woodlanders, Marty South overhears Mr. and Mrs. Melbury conversing in their garden. Melbury speaks of his regret of having to atone for his own sins by sacrificing his daughter, Grace, to Giles Winterbourne. Marty, now realising that Giles cannot be hers, "mercilessly" cuts off her beautiful hair for the two sovereigns promised by Mr. Percomb.

For reasons that have more to do with their revolt against the conventions of the domestic novel than with more general philosophic convictions, the plotting novelists of the sensation school assert what Winifred Hughes calls "the primacy of accident".<sup>32</sup> Unintentionally overheard conversations are common in the novels of Wilkie Collins. For example, the titular protagonist of Basil is privy to a conspiratorial conversation between the woman he has recently married, rashly and to the ignorance of his family, and her mother, Mrs. Sherwin, as he gathers flowers in the garden of their "gaudy" suburban house. For the first time, Basil begins to feel "a little uneasiness" at "certain peculiarities in Margaret's character and conduct" (p. 131).

In the sensation novels of the 1860s and after, eavesdropping is

not always unintentional; neither is it the only activity symptomatic of disorder and deception in the domestic sphere. Spying and the plotting and perpetration of crimes and intrigues commonly take place in domestic gardens. One explanation for this is the apparent familiarity and ordinariness of the garden. As a respectable bourgeois environment, it provides a credible physical setting for extraordinary and often melodramatic goings-on. As Hughes puts it: "It is the mixture of different 'realities', the startling contrast between the event and its mundane surroundings, that gives the sensation novel its special pungency and its undeniable effect".<sup>33</sup>

Many contemporary commentators were alarmed by the contrast; almost all of them draw attention to it. In a major review of "The Sensation School", a contributor to the Temple Bar wrote that "It is on our domestic hearths that we are taught to look for the incredible ... our innocent-looking garden walks hold the secret of treacherous murders ..."<sup>34</sup>

The allusion here is almost certainly to Lady Audley's Secret (1862), the novel that canonized M.E. Braddon to fame, and virtually exploded the script of the "innocent" country garden. The contrast between honorific setting and horrific event is hinted at in the opening pages of the novel. A eulogistic description of the "glorious old place" of Audley Court culminates in an account of its two most enigmatic garden features: an old well "half buried among the tangled branches and the neglected weeds" of the shrubbery, and the lime-tree walk,

an avenue so shaded from the sun and sky, so screened from observation by the thick shelter of the over-arching trees that it seemed a chosen place for secret meetings or for stolen interviews; a place in which a conspiracy might have been planned or a lover's vow registered with equal safety; and yet it was scarcely twenty paces from the house. (p. 3)

A reader taught to look for the incredible would be likely to conclude

that this passage exceeds the minimal scene-setting requirements; and calculatedly so, for the expectations it arouses, and the questions it poses (to what uses are these mysterious features to be put?) are important elements in the novel's hermeneutic code. Provisional "answers" are offered at an advanced stage in the narrative when the lime-tree avenue is the place selected by the once lymphatic Robert Audley to interview, "without fear of interrogation or observation" (p. 174), the woman he believes to be the perfidious wife of George Talboys, the friend whose fate he is determined to discover. Though certain that Lady Audley is Helen Talboys, that she has murdered George to remain the bigamous wife of the wealthy Sir Michael Audley, and that the garden of Audley Court hides the secrets of the murder, Robert Audley has yet to discover the exact circumstances under which it took place. He and the reader are on the brink of finding that out when, in the final stages of the interview, Lady Audley very nearly betrays her guilt by her appearance and behaviour beside the disused well. She confesses only when her treachery is disclosed to Sir Michael, and he has her sent to be detained in a Belgian maison de santé. Robert and the reader finally discover the full significance of the shrubbery: it is the site of "murder" and of Lady Audley's secret. Near the close of the narrative George reappears to confirm and complete his wife's account. She did indeed try to dispose of him by pulling out the spindle of the well against which he was leaning. But unknown to her, he survived the fall, and he is there at the end of the novel to contribute to the restoration of domestic order.

One fact worth reiterating is that the attempted murder does not take place, as one recent writer has inaccurately stated, "in a remote corner of the garden",<sup>35</sup> but in unnervingly close proximity to the house. The implication of this - and one in line with the general

thrust of the sensationalist project - is not that chaos and illicit passions are nibbling at the edges of the comfortable bourgeois world, but rather that they have eaten into its very heartland. Like the physical gap between Audley Court and its shrubbery, the dividing lines between order and disorder, the familiar and the unknown, domestic stability and romantic energy are terrifyingly but titillatingly thin, intensifying the vicarious excitement of readers for whom the sensation novel affords a "harmless refuge from the established tyranny of the principle that all human happiness begins and ends at home".<sup>36</sup>

To assault this principle and, inevitably, to "violate some of the conventionalities of sentimental fiction",<sup>37</sup> Braddon and Collins present the middle class domestic paradise as anything but humdrum and, often, as anything but paradise. The garden frequently turns out to be a place of danger and drama, its "sentimental" codifications subverted and its theatrical possibilities milked. It is no coincidence that the most incident-prolific of Collins's fictional gardens and garden rooms occur in works conceived or adapted for the stage: The Frozen Deep (written, 1856), The Woman in White, Man and Wife, and The New Magdalen - all exhibiting his preference for what Sue Lonoff calls "the strikingly dramatic incident, and for a series of well-staged episodes rather than the slow accumulation of detail".<sup>38</sup> Two examples will have to suffice. In chapter 47 of Man and Wife, there is an eavesdropping scene so theatrical that it must surely have been conceived with the stage in mind. Blanche Lundie, concealed at Lady Lundie's behest on the garden side of a projecting window, hears her husband from inside the house "confess" to Lady Lundie in the garden that he has secretly "married" Blanche's friend and governess, Anne Sylvester. Blanche believes that her domestic happiness has been

blasted, and immediately prepares to take leave of her husband.

The second example is from The New Magdalen. When Grace Roseberry discovers that both her identity and her place as companion to Lady Janet of Mablethorpe House have been taken by Mercy Merrick, a reformed prostitute, but a winning person, she resolves to gain entry into Mablethorpe by way of its conservatory. There are some dramatic scenes in which Grace, secreted behind the glass-house shrubs, surveys the proceedings in the reception room. Since the real Grace is presented as a much more objectionable individual than the counterfeit one, her presence in the conservatory represents a threat to the domestic order of Mablethorpe. One would have to search hard to find a more blatant example of drama seasoning and passion imperilling the equanimity of the respectable Victorian home.

For numerous and diverse reasons, then, gardens provide the settings for a variety of fictional events, many of which would have been difficult or impossible to have staged in other kinds of settings, and some of which are significant at a variety of textual levels.

The Garden Within

Thus far I have considered the garden as an external landscape related to other external landscapes by contrast or similarity. But in Victorian literature the garden also takes the form of an internal or internalised landscape - a spatialisation of consciousness, for example, or an aesthetic analogue - that serves to articulate a range of subjective and intrapersonal experiences and concerns. I propose to devote this chapter to an examination of the internal and internalised gardens in the poems of the poet whose interests can be plotted in terms of their varying uses: Tennyson.

A crude synopsis of Tennyson's career as a "landscape" poet might run like this: after an early flirtation with romantic mountain scenery, Tennyson turned to the garden: initially, for topographical images of embowerment; subsequently, to explore the social implications of landscape. There are other ways of expressing this trajectory. Perspectivally, for instance, in terms of a shift from "vertical" to "horizontal" landscapes and viewpoints, with a parallel shift of interest from the figure in the garden to the figure excluded from it. Or in terms of a movement away from pastoral and mythological "lawns" to the "lawns" of contemporary English gardens: from the lawns of Lotos-land, and the "vale of Ida" in Oenone to those of Somersby and Swainston, and the garden estates of the English Idylls, The Princess, and Aylmer's Field. Or in terms of an exorcism of Romantic attachments, and a concomitant desire to invest the domesticated garden landscape with the heroism and idealism formerly associated with mountains.

Something of the latter can be seen in the very early poem, On Sublimity. Having spurned the "vales of tenderest green", the speaker calls for the "wild cascade" and "rugged scene" (Poems, p. 116).

He knows that these "sad views" can only "charm the awe-struck sole which doats on solitude" (p. 116), and yet he sees them as more challenging than "Fancy's vales" (p. 119). In later poems, mountains tend either to be pastoralised (as in Denone) or places of splendid but pleasureless isolation to which the idealist like Sir Galahad heads or from which she (it is always a she) is beckoned to "Come Down" - as in the famous lyric from The Princess. From the 1830 volume onwards, gardens and bowers displaced mountains as Tennyson's principal landscapes of refuge and withdrawal from active social life. For the kinds of experiences with which he wished to deal, gardens had the more appropriate connotations: enclosure rather than exposure; stasis rather than action; escape rather than heroic endeavour; sensuousness rather than strenuousness. Moreover, since mountains suggested to Tennyson both solitude and heroic action, they resolved or, more precisely, dissolved the very opposition that he was seeking through the topographical symbolism of his early poems to map: what David Palmer characterises as "the old conflict between the claims of the active and the contemplative life".<sup>1</sup> Eden-like gardens had the virtue of maintaining this dualism through their implication of encompassing landscapes of contrasting significations.

John Pettigrew identifies in "virtually all the more significant early poems ... the opposition of still point and turning world ... so characteristic of Tennyson's symbolic projection of the quarrel with himself and the world". He goes on to note that "The still point is generally associated with the isolated and alienated self, aestheticism, sensuousness - with private poetry; the turning world with involvement with humanity and its essential concerns - with public poetry".<sup>2</sup>

Though the still point is usually imaged as "the secreted island

or garden (or both together)",<sup>3</sup> and the turning world as wildscape or community, their relations are variable. In some poems, The Lady of Shalott, for example - the still point/turning world antithesis is strongly marked; in others it is purposively weakened, and more by implication than by overt description - as is the case with Mariana. The comparative dangers and attractions of still point and turning world also vary from poem to poem. In The Poet's Mind Tennyson considers the garden's appeal as a refuge and sacred bower with fewer reservations than is the case in the decidedly more enigmatic The Hesperides.

Another way in which Tennyson explores the comparative attractions of still point and turning world is through the concomitant distinction of being and world. Although this relation is similarly variable, it veers not so much between collapse and maintenance as between different degrees of dissolution. It is at its most extreme in Mariana, where the decaying house and garden seem either the "embodiment of Mariana's consciousness"<sup>4</sup> or the effect of her "imposing upon the landscape her own frustrated and tortured soul".<sup>5</sup> Either way, landscape and mindscape are largely indistinguishable - or so it seems to modern critics. A similar identification of self and setting obtains in Youth, between the insentient speaker and the "scentless flowers" among which he paralytically sits. But here the speaker is conscious of the boundary between self and world, and accepts that its dissolution can be, must be, merely temporary. By contrast, the speaker in The Poet would gladly annul the distinction between garden mindscape and garden world - provided the latter could project and transcribe the vision of the former - a distinction which the speaker in The Poet's Mind insists upon as a prerequisite of uncontaminated poetic activity.

Tennyson achieves the garden/turning world opposition in three other ways. First, in terms of the constituent features and atmospheric qualities of his landscapes: the quality of weightiness distinguishes many of his gardens. Second, through the framework of a symbolic geography conceived in terms of the East-West polarity. Finally, by textual reinforcement through the use of versification techniques and quasi-iconic modes of representation.

All three means are at work in Youth. Here the garden is presented as a "middle way" for the undecided, an arena of conflict rather than a place of repose. The speaker languishes in a force-field of push and pull forces: between the East and the West; between the voice which calls him to "come back" to the exotic and "far away", and the voice which urges him to come along. The voice which calls him from "distant fields" is "low" and "sweet" (p. 578) but less joyful than it once had sounded. The seemingly stronger voice which urges him forward is associated with "agony", "labour" and the "groans of men" (p. 580).

Significantly, the lines in which the speaker describes his present condition occupy the dead centre of the poem - the textual equivalent of the hurricane's eye:

Confused, and ceasing from my quest,  
I loitered in the middle way,  
So pausing 'twixt the East and West,  
I found the present where I stay:

Now idly in my natal bowers,  
Unvext by doubts I cannot solve,  
I sit among the scentless flowers  
And see and hear the world revolve:

Yet well I know that nothing stays  
And I must traverse yonder plain:  
Sooner or later from the haze  
The second voice will peal again. (Poems, p. 579)

The speaker's mental state is an uneasy mixture of certain knowledge and unconvincing self-deception. (His claim to be "Unvext by doubt"

is egregiously disingenuous.) What is clear is that the garden can afford nothing more than a temporary refuge for the torn and uncommitted.

Youth, a number of Tennyson's other early poems, and a few of the later ones as well, can be regarded as "garden of the mind" poems. The phrase "garden of the mind" - it comes from Ode to Memory (Poems, p. 211) - has three main applications: to poems in which the speaker travels to gardens in his imagination; to poems in which the speaker's memories of a garden play an important part in the experiences he articulates; and, to poems in which the garden objectifies a mood or provides an analogue of the poet's mind.

The Hesperides is an example of the latter. At least, the poem can and has been read as Tennyson's most complicated, and equivocal statement on the nature of art, the situation of the artist and, more specifically, the poet's need to protect his holy mind from disturbing forces.

The garden-isle of The Hesperides is the most remote and isolated symbolic environment of the poems concerned with the poet's inner life. It is remote in time as well as space, as the allusions to Eden, and the mythological echoes - to Hercules, to sacred pagan bowers - are there to remind us. Moreover, the cosmology of the poem is on a grand scale. For the speaker of Youth, the duality of East and West was little more than a spatialisation of conflicting impulses; there is little in the poem to legitimate the opposition. In The Hesperides, the East-West dichotomy emerges naturally from the location of the Hesperidian gardens, from Hesperus, the evening star, and from its daughters who guard the golden apple - "the treasure/Of the wisdom of the West" (Poems, p. 425).

Robert G. Strange has no doubts about the importance of the

contrast: "the varied associations of East and West establish a kind of symbolic geography which enforces the central duality of the poem and underlies its pattern of emotional contrasts".<sup>6</sup> The West stands for rest, warmth, mystery, and death; the East for activity, for the dawning of a new bold age. The West "incorporates the notion of a retreat to the past and an envisioning of the lost paradise",<sup>7</sup> while it is from the everyday world of the East that someone may voyage to steal the magic fruit.

In some respects, The Hesperides is Tennyson's most compelling argument for granting to the poet and his art a privileged status. In no other garden-as-refuge poem does he more precisely elucidate the interactions, levels, and processes of what might be termed the garden-poetic ecosystem. There is first the "awful mystery" of the protective chain of "Five and three":

Five links - a golden chain are we -  
Hesper, the Dragon, and sisters three  
Bound about the golden tree. (Poems, p. 427)

Taken as a unit, the "Five links" suggest the five senses which nourish the poet, and over which - if he is to master his craft - he must lord. The sub-chain of three suggests, in addition to the obvious referent, the "threefold music" by which the sap is induced to rise and the blossom to "bloweth". It suggests also the three interdependent parts of the tree: the "charmed root", the "gnarled bole", and the "hallowed fruit" (pp. 428-9).

The protective chain is symbiotically "bound" to the object it guards. The maiden's unceasing incantation is both cause and effect of the sacred fruit. They must sing if the fruit is to grow, and from the active life of the tree they receive the inspiration for their song. Symbolically, this is "a figure of the connections among the artist, his art, and his inspiration".<sup>8</sup>

Finally, there is a further, more subliminal source of strength for the tree: the sea.

Every flower and every fruit the redolent breath  
Of the warm seawind ripeneth,  
Arching the billow in his sleep. (Poems, p. 428)

The poet, Tennyson implies, requires nourishment from more primal or less conscious sources than the garden itself can supply.

As a plea for a sacred bower of poetic inspiration, the strength of this poem lies not only in its identification of the web of relations between the components of the garden (and, by analogy, between the poet, his work, and his environment), but also in its emphasis upon the essentially mysterious nature of the processes involved. Through his distancing and mythologisation of the garden-poetic ecosystem, Tennyson achieves what Strange considers the poem's "peculiar tonality" - its "dream-like air of mystery combined with intense concreteness".<sup>9</sup>

Nonetheless, The Hesperides is problematic. Like Milton's paradisaical home of the Attendant spirit, Tennyson's Hesperidian gardens are conceived as "a restful abode for the privileged spirit and as a source of creativity".<sup>10</sup> The speaker insists that the garden and its sacred fruit must be protected from mankind in general since the apple would make them "overwise" and "cure the old wound of the world" (p. 427). It is hard not to feel that the protection of a fruit with such miraculously efficacious powers amounts to over-protection and indefensible sacerdotalism. Given the astonishing precariousness of the fruit (should not the stuff of poetry be more robust?), the effort expended on its protection (is the "external pleasure" it affords worth "external want of rest?"), and the arcane code of the maidens's song (the details of which, as Turner recognises, are "meant to baffle the outsider who dares to invade the holy precincts of poetry"<sup>11</sup>), we may well feel with Palmer that the poem rings with "a

sense of disengagement from life and human sympathies".<sup>12</sup>

The speaker's insistence upon the absolute purity and sanctity of the garden and its fruit, his refusal to countenance the merest trace of human occupation, suggests, perhaps, a failure of vision, an inability to see what many poets have seen: that the garden can function as a poignant symbol only if there is the possibility of its being subverted, violated, destroyed.

This is a problem for any poet who uses the garden as an image of ordered harmony and secure happiness. "The most tactful poetic solution" is, as John Armstrong points out, "to treat it as an unrealized possibility, a place which we are just on the point of occupying or which we might have occupied".<sup>13</sup> Hence, Coleridge has Kubla Khan decree the laying out of his pleasure-garden, but he doesn't have him enter it. Hence, Milton emphasises the transcendence of the cloistral delight of the happy human pair, and has the "first grand Thief" break into the fold to destroy it; the Eden garden, "epitome of the sure dispensation, would have been totally un compelling without the satanic assault".<sup>14</sup>

Tennyson permits no such possibility. He foregrounds the fragility of the garden, but without a corresponding emphasis upon the potentially insinuating forces of the East. Engirdled by a sleepy yet mountainous terrain, an equally somnolent wildlife which, in an emergency, might yet be roused to serve as a first line of defence, and an expanse of ocean formidable enough to deter all but the most determined intruders, the maidens of the Hesperides seem as safe as a distant planet. Against this background, the incantations of the maidens three seem the otiose strains of a paranoiac aesthete. Since the only real signs of life are there in the garden, the still point/turning world antithesis is all but inverted.

It is hard to determine the extent (if any) to which Tennyson himself was aware of these "difficulties". The fact that he never republished the poem has often been cited as evidence of his subsequent dissatisfaction with its garden-of-privileged-refuge aesthetic. Internal evidence may suggest that we are expected to interpret the poem critically, perhaps even ironically. While I have focused upon the patterns of unity between the elements of the garden, other writers have emphasised patterns of disjunction. W. David Shaw draws attention to the syntactic isolation of the opening lines of the poem, the detachment of the proem from the song that follows, and the way in which the song itself presents a series of discrete pictures. He wonders also whether the heavy repetitions, the faltering metre, the inane rhymes like "yellowly" and "mellowly", and the soporific jingles like "singing airily/Looking warily" are intended as "rhythmic jokes to mock the daughters's efforts".<sup>15</sup> Shaw commits himself to none of the interpretations he proffers, though he finally tenders an interesting supposition: that "Tennyson wishes to imply that the Garden of Hesperus must become a garden of Adonis. As a place of shades, where the forms of life wait in disconsolate exile, it must become a genuine paradise of generative principles".<sup>16</sup> It seems likely that Tennyson came to reject the Hesperidian model of the poetic world because he came to see that the poet must situate his garden of art in the social world, address social themes, and engage in human affairs, rather than strive to maintain his own brand of aesthetic occultism.

It is this perception that informs The Lotos-Eaters, a poem which, like The Hesperides, deals with the theme of escape from the brazen world and with the importance of fulfilling the escapist's dreams. For this reason, the poems invite comparison and very often receive it. But to focus upon the differences in the biogeographical details

of the poems is to become aware that The Lotos-Eaters subverts the escapist's dream of a garden paradise, not by foregrounding its precariousness and the unceasing effort required to protect it, but by robbing it of edenic attractions. Indeed, the most important thing about Lotosland is that it is not a garden.

For one thing, Lotosland does not conform to the aesthete's ideal of the garden - a sacred bower for the privileged few - since it entertains the very representatives of ordinary humanity which the guardians of the Hesperidian garden seek actively to exclude. Lotosland can comfortably admit the mariners of Ulysses because it has nothing to fear from them. In contrast to the Gardens of the Hesperides, Lotosland proffers its fruits, for their consumption will ensure compliance with its natural rhythms. The mariners are powerless to change what is fundamentally unchanging. Only gardens, which almost by definition are time-bound and capable of being transformed (into wildscape), are endangered by the predatorily self-indulgent. To the travel-weary sailors, Lotosland is a place where "all things seemed the same" (Poems, p. 431). Here as elsewhere in the poem, "seemed" is used to draw attention to the illusory nature of the mariners's perceptions rather than to imply the mutability of the biogeography of Lotosland itself. And, of course, it is the apparent permanence of its forms, the essentially un-gardenlike nature of the place, that most attracts the mariners to it.

Lotosland differs from gardens proper - and from the Hesperidian gardens in particular - in terms of its contents and form. Gone is the exotic island garden with its complex syntagm of precisely delineated forms. In its place, paradigmatic profusion, where any internal differences are of a formal rather than of a functional kind. Everything tends to sameness. Absolutes like "all" and "every" abound, and there

is a pervasive atmosphere of heaviness and decay - a kind of sterile fecundity. The "long-leaved flowers weep", "the poppy hangs in sleep" (p. 433) and "the full-juiced apple, waxing over-mellow, / Droops in a silent autumn night" (p. 432).

In Lotosland, then, Tennyson has created not a garden of forms but a nebulous symbolic landscape with no internal structure to speak of. Why? Chiefly because he was attempting to fashion an environment and a vegetable life both seemingly consonant with the immediate mood of the mariners, and ultimately inimical to their long term needs and interests. The landscape of undifferentiated natural forms appears to gratify their present tense desires: sybaritic fusion with nature, and the thrust towards undifferentiated being and union with the gods. But Lotosland is not paradise since, as Shaw points out, "its satisfactions are enervating and narcotic".<sup>17</sup> The mariners, Tennyson implies, must struggle towards this realisation, must use what resources they have to combat its perceptually monopolising and homogenising effects. The task will not be easy, for Tennyson has deliberately placed them in a landscape which resists the kinds of categorising operations they must needs perform if they are to recognise their separateness and outsiderdom.

The struggle takes the form of sensory submission versus rhetorical assertiveness, and is mimetically patterned in the structure of the Choric song, where verse paragraphs of description alternate with those in which the mariners reluctantly articulate a nagging sense of responsibility to the world beyond.

There is a third and related reason why Lotosland is not a garden. In the garden man must labour. Only unfallen man has the privilege of living without need of a spade. Even the magical Hesperidian garden is a place of toil. The Hesperides is full of injunctions

to action, like "watch" and "guard", and the sap must work relentlessly to nourish the garden fruit. Lotosland is the antithesis of the well kept, ordered garden, wherein lies its appeal to the labour-exhausted mariners.

One of the problems of knowing exactly what to make of the revolt against toil in The Lotos-Eaters is Tennyson's decision (albeit a decision constrained by literary sources) to populate his illusionary paradise with sailors rather than poets. This has led some critics to suggest that Tennyson was entirely sympathetic to the mariners's quest. Consider, for example, the view of Philip Drew: "The speaker is far from repudiating Lotos-land: if anything, he is questioning the values that require modern man to go on 'climbing the climbing wave'. Since it was put in the mouth of a fictitious speaker the case for withdrawing permanently from the struggle can be fully articulated".<sup>18</sup> I find it hard to accept Drew's reading, and hard also to accept the slightly more sophisticated thesis of J.B. Steane (more sophisticated because it acknowledges the division within Tennyson himself) that "Officially he is writing a denunciation; creatively he is making a defence".<sup>19</sup> Both interpretations rest upon the assumption that Tennyson is concerned exclusively with the plight of working people in general, and thus very little with the particular plight of the poet. If the assumption is invalid (as I believe it is) then there is no justification for thinking that Tennyson is expressing unqualified approval of the mariners's idleness. Sloth, after all, is peculiarly unpoetic. A wish to live forever in a subjective world, "Falling asleep in a half-dream" is to remain forever an unrealised poet. Tennyson could not approve of this (though he could understand it) which helps to explain the rhetorical energy the mariners expend in arguing themselves into torpor. Should it succeed - and we are surely

meant to believe it will not - the mariners would be submitting to a land which "offers not abundant life but spiritual death" for Lotosland is "no garden of the Hesperides but a magnificently ironic variation upon a wasteland".<sup>20</sup>

In neither The Hesperides nor The Lotos-Eaters is the poet's mind explicitly linked with emblematic garden landscapes. In two of the poems in the 1830 volume it is.

The Poet, heavily influenced by Shelley, is a rhapsodic vision of the poet as universal gardener. If we strip the poem of its decorative trimmings and some of its more obvious emphases, we can discern three main stages in its development. The first deals with what the poet is; the second with what he does; the third with the consequences of what he does.

The poet is accredited with enormous power, knowledge, and perception: "He saw thro' life and death, thro' good and ill,/ ... thro' his own soul". Thus gifted, he is able to perform his seminal mission. "Like Indian seeds blown from his silver tongue" he shoots "The viewless arrows; his thoughts" (Poems, p. 222) into the fields of the world. His seeds of truth take root, bloom into golden flowers, which furnish further "winged shafts of truth", until "the world/Like one great garden show'd". In the garden's sunrise, Freedom is reared, and embroidered on her "raiment's hem" the flaming tag, "Wisdom" (p. 223). Fed by the poet's texts, she "gather(ed) thunder", until with "one poor poet's scroll ... she shook the world" (p. 224).

The poet of The Poet's Mind is no less special and no less privileged, but wholly concerned with pursuing his hieratic craft in necessary isolation from the threatening world. The poem itself is a plainer, less ambiguous version of The Hesperides. Like its more exotic successor, The Poet's Mind adumbrates a poetic-garden

ecosystem, though its formal characteristics are different. The poet's mind is imaged as a garden enclosed, a space of "holy ground" hedged round by "laurel-shrub". In the middle leaps a fountain, springing from "a level of bowery lawn". The song it sings - a "song of undying love" - is the source of the poet's imagination, though its ultimate source is "the brain of the purple mountain/which stands in the distance yonder". In turn, the mountain "draws from the Heavens above" (Poems, p. 225). Hence, the poet's mind is connected, through a chain of natural forms, to God himself. The absence of explicitly identified feedback loops - the energy flows are apparently uni-directional - makes the poetic-garden ecosystem less involved, and less complete than that in The Hesperides.

Like the Hesperidian gardens, the poet's garden mind is threatened from without; this time, not from humanity in general, but from a more particularised foe: the "Dark-brow'd sophist" (p. 224). He is portrayed as a withering anti-gardener, an insentient and insensitive outsider. There is death in his eye and frost in his breath. Were he to penetrate the sacred garden he would "blight the plants" and unperch the "merry bird" that "chants" (p. 225) at its heart.

To repel his foe, the poet has only vexed injunctions - which accounts for the tone of paranoia as well as of antipathy in his voice. The poet's garden possesses none of the defenses afforded by the song of the Hesperidian maidens, and so its survival depends entirely upon the sophist's compliance with the poet's commands. Should he dispute the poet's claims to unfathomability and sacerdotal privilege, the garden is his to trammel at will.

The Poet's Mind has received only scant critical attention. It tends to be passed over as ideationally straightforward, and interesting for only two reasons. First, because it presents a clear

statement of Tennyson's resentment "at attempts of those of an intellectual bent to enter into any sort of examination or analysis of the poet's mind".<sup>21</sup> As William R. Brashear further observes, "'shallow wit' recurs in Tennyson as an uncomplimentary synonym for the intellectual or Socratic mind".<sup>22</sup> Second, because it forms a puzzling contrast to The Poet.

However, The Poet's Mind becomes an altogether more interesting poem when we consider the reasons for which the poet's mind is imaged as an enclosed garden rather than as some more expansive and "naturalistic" topographical figure. The reasons, I suggest, are historical as well as personal, by which I mean that Tennyson's deployment of the enclosed garden resulted not simply from his perception of its representational possibilities, but also from his having written the poem within earshot of the Romantic poets he nonetheless felt his otherness from. Placed in this historical context, The Poet's Mind can be taken as an implied statement of the need to claw back for the poet the privileged and identifying environment of the hortus conclusus, which the Romantics had shunned.<sup>23</sup> Similarly, Tennyson's obsessive concern with the vulnerability of the poet's world, and his decision to image this world as a walled garden, can be illuminated by the history of poet/landscape identifications, Tennyson's place in which is significantly different from that of the poets he immediately succeeded.

It has long been recognised that certain kinds of gardens are peculiarly appropriate settings in which to pursue certain kinds of aesthetic activity.<sup>24</sup> It is also a fact of some significance that poets of various ages have found in garden landscapes analogues of and correspondences to other kinds of "landscape" - social, political, and aesthetic. The last of these - the codification of aesthetic

gestalten in the imagery and syntax of the appropriate garden type - is especially pertinent to the present discussion. The dialectic between different levels of identification is particularly significant when the poet's predilections for a garden type superbly conducive to his thoughts and feelings, emerges as an objective correlative of the geography of his inner landscape.

The relevance of these relationships to The Poet's Mind may not be immediately apparent, since Tennyson deploys the enclosed garden as an aesthetic analogue, but offers no explicit argument for its restoration as a physical setting for poetic production. The point to stress here is that Tennyson's sense of the need to reassert the identity and status of the poet is not unconnected with the fact that the Romantics had found their symbols of greatest power and beauty among more natural landscapes.

If Tennyson's poem could not have been written by any one of the major Romantic poets (which it probably could not have been), neither could it have been written without them; for The Poet's Mind is at one time a modification, extension and repudiation of the Romantic conception of the poet's place in the process of poetic production. On the one hand, some of the Romantic poets were imaginatively attracted to the topos of the enclosed garden, in part because they foreshadowed Tennyson's interest in aesthetic self-clarification, and his desire to distinguish the poet's domain from that of the philosopher. The Romantic poet's transactions with the physical world necessarily involved a making sense of the poetic self. To some degree all the major Romantic poets addressed themselves to questions germane to the task of formulating an imagistic conceptualisation of their inner terrain: How are mental images related to the configuration of objects in the phenomenal world? Does the human imagination construct/

reconstruct the world in its "ennobling interchange" with it?

On the other hand, the imaginative appeal of the enclosed garden never quite crystallised into a Romantic image of the poet's mind comparable with Tennyson's, in part because of the celebrated environmental predilections of the Romantics. For - and this is the nub of my argument - while their intense engagement with nature in its magnificent, sublime, and less cultivated forms facilitated perceptions of the most complex kinds, it also worked actively to resist the conditions under which the poet could picture his mind in terms of an image of appropriate equivalences. This is partly a matter of the too-muchness of nature uncontained, the problem of extracting from the abundance of the natural world a coherent and precisely delineated analogue of the poet's mind and art. The task is compounded when the distinction between perceiving subject and perceived object is all but blurred, as it is in those moments of profound interpenetration of self and world that readers have tended to value most in Romantic poetry.<sup>25</sup>

The Romantic "solution" was to set or find enclosed "gardens" in the midst of natural scenery. Marshall Suther points out that "Coleridge seems constantly to have been 'seeing' naturally walled gardens, paradises to the practised mind".<sup>26</sup> Suther provides examples of "the remarkable number of them to be found in the poems".<sup>27</sup> One such naturally sequestered "garden" is the "green and silent spot, amid the hills" in which the speaker in Fears in Solitude finds himself.<sup>28</sup> There are similar spots in the poetic landscapes of Keats: the "tasteful nook" in Endymion, for example, and the natural "garden" which Keats presents as an image of the poet's mind in the final stanza of Ode to Psyche.<sup>29</sup>

In exchanging the naturally sequestered "garden" for a cultivated, fully enclosed garden, Tennyson signalled a set of attitudes towards the natural world that differed significantly from those of his immediate predecessors. Beach remarks upon the absence in Tennyson's poetry "of anything like the complete ecstatic self-abandonment to the world-process shown by Goethe in his Fragment über die Natur".<sup>30</sup> Nor did he share Wordsworth's effusiveness over nature and his wholehearted belief in its beneficence. And since Tennyson was predominantly a dualist by temperament, he was unsympathetic to the monistic "craving to reduce all the phenomena of the universe to a single term and therefore obliterate the distinction between objective and subjective".<sup>31</sup> By imaging the poet's mind as a cultivated garden, linked to but distinguishable from the natural world, Tennyson was able to maintain this distinction.

Tennyson sensed that he could best assert his identity as a poet by providing an exactly defined and recognisable image of his mind and art. The enclosed garden had precisely the appropriate properties and associations. It approximated more closely to Tennyson's ideas of art than nature untransformed ever could, and the enclosed garden had those qualities that Tennyson favoured most in his own art. It was compact, coherent and clearly delineated; it had a framed and picture-like quality; and because of its historical associations - with the medieval world, in particular - it suggested distance in time and space. For external evidence, there is Tennyson's oft-quoted remark to Knowles: "it is the distance that charms me in the landscape, the picture and the past".<sup>32</sup> For critical comment, John Dixon Hunt's observation that Tennyson "needed an art that . . . isolated, distanced, and preserved even the immediate and contemporary within its own world of precision and ideal form",<sup>33</sup> is clearly to the point. It is

characteristic of Tennyson that he should pluck from history and mythology a garden type with countless apposite connotations (privilege, refuge, holiness, order, delight, and so forth) and appropriate it to very specific aesthetic demands.

Though the garden in The Poet's Mind is a felicitous, functional enclosure, Tennyson more commonly deploys the enclosed garden as an image of isolation and imprisonment. The garden of the poet's mind may be anti-social, but is full of life, and precious because of its vulnerability. This is not the case with the enclosed gardens of the island tower of The Lady of Shalott and of the "sinful soul" in The Palace of Art. In both, the garden elements are firmly contained by and very literally over-shadowed by incarcerating structures:

Four gray walls, and four gray towers  
Overlook a space of flowers, (Poems, p. 355)

Four courts I made, East, West, South and North,  
In each a squared lawn ... (Poems, p. 402)

The "space of flowers" and the "squared lawn(s)" suggest neatness, and deliberate exclusion of the creative energies of the wilderness admitted into the poet's garden via the spring which has its source in the distant purple mountains. Squeezed between "four gray towers", the garden of the Lady of Shalott is dislocated not only from the turning social world but also from the Lady herself. When Tennyson revised the poem in 1842, he emphasised the austerity of the garden, and made it a still more telling image of alienated poetic consciousness, by expunging the references to the roses which "overtrailed" the "little isle" (Poems, p. 355).

In The Palace of Art, the soul's palatial monstrosity has as its prototypical model Kubla Khan's pleasure, against which, as Ricks says, Tennyson's "Lordly pleasure-house" seems "merely grimcrack".<sup>34</sup>

The palace, and the self-indulgent aestheticism which inspires it, is expressed in the dedicatory verse to the poem in quasi-allegorical terms as "A spacious garden full of flowering weeds" (Poems, p. 399). Nature enters the palace garden in parcels of grotesquerie, and many of its features suggest an attempt to upstage the garden of Timon's Villa in Pope's Epistle to Burlington, a garden built for self-aggrandisement and show. Statues feature prominently in both poems, as do fountains of a sort. "Two cupids squirt before" Timon's Villa; in the palace gardens "The golden gorge of dragons spouted forth/A flood of fountain foam". And the final impression of the palace (the soul's as well as the reader's) is also of "a labour'd Quarry above ground".<sup>35</sup>

The soul's palace is more complex, less symmetrically structured. It is also more attractive since, on the surface at least, it has an "artful wildness" which Timon's tasteless villa garden lacks. But neither is raised with the happy cooperation of nature. To emphasise the point, both Pope and Tennyson supply landscapes to contrast with those they condemn - with one important difference. Pope's contrastive vision of the good estate is a full contrast; Tennyson's cottage in the vale is a feeble half contrast. It can be nothing more than this because, as John Dixon Hunt points out, it is itself "an artistic image".<sup>36</sup> The issues of the cottage garden aesthetic lie dormant and unquestioned. Moreover, the palace is not so much abandoned in utter disillusionment as vacated until such time as the soul can be "purged" of its "guilt" (p. 418).

In The Poet's Mind, the poet's garden is threatened from without; in The Lady of Shalott and The Palace of Art it is sapped from within. The garden is no longer co-extensive with the poetic consciousness,

but a feature of it, much reduced in size, significance, and vitality, and displaced both spatially and symbolically from the centre of the aesthete's world. In these poems, Tennyson traces one stage of the process by which the beautiful garden retreat of the poet's mind is perceptually re-defined as a place of debilitating isolation. The ultimate stage is presented in Mariana. The imaginatively (but ironically) fertile "heroine" of the poem cannot or will not escape from the withering immurement of her moated grange. The opening lines of the poem refer us to the desolate wasteland into which the delightfully ordered garden of the mind has degenerated:

With blackest moss the flower-pots  
 Were thickly crusted, one and all:  
 The rusted nails fell from the knots  
 That held the pear to the gable-wall.  
 The broken sheds looked sad and strange:  
 Uplifted was the clinking latch;  
 Weeded and worn the ancient thatch  
 Upon the lonely moated grange. (Poems, pp. 187-8)

These features are the secretions of a debilitated, morbidly introspective Romantic consciousness. They are also absence-in-presence reminders of what was or might have been: a flourishing country-house world; a vital garden of the mind. The chanting of the "merry bird" has become the sleep-disturbing cries of night-fowl and cock; the leaping crystal fountain, the stagnant "sluice with blackened waters" (p. 189).

In a number of the early poems, then, Tennyson uses the image of the enclosed garden to explore the problem of the poet who wishes to defend himself from a hostile world but who frets about the devitalising effects of embowerment. In the poems I have discussed, the problem seems insoluble. To stay put in the enclosed garden, like Mariana, is to experience a disastrous wilting of the poetic libido. To leave the protective enclosure inadequately equipped to reconcile

the creative spirit with life in the busy world is to die like the Lady of Shalott. To depart like the sinful soul with every intention of returning is to do no more than gesture towards the social world.

That Tennyson found other uses for the garden suggests that he found ways of circumventing or dissolving the dilemma. The first possibility that seems to have occurred to him was to focus upon gardens in rather than of the mind. He sensed that the poet was better off inventing gardens, that is, exercising his creative powers, than confining himself within them.

A product of this perception is Recollections of the Arabian Nights, one of the few early poems in which enclosed gardens are not associated with stasis and imprisonment. The speaker finds refuge from the "forward-flowing tide of time" by embarking on a dreamlike voyage through exotic gardens inaccessible to prisoners of paramount reality.

Black the garden-bowers and grots  
 Slumbered: the solemn palms were ranged  
 Above, unwoo'd of summer wind:  
 A sudden splendour from behind  
 Flushed all the leaves with rich gold-green.  
 (Poems, p. 208).

If the first lines bring to mind Mariana's wasteland garden, the impressions of gloom and rotting stillness are dispelled by the final lines. Again, like Mariana's garden and Lotos-land, these "High-walled" oriental gardens are heavy (with scents and blooms) but the connotations of weightiness are quite different. In Mariana, weightiness suggests stagnancy and spiritual oppression; in The Lotos-Eaters, somnolence and rankness. In Recollections, the heaviness of "eastern flowers large" has the positive connotations of luxuriance, sensuousness, and entrancement.

E.H. Waterston notes that the Recollections "is one of the few

poems in which a personal mythology prevailed".<sup>37</sup> In this respect, the poem is less derivative than, say, the "holy garden" poems which owe more than a little to Tennyson's reading of George Stanley Faber, the nineteenth century mythologist. Even so, the idea of a dreamlike voyage through sensuous gardens was probably suggested by Shelley's Alastor, and though the poet's grandson may be right in supposing that "it is the song of a Lincolnshire nightingale, not of the Arabian bulbul, which makes the poem spring to life",<sup>38</sup> the gardens Tennyson describes bear little resemblance to the gardens with which he was personally familiar.

As Tennyson became less introspectively concerned with the garden of the poet's mind, he drew increasingly upon his experiences of extra-literary gardens. There are two main reasons for this. First, since gardens were experientially linked with his moods and memories they permitted him to focus feelings of personal significance but of more general interest than those of the isolated Romantic aesthete. Second, as Tennyson developed an interest in social themes - the family, education for women, class relations - his attention switched from internal gardens to external gardens and their social implications.

There is a third, more general reason. Landscapes, humanised landscapes, acquired for Tennyson a degree of significance proportional to his sense of their otherness from nature. This sense was relatively weak in the youthful Tennyson. In On Sublimity, the speaker feels that mountains are not only more exhilarating than gentle valleys, but also more real, ontologically more compelling. In other words, he comes close to confusing mountain scenery with nature itself. Tennyson came to view this correspondence theory of nature and scenery with grave suspicion, a position to which he

was nudged by theological uncertainties, scientific theories of evolution, and doubts about the healthiness of the Romantic predilections he exorcised through his garden of the mind poems. For Tennyson, external nature came to mean both a world of material things and an "abstract and amoral process",<sup>39</sup> fundamentally indifferent to human needs, sometimes hostile, and neither therapeutic nor spiritually illuminating. Only at fleeting, mystical moments, he believed, did it interpenetrate with human experience. By contrast, landscape scenery is always of human significance. Because it is always cultivated and particularised, it cannot be mistaken for the general principle of nature. It appeals to the conscious pictorial artist, it links up with human experience and, as Joseph Warren Beach points out, for Tennyson it "is almost invariably stamped with the associations of immemorial social use".<sup>40</sup> Tennyson himself declared: "A known landskip is to me an old friend, that continually talks to me of my own youth, and half-forgotten things, and indeed does more for me than many an old friend that I know".<sup>41</sup>

Even in the 1830 poems, a "known landskip" - the gardens and purlieus of Somersby - give what Charles Tennyson called "life and passion" to the "most striking lyrics of the collection".<sup>42</sup> The flat topography of Lincolnshire inspired the description of Mariana's desolate grange garden. Close in feeling to Mariana is the beautiful lyric Song, "A Spirit haunts the year's last hours". The setting is an autumnal garden, and its contents establish the poem's mood. Again, the principal feature of the garden is its weightiness, here connoting grief and melancholy, though tempered by suggestions of richness synaesthetically rendered as the "moist rich smell of rotting leaves". (Poems, p. 215) As in The Lotos-Eaters, the

plurisignifications of heaviness are closely bound up with thematic concerns. The mariners's state of mind has ultimately to be construed as false consciousness, because they misrecognise the connection between their own feelings of weariness, and the heavy forms of Lotoland, that is, because they identify with the sensuousness, but not with the oppressive rankness, of its flowers. By contrast, and as an effect of Tennyson's concentration upon the mood of a familiar landscape, the spirit who stalks it is near to unison with its flowers and rhythms. The only question mark hangs over the usefulness of the job he performs; since the flowers are drooping beneath their own weight ("Heavily hangs the broad sunflower"/"Heavily hangs the hollyhocks"), his own contribution ("Earthward he boweth the heavy stalks/Of the mouldering flowers") seems redundant. So what are his motives? No doubt he wishes to accelerate the natural processes of decay - to quicken the realisation of his death wish. But unlike Blake's sunflower, which also yearns for release from the world, Tennyson's spirit seems not to hanker after a golden clime beyond and above the world of wearying experience. What is more, his actions smack of wanton destruction. In this, he seems to represent the masculine counterpart of Keats's female spirit of autumn - the animus as opposed to the anima - "who instead of tying up the drooping flowers, like Eve in Paradise Lost (1X), relentlessly forces them down". He is, as Paul Turner goes on to describe him, "an anti-gardener, depressive in temperament, and presenting one of the traditional symptoms of mental derangement ('To himself he talks')".<sup>43</sup> Turner concludes with some interesting remarks on the biographical significance of the lyric: "The depressive, slightly mad, destructive character in the garden, and the dying man upstairs, both suggest, not only autumn, but the quality of life at Somersby during Dr. Tennyson's last years".<sup>44</sup>

In this respect, Song may be regarded as the forerunner of many Victorian verses which similarly associate heavy or dying gardens with sick and dying humans.<sup>45</sup> This connection has something to do with the problems many Victorians experienced in confronting the fact of death head on and, consequently, their attempts to soften its harsher edges through the dying blooms of scented gardens. It is what might be called the alchemical use of the garden, by which base experiences are transmuted into golden memories. I have noted already how the melancholy evocations of drooping flowers of the Song garden are qualified by a suggestion of pleasurable luxuriance. The equivocal mood of the garden setting seems to be an expression of the equivocal atmosphere of his Somersby home and/or a poetic act of mental management: a way of autumnalising the wintry memories of an overbearing father. As Christopher Ricks has observed, Tennyson could never have written a series of son poems equivalent to his daughter series.<sup>46</sup> But he could, perhaps, bear to contemplate his father by decorporealising him into the shadowy presence stalking the garden of bitter-sweet memories.

Another of the early garden-laced poems is Ode to Memory. Here, as in many of the later poems, the emphasis is upon the restorative powers of garden memories as opposed to the contemplative and protective uses of garden enclosures. The speaker, "faint in obscurity", draws eagerly upon revivifying memory-pictures of the garden and purlieus of Somersby rectory.

The seven elms, the poplars four  
That stand beside my father's door,  
And chiefly for the brook that loves  
To purl o'er matted cress and ribbed sand.

.....

Or a garden bower'd close  
 With plaited alleys of the trailing rose,  
 Long alleys falling down to the twilight grotts,  
 Or opening upon level plots  
 Of crowned lilies, standing near  
 Purple-spiked lavender. (Poems, pp. 212; 213-4)

Before invoking these memories that "Never grow sere", Tennyson, as Pauline Fletcher observes, "rejects the picturesque and exotic landscapes that he had often used in his earlier poems presumably because they are not personal memories".<sup>47</sup> Fletcher has no doubts about the significance of this: "Tennyson is quite consciously making a statement about the sources of his poetic inspiration, rejecting outside influences, and rooting his poetry in his own experience".<sup>48</sup>

Tennyson's own experiences were typically place-related, constituted, that is, by the experiential associations of particular places at particular times. More thoroughly even than Wordsworth, Tennyson internalised familiar landscapes, evaluating their subjective significance in terms of their affective plangency.

Many of these familiar landscapes are gardens, most obviously because some of Tennyson's most poignant experiences occurred in gardens or were connected with them, less obviously because gardens register change, loss, and the passing of time - the processes which animate the associations of place - more swiftly, sensitively, and conspicuously than, say, the buildings to which they are attached. Thus, in the famous farewell to Somersby section of In Memoriam (section C1), Tennyson focuses upon the degradable garden and the surrounding landscape, rather than upon the rectory itself (Poems, p. 954).

That Tennyson is able to recall the details of the "well-beloved" garden is a testimony to its memory etching powers. At the same time, this facility accentuates the feeling of regret. But in a curious way, all this is only made possible by the poet's withdrawal from the familiar landscape. It would seem that in order to organise, comprehend,

and ultimately to come to terms with experience, Tennyson needed to contain it within a discrete but temporally distanced spatial structure. Similarly, he seems to have required the digital, intensely visual elements of a living landscape to "observe" the processes of time. The combination of temporal distance and topographical acuity complicates the poet's response to the passing of time, which is experienced neither as atrophyingly linear (since separation from the garden does not diminish its visual or affective intensity), nor as joyfully circular (since the seasonal rhythms continue "Unwatch'd" and "Unloved"), but as reflexive or helical. Hence, the tonal quality of the section: sadness for what was tempered by acceptance of what is and hope for what will be. Gransden may have had this in mind when he characterised the part that landscapes play in In Memoriam as "more Proustian than Wordsworthian, mixing memory with desire".<sup>49</sup>

Elsewhere in In Memoriam, Tennyson's memory pictures are framed more literally and iconically in garden terms, concretising the associations of place in a sharply focused visual image. More than once he recalls the tree-encompassed lawn of Somersby, with its checkered pattern of shade and light: "Witch-elms that counterchange the floor/  
Of this flat lawn with dusk and bright" (Poems, p. 940). We might see in this chiaroscuro landscape a symbolisation of the two spirits who, in the garden-walks on the eve of his departure, "Contend for loving masterdom": the "light" spirit of boyhood and family love, and the spirit of Hallam, the "lost friend among the bowers" (p. 955), whose death has cast a shadow upon the garden of felicitous memories. The tree-framed garden is the topographical equivalent of the "one pure image of regret" into which the contending spirits finally "mix" (p. 955). At any rate, Tennyson's communion with the past is facilitated by his "Artist-like" memory which, "Ever retiring" to "gaze/

On the prime labour of its early days" (p. 213), fixes upon a painterly garden structure from the aperture of the present and along "the vista of long grief and pain".<sup>50</sup> As John Dixon Hunt has remarked, Tennyson seems to have looked "to a painterly structure ... as a means of rendering more public, more available, his highly individual experience".<sup>51</sup> Because of its familiarity, discreteness, and iconicity, the garden served Tennyson well as a means of making intelligible the kinds of mystical experience he relates in sections XCV and C111 of Memoriam. In the latter, for example, "the visionary excitement is carefully placed in a context of Victorian circumstances, a country house with distinct landscapes of blossom, maple and stream".<sup>52</sup>

Tennyson knew also that gardens have the additional virtue of keeping alive the associations which made them memorable. In The Gardener's Daughter, the painterly description of Rose in her garden appears also to be a description of the painting of Rose - a permanent pictorial record to comfort the husband (or lover?) she has left behind. But Tennyson did not need this kind of insurance policy against fading memories. He didn't even need to go back to once-loved gardens to fix them in his mind, or revive the sensations of which they were originally productive.

When he did revisit such gardens, they functioned anamnesically, but more importantly, they brought to mind past experiences within the context of a physical landscape more or less unaltered by the loss of the loves or lives which gave them their emotional resonance. A good example is the little autobiographical poem, The Roses on the Terrace.

Rose, on this terrace fifty years ago,  
 When I was in my June, you in your May,  
 Two words, 'My Rose' set all your face aglow,  
 And now that I am white, and you are gray,  
 That blush of fifty years ago, my dear,  
 Blooms in the Past, but close to me to-day  
 As this red rose, which on our terrace here  
 Glows in the blue of fifty miles away. (Poems, p. 1423)

Like the gardener's daughter, Rose is equated with the blooms of the garden, only more so, for she lives on in the red rose itself. Here, too, Tennyson combines the Wordsworthian belief in the restorative powers of the memory, the more Proustian coupling of memory with desire, and the process of a non-finalist dialectic, between the polarities of which moments of harmony may yet be achieved.<sup>53</sup> Through the alchemical imagination, and the collapsing powers of the retentive mind, what has been is reconciled with what is: Aldworth in the 1880s is conflated perhaps with Harrington Hall in the 1830s. The roses themselves play a crucial part in the process. Participants in the original experiences from which the happy garden memories were born, they are now instrumental in effecting their release. At the same time they symbolise the desire for, if not the reality of, experiential continuity.

An earlier "garden" poem of recollection is In the Garden at Swainston, composed on the occasion of the funeral of Tennyson's friend and neighbour, Sir John Simeon, in 1870, though first published four years later. Again, tender memories are evoked by and within a familiar garden, the life and plenitude of which persist in the absence of the people with whom they are connected.

Nightingales warbled without,  
 Within was warbling for thee:  
 Shadows of three dead men  
 Walked in the walks with me,  
 Shadows of three dead men and thou wast one  
 of the three.

Nightingales sang in his woods:  
 The Master was far away:  
 Nightingales warbled and sang  
 Of a passion that lasts but a day;  
 Still in the house in his coffin the Prince of  
 courtesy lay.

Two dead men have I known  
 In courtesy like to thee:  
 Two dead men have I loved  
 With a love that ever will be:  
 Three dead men have I loved and thou art  
 last of the three.

(Poems, pp. 1219-1220)

Why the garden (as opposed to the house) of Swainston? Again, it would seem to be a combination of biographical significance and environmental appropriateness. It was in the garden of Swainston in the early-mid 1850s that Tennyson composed those sections of Maud that may have been inspired by its Cedars of Lebanon. Tennyson would have known that his fondness for Swainston was not peculiar, that its scenery had been lauded in a long series of guides and tours to the Isle of Wight, itself a favourite haunt of hunters of the picturesque. As L.G. Whitbread remarks, by the time of the poem's composition, "Swainston and its surroundings had long been celebrated as a showplace. In the poem its very name for scenic history and beauty adds poignancy to its role as a scene of death".<sup>54</sup> Moreover, the speaker's experience is constructed out of oppositions which emerge naturally from the garden setting: absence/presence; within/without; transience/permanence; recurrence/finality; silence/noise; action/ stasis. As the (ironically) seasonal agents and reminders of a continuing or permanent state of affairs, the nightingales play a role akin in function and importance to that of the roses in Roses on the Terrace.

If space permitted, it would make sense both to extend this discussion so as to trace Tennyson's more "social" uses of the garden, and to open it out to consider the multifarious metaphorical applications of "garden" in Victorian literature of various kinds. As it is, Tennyson's deployment of the garden to articulate a range of personal experiences and concerns provides a paradigm of the Victorian predilection for mapping the inner life in garden imagery.

### Conclusion

When I embarked on this study, my intention was not to unpack a neatly parcelled thesis, but rather to explore, as thoroughly as space permitted, the relations between gardens and literature within the Victorian cultural context in which both are embedded. What in the first place attracted me to it was the challenge of grappling with a genuinely interdisciplinary and potentially integrative concept: the concept of the garden. I expected to have to accommodate and synthesise inputs from a number of seemingly disparate fields of enquiry. I expected also that the word "garden" would afford me access to many Victorian ideas, institutions and social practices and, in particular, to their mediation in works of imaginative literature.

My expectations have not been disappointed. I believe I can claim also that my decision not to be bound in by a formal definition of "garden" has been fully vindicated. Indeed, so various are the forms and functions of "garden", that a merely informal and abbreviated inventory turns out to be strikingly catholic: cultivated plot, aesthetic composition, aesthetic analogue, social image, humanised landscape, symbolic landscape, representational text, therapeutic environment, domestic sanctuary, domestic prison, recreational space, community playground, social setting, civilising agency, socialising institution, and locus of cultural values.

It is to the last of these "functions" that I wish to devote the final pages of this study, for it seems to me that the significance of the garden elements in Victorian imaginative literature may lie ultimately in their hidden curriculum, that is, in the

implicit and probably unintended "messages" of cultural or ideological significance that they make available. I have in mind the assumptions upon which garden descriptions rest, and the ideas, beliefs and values they tend to privilege. I want, if I can, to identify a few of the more common of these, and to present them as simple postulates. If they seem banal then it is probably because they have the character of all potentially ideological myths that masquerade as common sense truths.

Perhaps the principal postulate is that gardens reflect their owners. In The Garden that I Love, Alfred Austin gave explicit formulation to a belief almost ubiquitous in Victorian imaginative literature: the belief that gardens express the values, attitudes and personalities of their owners. Austin declared:

A garden that one makes oneself becomes associated with one's personal history and that of one's friends, interwoven with one's tastes, preferences, and character, and constitutes a sort of unwritten, but withal, manifest autobiography. Show me your garden, provided it be your own, and I will tell you what you are like. (p. 112)

Austin would have had little trouble in making some reasonably valid inferences about, say, the characters of Dickens and Trollope from the evidence of their gardens alone. Indeed, in the novels of these and most other Victorian novelists the semiotic consonance between gardens and their owners is so consistent, and there are so few exceptions to prove the rule, that it amounts to a kind of tautological indexicality. Gardens mirror their owners; owners mirror their gardens. Favourably presented characters have favourably presented gardens; unfavourably presented characters have unfavourably presented gardens - or no gardens at all, depending on just how unfavourably they are presented. The point has not passed unobserved. John Carey notes that "Dickens' symbolic gardens are adapted to suit

the particular owner",<sup>1</sup> while Juliet McMaster observes that "Portray Castle, Carbury Manor and Clavering Park express their owners, devious Lizzie Eustace, steadfast Roger Carbury and stern Sir Hugh Clavering, as exactly as Pemberley expresses Mr. Dacey or Gardencourt Mr. Touchett. Owner and estate match, and together signify a way of life".<sup>2</sup>

The signifying practice of what might be called topographical phrenology implies a set of widely shared assumptions: in particular, that gardens are autonomous "texts", the meanings of which are determined largely by individual "authors" rather than by, say, culture-specific codes and conventions over which individual owners have little or no control. Moreover, "authors" are assumed to have unique, stable and unitary characters which their gardens diagrammatically represent.

These assumptions inform, to take just one example, a novel by Charlotte Yonge entitled Nuttie's Father (1885). In the opening chapter there is a description of a row of houses, each one of which has a garden which reflects its owner in some significant respect. For instance, the garden of Mr. Dutton ("the old bachelor of the Road") reflects his passion for tidiness and order.

... was not his house, with lovely sill boxes full of flowers in the windows, the neatest of the neat; and did not the tiny conservatory over his dining-room window always produce the flowers much needed for the altar roses, and likewise bouquets for the tables of favoured ladies. Why, the very daisies never durst lift their heads on his little lawn, which even bore a French-looking glass globe in the centre. (p. 6)

When Mr. Dutton moves to London, he constructs another garden, expressive again of his peculiar and unchanging personality.

... there was a perfect order and trimness about the shaven lawn, the little fountain in the midst, the flower-beds gay with pansies, forget-me-nots, and

other early beauties, and the freshly-rolled gravel paths, that made Nuttie exclaim: "Ah! I should have known this for yours anywhere". (p. 306)

Gardens do not necessarily have to be made by the characters of whom they are meant to be expressive. In Trollope's novels, maintaining an inherited garden is as indexical of character and squierarchical responsibility as is making a garden from scratch. This is so because, from Trollope's point of view, the landed gentleman expresses his sense of self with reference to his relations with past and future stewards of the same estate. He must either acknowledge or deny his partnerships with them. Though impoverished, the Greshams of Dr. Thorne are true gentlemen because they decline to meddle with the "multitude of trim gardens" on the Greshamsbury estate - "one of the well-known landmarks of the family" (p. 10). Similarly, Roger Carbury shows himself to be a thoroughly dependable and, in the best sense, a disinterested, landed gentleman by maintaining the gardens of Carbury Manor House. By contrast, Sir Hugh Clavering is an irresponsible and neglectful steward as well as a cold and selfish man. His gardens have the characteristic demerits of those of Trollope's imperfect estate owners: a bleak and naked lawn that comes right up to the house front; and a neglected flower-garden inhospitably remote from the house.

To most Victorian readers, the expressive assumptions underpinning garden descriptions would probably have seemed too obvious to have questioned. The ideological significance of these assumptions lies precisely in the taken-for-grantedness of the values they endorse: the importance of private property, the naturalness of individual ownership, and the ideology of individualism itself. Gardens can be defined as expressive of the values, attitudes and characters of particular individuals only if they are assumed to be owned and

controlled by individuals. The creative contribution of an employed labour force must be played down - as it generally is in Victorian fiction<sup>3</sup> - and attention must focus on garden texts rather than contexts. Hence, fictional gardens tend to be bracketed off from the economic structures which support them (the garden is one thing, the factory another), and from the agencies - nursery firms, garden magazines, horticultural societies, and the like - which supply them with materials and ideas. Moreover, the illusion of expressive individuality can be sustained only by suppressing the conventional significations of garden design, and by subordinating imitateness to originality. Gardens of purely conventional or copycat design are rarely evaluated positively, and rarely associated with particular individuals.

Finally, the coupling of individualism with the expressive attitude silences and perhaps makes unthinkable other conceptualisations of the garden and the social conditions under which they might be realised. The idea of the garden as something owned and maintained by communities, of gardening as the expression of joyful collaborative labour - what Morris called "skilled cooperative gardening for beauty's sake"<sup>4</sup> - is almost totally absent in Victorian literature of all kinds.

A related postulate is that gardening is an "innocent" and virtuous activity that enhances the quality of life for those who engage in it. The belief that gardens bring moral and personal benefits to those who care deeply for their gardens is an assumptive bedrock of Victorian literature - both imaginative and technical. In novels, only sympathetically presented characters are allowed to cherish gardens for their own sakes. Such characters tend also to display the qualities of industry, patience, kindness and compassion

which, according to countless garden writers, gardening serves to inculcate.

Characters who cherish their gardens are presented not only as "better" people than those who do not; they are also presented as better off - a seemingly crude but, nonetheless, remarkably valid generalisation. Underpinning this belief is the supposition that the possession of a much-loved garden implies the possession of other prerequisites for a contented existence - in particular, a stable and happy home. Regardless of their economic status, characters who hold dear their gardens are seldom dissatisfied with their general lot. If they are comparatively poor, the possession of natural wealth implies a more than adequate compensation for the lack of material wealth. This is surely the implicit message of most cottage garden descriptions. If they are comparatively well off, their gardens testify to their moral incorruptibility. Only characters seduced by wealth turn their gardens into an ostentatious but joyless display of riches. In short, gardens are a reward for virtue. They reward the poor man for his contentment with wealth in the form of flowers rather than in the form of bank notes. They reward the rich man for having the decency (or efficiency?) to convert (or disguise?) his material privileges into a currency which seems more "natural" and acceptable. And they reward everyone who colludes with the theory that the best kinds of commitments to make are those involving a spouse, a home and a family.

I must make it plain that in identifying these implicit messages I am making no suppositions about conscious intent. In general, I think it likely that they were spoken through rather than by their "authors". What I am claiming is that they serve to produce as well as to reflect consensual definitions of the situation for the very

reason that they are so rarely subverted or challenged. For example, I know of only one moment in Victorian fiction (and it is only a moment) when gardening is defined in terms of its political as opposed to its moral and personal functions. It is put into the mouth of Field, a Chartist leader and one of the least savoury characters in Disraeli's Sybil, who denounces Trafford, the model factory owner, as "a most inveterate Capitalist" who "would divert the minds of the people from the Five Points by allotting them gardens and giving them baths" (p. 479).

From Field's perspective, gardening is anything but a virtuous and innocent activity, since its effect is to atomise the working class, and to divert the minds and energies of working people from the collective political action necessary to improve the conditions of their existence. That Field's view is given virtually no space in Victorian fiction does not mean that Victorian fiction is a-political or ideologically neutral. The implicit messages of garden elements tend to privilege the definition of the situation to which Field's stands radically opposed. This is the view that gardening is socially integrative, an interest capable of uniting people from every section of society and of promoting a common culture that cuts across or transcends the divisions of class. Among the middle classes, the concept of a supra-class, flower-based community had many exponents, presumably because this kind of demotic culture in no way threatened the existing social order. A contributor to The Quarterly Review of 1842 wrote:

... as long ... as this common interest pervades every class of society, so long shall we cling to the hope that our country is destined to outlive all her difficulties and dangers. Not because, like the Peris, we fight with flowers, and build amaranth bowers, and bind our enemies with links of roses - but because all this implies mutual interest and intercourse of every rank, and dependence of one class upon another -

because it promotes an interchange of kindness and favours - because it speaks of proprietors dwelling on their hereditary acres, and the poorest labourer having an interest in the soil - because it gives local attachment, and healthy exercise and innocent recreation, and excites a love of the country and love of our own country, and a spirit of emulation devoid of bitterness - because it tells of wealth wisely spent, and competence widely diffused, of taste cultivated, and science practically applied - because ... it does bring 'peace to the cottage', while it blesses the palace, and every virtuous home between these wide extremes - because it bespeaks the appreciation of what is natural and simple, and pure - teaches men to set the divine law of excellence above the low human standard of utility ...<sup>5</sup>

There is much in Victorian imaginative literature which appears to give the lie to the notion that garden lovers constitute an homogeneous community. For example, while the love of gardens is not presented as class specific, certain horticultural practices and codes most certainly are. When Molly Gibson in Wives and Daughters and Violet Martindale in Heartsease enter upper class gardens for the first time (those of Cumnor Towers and Martindale respectively), they are struck not just by the novelty but also by the unintelligibility of what they see before them - clear proof that garden experiences have a social dimension. Occasionally, more specific question marks are suspended above the concept of a common floral culture in passages which draw attention to the maldistribution of goods and wealth. An example is the following speech by Aaron, gardener to the Raveloe gentry, in Silas Marner:

There's never a garden in all the parish but what there's endless waste in it for want o' somebody as could use everything up. It's what I think to myself sometimes, as there need nobody run short o' victuals if the land was made the most on, and there was never a morsel but what could find its way to a mouth. It sets one thinking o' that - gardening does. (p. 198)

On the other hand, the most pervasive assumptions and implicit messages in imaginative literature are consonant with the myth of

a common (horti)culture. Think, for example, of the extent to which an avowed antipathy to flowers and gardens is defined as a mark of moral perversity and cultural deviance. Trollope's Felix Carbury in The Way We Live Now says that he doesn't care for flowers or gardens; Carbury is a thoroughly nasty young cad. Collins's Dr. Benjulia in Heart and Science, says, "I don't care about trees and gardens" (p. 101) and he refuses to have a flower garden; Benjulia is a cruel and heartless "scientist". In the dining-room of the French sisters in In the Year of Jubilee "not a flower appeared among the pretentious ornaments" (p. 2); the French sisters are idle, slovenly Philistines. The exceptions prove the rule - that a love of gardens is a sign of socio-centrality; that only "good" people really care for flowers, and that "good" people are to be found in all social classes. Again, the propositions seem crude, but at a global level they are surprisingly sound.

From the implicit messages I have identified, there can be little doubt that the hidden curriculum of garden elements is (for want of a better term) conservative in its bias. This is nowhere more evident than in the model of time and change that garden elements tend to prefer. The privileging of old-fashioned and long-established plants and gardens and of picturesqueness by default, the association of gardens with rootedness in a stable and familiar domestic world, with happy experiences and pleasing memories - these things are consonant with the conservative and culturally hegemonic model of gradualism, itself a conceptual outgrowth of Lyell's uniformitarian theory of gradual geological change. A. Dwight Culler argues that the ideology of gradualism infiltrated every major sphere of Victorian culture,<sup>6</sup> while Tess Cosslett convincingly shows that Victorian scientists and imaginative writers alike shared a

"preference for gradualism as opposed to catastrophism, evolution as opposed to revolution".<sup>7</sup> Needless to say, gradualist principles legitimised a cautious, not to say, grindingly slow, approach to social and political change.

Perhaps the most powerful effect of many garden scenes and descriptions is that of endorsing the appeal of gradualist modes of thought and feeling. For one thing, gardens seem often to translate the inscrutable pace of geological change to graspable human time scales - to, for example, the seasonal rhythms of the gardener's calendar. For another, the leisurely garden scenes beloved of so many Victorian novelists seem to fix or suspend the flux of time, so that Victorian readers could indulge, like Henry James, "in the happy belief that the world is all an English garden and time a fine old English afternoon".<sup>8</sup> Gatherings on the lawn of the country house - itself so often a symbol of temporal and cultural continuity - imply the gradualist supposition that life at its best is easy paced. Indeed, the very expansiveness of the villa or country house garden suggests an analogue of temporal stability - as though space has dilated to compensate for the exigencies of time, the experiential convulsions, and the "sick hurry" and "divided aims"<sup>9</sup> of the world at large.

Significantly, gardens are rarely the sites or victims of catastrophic upheaval and, where they do occur, rupturous changes to or in a garden are invariably construed as deleterious. For example, Mrs. Henry Wood's Oswald Cray (1864) opens with an account of the "bitter feud" that took place between the older inhabitants of Hallingham who fought to retain their cherished Abbey Gardens - "not so long ago the evening recreation of the townspeople, who

would promenade there at sunset" - and the railway company who sought to appropriate it for their own uses. The railway company triumphed, and so "trains for London ... would go shrieking and whistling through the town at any hour of the day or night ... peace for Hallingham was over" (p. 1). The narrator's sympathies are transparently obvious. A better known example is the episode in Trollope's The Prime Minister (1876) in which Lady Glencora completely reconstructs the gardens at Gatherum in preparation for the grand reception proposed to promote her husband's government. Her husband, the Duke, is horrified at what he considers to be the brutal disfigurement of a garden that had taken many generations to compose. He denounces the look of "raw newness" (I, 211) brought about by their cataclysmic change.

A more positive expression of gradualist predilections is the honorific status accorded by numerous imaginative writers to garden features of inherently slow maturation. One such feature is the time-worn wall. In Impressions of Theophrastus Such (1879), George Eliot confessed a "tender attachment" to those features of Midland scenery which "have never lost their familiar expression and conservative spirit for me". One of the "signs of permanence" she singles out is "a crumbling bit of wall where the delicate ivy-leaved toad-flax hangs its light branches ..."<sup>10</sup> Old garden walls also stimulate pleasing reflections on times past. The garden of Mr. Longdon in Henry James's The Awkward Age "had for its greatest wonder the extent and colour of its old brick wall, of which the pink and purple surface was the fruit of the mild ages, and the protective function, for a visitor strolling, sitting, talking, reading, that of a sort of nurse of reverie" (p. 274).

More revered even than old garden walls are trees of venerable age. In novels of country house life, those by Disraeli and Trollope, for example, old trees, particularly oaks, are symbols of temporal continuity, synecdoches of the estates they occupy, and certificates of pedigree. Since their growth is very gradual, they cannot be bought with money. As Lady Ongar tells Florence Burton in The Claverings, "fine trees ... are the only things which one cannot by any possibility command" (p. 503). The Treasury Secretary in Phineas Finn (1869) makes a similar point. As he views Mr. Kennedy's estate at Loughlinter, he remarks: "Very grand; - but the young trees show the new man. A new man may buy a forest; but he can't get park trees" (p. 157).

It would be possible to give examples of the more subtle means by which imaginative writers imply a preference for gradualism over catastrophism. I hope, however, that I have said enough about this and some of the other implicit messages of garden scenes and descriptions to indicate that the garden elements in Victorian literature are not just "about" flowers, lawns and trees, nor even solely about what people do in and with them. That I have been able to suggest these things is not unconnected with the implicit message of my own study, which is: the wider the net, the bigger the catch. Eschewing a "major authors" approach has enabled me to identify commonalities and relationships between seemingly disparate authors, some of whom have long been forgotten. I should like to think that I might have done something to suggest the value of placing evaluative criteria to the side, and of restructuring the institution of Victorian imaginative literature on the basis of the ideas, values, and predilections of all the writers included in it.

## NOTES AND REFERENCES

Introduction

1. Perhaps the main reason that garden historians have paid only scant attention to the garden in Victorian imaginative literature is that the abundance of technical garden literature of the period renders "evidence" derived from novels and poems of little importance. By contrast, the comparative lack of surviving practical manuals of horticulture and garden designs from earlier periods has meant that garden historians have been forced to rely heavily on literary texts for "evidence".
2. "Victorian garden design", in The Garden: A Celebration of One Thousand Years of British Gardening, edited by John Harris (London: New Perspectives Publishing Limited), pp. 56-63 (p. 57)
3. As far as I know, the only nominal reference to Loudon in Victorian fiction occurs in Middlemarch, chapter 3, where Dorothea Brooke informs Sir James Cheetham that she has been studying "all the plans for cottages in Loudon's book" (p. 28). The book in question is probably A Manual of Cottage Gardening, Husbandry, and Architecture (London, 1830).
4. J.C. Loudon, The Suburban Gardener and Villa Companion (London: Longman, Orme, Brown, Green, And Longmans, 1838), p. 161.
5. "The gardenesque garden", The Garden: A Celebration, pp. 47-55 (p. 55).
6. The Landscape Gardening and Landscape Architecture of the Late H. Repton Esq., new edition, with an introduction by J.C.L. (London: Longman, 1840), Introduction, pp. viii-ix.
7. "Landscape Gardening", Quarterly Review, 98 (1855), 189-220 (p. 206).

8. Quoted by Christopher Ricks in The Poems of Tennyson (London: Longmans, 1969), 704. All quotations of Tennyson are taken from this edition, hereafter cited as Poems with page number(s).
9. Quoted by Ricks in Poems, p. 73.
10. "Tennyson's Garden of Art: A Study of the Hesperides", PMLA, 67 (1952), 732-43 reprinted in Critical Essays on the Poetry of Tennyson, edited by John Killham (London: Routledge and Kegan Paul, 1960), pp. 99-125 (p. 105)

#### The Trim Garden

1. "Landscape Gardening", Quarterly Review, 37 (1828), 303-344 (p. 307).
2. Rustic Adornments for Homes of Taste, new edition, (London: Groombridge, 1870), p. 279.
3. Essays on the Nature and Principles of Taste (Edinburgh: Bell and Bradfute, 1790), p. 5. Archibald's influence on Loudon's aesthetics has long been recognised. Recently, attention has been drawn to the influence upon him of the French theorist Antoine C. Quatremere de Quincy. Loudon was familiar with his Essai sur la Nature, le But et les Moyens de l'Imitation dans les Beaux-Arts (Paris, 1823), and declared that he was "more indebted to it than to all the other works on landscape gardening or the fine arts put together" (Gardener's Magazine, 13 [1837], p. 597). The French theorist argued that all true works of art, including landscape gardens, are imitations, not facsimiles, of nature, and that the beholder's pleasure comes from recognising or comparing the differences between the composed landscape and its model or counterpart in nature. See Melanie L. Simo, "John Claudius Loudon: On Planning and Design For The Garden Metropolis", Garden History, 9, No. 2 (1981), 184-201.

## Notes to Pages 9-15

4. J.C. Loudon, An Encyclopaedia of Gardening (1835), quoted by Elizabeth Burton in The Early Victorians at Home (London: Arrow Books, 1974), p. 280.
5. Anon., "The Flower Garden", Quarterly Review, 70 (1842), 196-243 (p. 207).
6. H. Repton, An Enquiry into the Changes of Taste in Landscape Gardening (1806), quoted by Miles Hadfield in A History of British Gardening (London: Hutchinson, 1960), p. 245.
7. *ibid.*, p. 245.
8. See note 5 above, p. 221.
9. The Poetical Works of Austin Dobson, p. 298. Hereafter cited as Dobson, Poetical Works with page number(s).
10. Trim gardens in general, and well kept lawns in particular, were felt by many Victorians to be peculiarly English and especially attractive to foreign visitors. In In the City of Flowers, Emma Marshall describes a Florentine garden in the Palazzo Bourtolin. It "was a perfect wilderness of flowers - kept, indeed, with more regularity than many Italian gardens; but in that wild luxuriant growth of every tree and flowering shrub, which in the trimness of our English gardens is scarcely ever seen or desired" (p. 285). In a piece entitled "Cottage Architecture and Adornments", William Harris remarked: "When a foreigner visits old England, he is not so much impressed with its national monuments and public buildings as he is with its park-like scenery, and the emerald verdure of its lawns and pastures" (Floral World, 2, No. 10 [1859], p. 133). An enormous number of American visitors confessed to being charmed by the neat, groomed and finished appearance of English gardens. See Allison Lockwood, Passionate Pilgrims: The American

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- Traveler in Great Britain 1800-1914 (New York: Cornwall Books, 1981), p. 444 et passim, and Christopher Mulvey, Anglo-American Landscapes: A Study of nineteenth-century Anglo-American travel literature (Cambridge: Cambridge Univ. Press, 1983), pp. 126-128.
11. English Hours, edited with an introduction by Alma Louise Lowe (1905; new edition London: Heinemann, 1962), p. 127.
  12. The Wild Garden (London: John Murray, 1870), p. 13.
  13. *ibid.*, p. 13.
  14. Reginald Blomfield launched his attack on Robinson in The Formal Garden in England (1892). J.D. Sedding's most famous book was the justly applauded Garden-Craft Old and New (1891).
  15. Letter 29 (May 1873), Library Edition of The Works of John Ruskin, edited by E.T. Cook and Alexander Wedderburn, 39 vols. (London: George Allen, 1903-12), XXVII, 529. Hereafter cited as WJR with Volume and page number(s).
  16. Such gardens are portrayed in the illuminated manuscript Roman de la Rose, 1485 (British Library, Harley Ms. 4425). For other examples, see John Harvey, Medieval Gardens (London: Batsford, 1981).
  17. "Hopes and Fears For Art" (1882), The Collected Works of William Morris, edited by May Morris, 24 vols. (London: Longmans, Green, and Co., 1910-15), XXII, 90. Hereafter cited as CWWM with Volume and page number(s).
  18. In a letter to Mrs. Burne-Jones (17 Jan. 1882) he wrote: "We are hard at work gardening here: making dry paths and a sublimely tidy box edging. How I do love tidiness!" Quoted by Paul Meier in William Morris: The Marxist

(Cont.)

- Dreamer, translated by Frank Gubb, 2 vols. (Sussex: The Harvester Press, 1978), II, xiii.
19. William Morris: Selected Writings, edited by G.D.H. Cole (London: Nonesuch Press, 1946), p. 200. Hereafter cited as Nonesuch with page number(s).
  20. Nonesuch, p. 68.
  21. CWWM, XXII, 90.
  22. Nonesuch, p. 39.
  23. Nonesuch, p. 68.
  24. CWWM, XXII, 90.
  25. Nonesuch, 68
  26. Roland Barthes, S/Z, translated by Richard Miller (Paris, 1970; translated edition London: Hill and Wang, 1974), p. 55.
  27. Quarterly Review, 70 (1842), 206.
  28. Introduction to Gardener's Magazine 1 (1826), 1-7 (p. 6).
  29. "Remarks on Laying out Public Gardens and Promenades", Gardener's Magazine 2 (1835), 648-64 (p. 649).
  30. *ibid.*, p. 650.
  31. *ibid.*, p. 650.
  32. "At present, the most general mode of laying out pleasure-grounds ... is to adopt the architectural, or the Italian style, immediately on the lawn front of the house; and, where this style terminates, to commence either with the picturesque or the gardenesque style".

(Cont.)

- "On Laying out and Planting the Lawn, Shrubbery, and and Flower-Garden, Gardener's Magazine, 19 (1843), 166-177 (p. 168).
33. Elizabeth Barrett Browning, "Aurora Leigh" (1856) in Aurora Leigh And Other Poems, introduced by Cora Kaplan (London: The Women's Press, 1978), p. 56.
34. *ibid.*, p. 57.
35. For Aurora Leigh, the "tamed" and "domestic" English landscape is an image of England itself. As Kenneth Churchill observes, "the child's familiarity with the more expansive and less domesticated life of Italy allows her to feel that crippling constriction of English life which, as she grows into a woman, becomes the principal concern of the poem". Italy and English Literature 1764-1930 (London and Basingstoke: Macmillan, 1980), pp. 102-3.
36. Introduction to Lothair (London: Oxford Univ. Press, 1975), p. xvi.
37. Anne Scott-James and Osbert Lancaster describe Disraeli as "intoxicated with the gay parterres" of bedded-out gardens. The Pleasure Garden: An Illustrated History of British Gardening (Harmondsworth: Penguin, 1977), p. 72. See also, Muriel Masfield, Peacocks and Primroses: A Survey of Disraeli's Novels (London: Geoffrey Bles, 1953), *passim*, and John Holloway, The Victorian Sage (London and Hamden: Archon Books, 1962), pp. 98-100.
38. Disraeli's comments on the gardens he himself visited seem to confirm this. In 1863 he wrote in praise of the "unrivalled scene" of Hatfield Hall: "the terraces, rich gardens - fountains & flowers - & then the fine old park with its vast trees & colossal ferns"; and in 1865 he

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- wrote of Woburn Park: "A park of 3000 acres, with great variety, & undulation & wild scenes you would not expect in Bedfordshire: splendid oaks, unrivalled cedars; ornate flowers & wilderness drives". Quoted in Disraeli's Reminiscences, edited by Helen M. Swartz and Marvin Swartz (London: Hamish Hamilton, 1975), pp. 113, 140.
39. Rustic Adornments for Homes of Taste, p. 5.
40. The Amateur's Flower Garden (London: Groombridge, 1875), p. 5.
41. Floral World (1869), quoted by Richard Gorer in The Flower Garden in England (London: Batsford, 1975), p. 115.
42. The History of Gardens (London: Croom Helm, 1979), p. 242.
43. In "Victorian garden design", Brent Elliott quotes a contributor to the Athenaeum:  
 "in these magnificent arcades we have something new to our country and our century - something exquisitely Italian ... in these successions of terraces, in these artificial canals, in these highly ornamental flower-works we have something of the taste and splendour of Louis Quatorze".  
The Garden: A Celebration, p. 59.
44. "Notes and Reflections made during a Tour through Parts of France and Germany in the Autumn of the Year 1828", Gardener's Magazine 7 (1830), (p. 7).
45. Parks, Promenades and Gardens of Paris (1869), quoted by Christopher Thacker in The History of Gardens, p. 248.
46. Irish Gardens and Demesnes from 1830 (London: Barrie and Jenkins, 1980), p. 106.
47. H.E., "Some Famous English Gardens", Leisure Hour (1886), 405-9 (p. 408).

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48. Robert Kerr, for instance. Of Italian gardens, he wrote:  
 "ostentation has to be avoided; the succession of Terraces, the lines of statues, the Fountain-groups, and the stately flights of steps, must be kept within limits of effect, as if matters of necessity rather than effort, and of subdued vigour rather than over-elaboration. It is on these conditions alone, this as in other questions too easily transgressed, that grandeur is allowable in the home of an English family".  
The Gentleman's House (1864; rpt. New York and London: Johnson Reprint Corporation, 1972), p. 335
49. I mean by this that the champions of Italian gardens tended to regard them as in the authentic English style which predated the eighteenth century landscape garden.
50. Tennyson and Tradition (Cambridge, Mass.: Harvard Univ. Press, 1979), p. 96.
51. The negative significations of excessive stonework are also exploited in Dickens's description of the chateau of Monsieur the Marquis which opens chapter 9 of A Tale of Two Cities.
52. There were, perhaps, a few novelists of little fame who drew attention to the bedding-out craze. For example, Thomas Miller's novel, My Father's Garden (1867), concerns a young man by the name of George Abel who achieves success as a florist by supplying people's parks with geraniums and other bedders. I am indebted to Beverly Seaton, whose article, "The Garden Writings of Henry Arthur Bright" (Garden History, 10, No. 1 [1982], pp. 74-79), drew my attention to Miller's book.
53. See note 36 above.
54. Disraeli the Novelist (London: George Allen, 1981), p. 144. Consider also Disraeli's remarks to a guest at Hughenden: "My dear Lady, you cannot have terraces without peacocks".

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## Notes to Pages 32-38

For this and other indications of Disraeli's fondness for show and affluence, see Eric Forbes-Boyd, "Disraeli the Novelist" in Essays and Studies (London: Dawson, 1950), pp. 100-117.

55. Gains and Losses: Novels of Faith and Doubt in Victorian England (London: John Murray, 1977), p. 162.
56. The Garden, 8 (11 December 1875)
57. In an editorial entitled "The Next Fashion in Floriculture" (Floral World, 8, No. 3 [1865], 43-44), Shirley Hibberd predicted "the revival of a fashion of the past time - viz., the cultivation of hardy herbaceous plants of kinds suitable for exhibition" (pp. 43-4). He cheerfully announced that "there is taking place on every hand a reaction against the meretricious attractions of the bedding system" and pointed to the fact that "many varieties of auriculas, polyanthuses, pinks, pansies, and other such things, are being bought up" (p. 44).
58. The Experience of Landscape (Chichester: John Wiley, 1975).
59. Victorian Best-Seller: The World of Charlotte M. Yonge (London: Harrap, 1948), p. 156.
60. The Garden that I Love, p. 13.
61. The same is true of the flower-gardens of Chesney Wold in Bleak House. To Esther Summerson, the flowers "symmetrically arranged in clusters of the richest colours "seemed beautiful". But they formed only one element of an expansive scene which included "smooth green slopes", "glittering water", and a "fine park richly wooded". It was the "serene and peaceful hush that rested on the entire landscape", not the piquancy of its brightest features, that appeared to Esther as the "prevailing influence" (pp. 258-9).

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62. Quoted by Geoffrey Taylor in The Victorian Flower Garden (London: Skeffington, 1952), p. 114.
63. The Private Papers of Henry Ryecroft, p. 100.
64. An Optimist, "On Gardening", Cornhill Magazine, 26 (1872), 424-439 (p. 429).
65. [Mary Dickens], "Charles Dickens at Home", Cornhill Magazine, NS 4 (1885), 32-51 (p. 43). She adds: "There were two large beds of these on the front lawn [of Gad's Hill], and when they were fully out, making one scarlet mass, there was blaze enough to satisfy even him" (pp. 43-4).

The Scented Garden

1. The Flower Garden in England, p. 112.
2. Thacker, The History of Gardens, p. 242.
3. Scott-James and Lancaster, The Pleasure Garden, p. 72.
4. The Wild Garden, p. 6.
5. Gardens (London: Burke, 1952), p. 95.
6. The Cottage Garden (London: Allen Lane, 1981), p. 67.
7. The Poems of Matthew Arnold, edited by Kenneth Allott, second edition edited by Miriam Allott (London: Longman, 1979). Here and hereafter cited as Poems with page number(s).
8. For example, in Musings over the "Christian Year" Charlotte Yonge recalled happy moments in the 1840s spent at John Keble's annual feast at Hursley: "How exquisite it used to be to stand on the terrace in the fresh evening scents of early summer, the grey church tower rising among the flowery

(Cont.)

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- shrubs - the weeping gold chains of the laburnum and the crimson tufts of the shumach". Quoted by Mare and Percival in Victorian Best-Seller, p. 126.
9. Tennyson's Major Poems: the Comic and Ironic Patterns (New Haven: Yale Univ. Press, 1975), p. 164.
  10. Tennyson's Style (Ithaca: Cornell Univ. Press, 1976), p. 138.
  11. "Vision and Revision: In Memoriam XCV", Victorian Poetry, 18 (1980), 135-146 (p. 142).
  12. Topophilia: A Study of Environmental Perception, Attitudes, and Values (New Jersey: Prentice-Hall, 1974), p. 10.
  13. Matthew Arnold: A Study of the Aesthetic Temperament in Victorian England (Bloomington and London: Indiana Univ. Press, 1967), p. 70.
  14. The Disappearance of God: Five Nineteenth-Century Writers (Cambridge, Mass.: Harvard Univ. Press, 1963), p. 216.
  15. Dobson, Poetical Works, p. 75.
  16. Elizabeth Gaskell and the English Provincial Novel (London: Methuen, 1975), p. 258.
  17. A Nineteenth-Century Garden (New York: Universe Books, 1977), p. 36.
  18. Quoted by Scott-James in The Cottage Garden, p. 97.
  19. "Hopes and Fears for Art" (1882) CWWM, XXII, 90.

Old-Fashioned Gardens

1. Forbes Watson, Flowers and Gardens: Notes on Plant Beauty (1872; new edition edited, with a preface by, Rev. Canon Ellacombe, London and New York: John Lane, 1901), p. 103.
2. Both poems are reprinted in The Modern Elocutionist (Dublin: Carson Brothers, 1882), respectively pp. 141, 509.
3. Picturing: Description and Illusion in the Nineteenth-Century Novel, p. 115.
4. For champions of the old-fashioned garden, the rigid separation of different kinds of plants was one of the most glaring faults of many modern gardens. The view is expressed by Richard Jefferies in a piece entitled "Flowers and Fruit".  
 "When an artist desires to charm the eye with a glowing picture of luscious fruits and gorgeous flowers, he groups them together - intermingles them - carefully studying the harmonies of colour and tone. He does not draw an arbitrary line down the centre of his canvas and say, 'All the flowers shall be on this side and all the fruit on that'. If he were to commit such a glaring departure from good taste, and the picture were hung in the public galleries, not a passer-by but would exclaim upon the formality and the artificiality of the design. Yet at home in their flower gardens and pleasure grounds nine out of ten of these very critics would be found to have put into practice - to have realized in fact - this precise separation of fruit and flowers which they condemned in the picture".  
Globe, 19 July 1877; reprinted in Richard Jefferies, Landscape and Labour: A New Collection of Essays, edited by John Pearson (Wiltshire: Moonraker Press, 1979), pp. 59-62 (p. 59).
5. [Henry Arthur Bright], "The English Flower-Garden", Quarterly Review, 149 (1880), 331-360 (p. 340).
6. "The Victorian Self-Image and the Emergent City Sensibility", University of Toronto Quaterly, 33, No. 1 (1963), 61-77 (p. 66). Forsyth's citation is of Blackwood's Magazine, 129 (1881), 256-7.

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7. "Felicitous Space: The Cottage Controversy", Nature and the Victorian Imagination, edited by U.C. Knoepfelmacher and G.B. Tennyson (Berkeley and Los Angeles: Univ. of California Press, 1977), pp. 29-48 (p. 37).
8. The Cottage Garden, p. 100.
9. The Mayor of Casterbridge, pp. 63-4. From a distant, bird's-eye view, Casterbridge itself resembles an old-fashioned garden of modest formality. "'What an old-fashioned place it seems to be!' said Elizabeth-Jane ... 'It is huddled all together, like a plot of garden ground by a box edging'" (p. 31).
10. Walter F. Wright observes: "Mrs. Fleming is not practical; her unimaginative husband is especially unappreciative of flowers and all the tangibles which they suggest". Wright construes these "cardinal defects" as the "weaknesses in a civilization" which makes "a separation between duty and toil, on the one hand, and beauty and enjoyment, on the other". Art and Substance in George Meredith: A Study of Narrative (Westport, Connecticut: Greenwood Press, 1980), p. 135. Brian Taylor sums up Iden as "sensitized, educated, but hopeless impractical". Richard Jefferies (Boston: Twayne, 1982), p. 91.
11. Ideas and Beliefs of the Victorians, edited by Harman Grise-wood, (London: B.B.C. Publications, 1949), pp. 43-44.
12. Scenes of Clerical Life, p. 61.
13. Quoted by C.H. Salter in Good Little Thomas Hardy, (London and Basingstoke: Macmillan, 1981), p. 34.
14. Dickens and the City (London: Athlone Press, 1979), p. 61.

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15. In fact, there is some doubt about the extent of Blackmore's business acumen. The general view is that he was unbusiness-like. See, for example, Quincy Guy Burris, Richard Doddridge Blackmore: His Life and Novels (Westport, Connecticut: Greenwood Press, 1973), p. 331, and Miles Hadfield, Gardening in Britain, p. 347. Waldo Hilary Dunn contests this view: "Some have maintained that he played at the task [of fruit-growing], followed it simply as a hobby, and did not practice business-like methods. It would appear, however, that he applied himself to the work as few would have done, and in doing so was as business-like and economical as possible". R.D. Blackmore (London: Robert Hale, 1956), p. 108.

Although I have not found space to discuss in detail the garden writings of Blackmore, they deserve consideration, if only because he was probably the only Victorian to combine fiction-writing and commercial gardening. Useful material can be found in the works cited above, and in the novels in which he has a good deal to say on gardens and gardening, much of which revealed an unconcealed delight in old-fashioned methods, and of gardening for love rather than profit. See, in particular, Alice Lorraine: A tale of the South Downs, 3 vols. (London: Sampson Low, 1875); Christowell: A Dartmore Tale, 3 vols. (London: Sampson Low: 1882); and Kit and Kitty: a story of West Middlesex, 3 vols. (London: Sampson Low, 1890).

16. Blackwood's Magazine, 116 (1874), 686.
17. Whilst accepting that Disraeli's neomedievalism was "perfunctory" and largely unoriginal, J.W. Burrow maintains that Disraeli presents a "coherent diagnosis of how the medieval paradise had been lost". "The Sense of the Past" in The Victorians, edited by Laurence Lerner (London: Methuen, 1978), pp. 120-38 (p. 132).
18. The term "gothic Eden" is John D. Rosenberg's in The Darkening Glass: A Portrait of Ruskin's Genius (New York: Columbia Univ. Press, 1961), p. 52.

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19. Nonesuch, pp. 275-6.
20. The Garden, 15 (15 April 1879), 298-300
21. "William Morris", Ecologist, 4, No. 6 (July 1974), 210-212 (p. 211).
22. "Motifs from Nature in the Design Work and Prose Romances of William Morris, 1876-1896", Victorian Poetry, 13 (1975), 83-89 (p. 83).
23. Georgiana Burne-Jones, Memorials of Edward B.-J. (London: n.p., 1904), p. 212.
24. *ibid.*, p. 420.
25. William Morris: His Life, Work and Friends (London: Thames and Hudson, 1967), p. 34.
26. Nonesuch, p. 424.
27. W.B. Yeats, "The Happiest of Poets" (1902) in Essays and Introductions (London and Basingstoke: Macmillan, 1961), pp. 53-64 (p. 60).
28. Against the Age: An Introduction to William Morris (London: George Allen and Unwin, 1980), p. 20.
29. "'The Undying Glory of Dreams': William Morris and the 'Northland of Old'", in Victorian Poetry, Stratford-Upon-Avon Studies 15, edited by Malcolm Bradbury and David Palmer (London: Edward Arnold, 1972), pp. 139-175 (p. 142). For a similar view, see Eric S. Rabkin, The Fantastic in Literature, (Princeton, New Jersey: Princeton Univ. Press, 1979), pp. 88-90.
30. Nonesuch, p. 431

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31. Jeffrey L. Spear, "Political Questing: Ruskin, Morris and Romance", in New Approaches to Ruskin: Thirteen Essays, edited by Robert Hewison (London, Boston and Henley: Routledge and Kegan Paul, 1981), pp. 174-93 (p. 182).
32. *ibid.*, p. 189.
33. Sweetness and Light: The 'Queen Anne' Movement 1860-1900 (Oxford: Clarendon Press, 1977), p. 152. Girouard quotes Bell Scott's sonnet on page 154.
34. Kate Greenaway: A Biography (London: Macdonald Futura, 1981, p. 91.
35. See Brent Elliott, "Victorian garden design", The Garden: A Celebration, p. 63.
36. "Garden Design on Old-Fashioned Lines", Black's Gardening Dictionary; reprinted in A Gardener's Testament: A Selection of Articles and Notes By Gertrude Jekyll, edited by Francis Jekyll and G.C. Taylor (Antique Collectors' Club, 1982), 57-8 (p. 57).
37. Mary's Meadow first appeared in Aunt Judy's Magazine between November 1883 and March 1884. According to Horatia Gating, its author "received many letters of enquiry about the various plants mentioned in the tale", to which she responded in the Correspondence sections of the magazine. As a consequence, the idea of forming a Parkinson Society was mooted in July 1884. Mary's Meadow, edited by H.K.F. Gatty (London: Society for Promoting Christian Knowledge, 1886), Preface.
38. See Girouard, Sweetness and Light, p. 156
39. Arts and Crafts Architecture: The Search for Earthly Paradise (London: Architectural Press, 1980), p. 74. For a fuller discussion of the "William Morris cult" in relation to garden

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## Notes to Pages 79-82

- design, see Mavis Batey, Oxford Gardens: The university's influence on garden history (Amersham: Avebury, 1982), pp. 174-80.
40. See Robert Schmutzler, "Blake and Art Nouveau", Architectural Review, 118 (1955), 90-97.
41. Walter Crane (London: Studio Vista, 1975), p. 138.
42. The Aesthetic Movement in England (London, Reeves and Turner, 1882; rpt., New York: Ams Press, 1971), p. 35.
43. Quoted by Hamilton, p. 102.
44. The Poems of Algernon Charles Swinburne, 6 vols. (London: Chatto and Windus, 1904), VI, 4-23 (p. 11).

The Picturesque Garden

1. The Picturesque: Studies in a Point of View (1927; rpt. London: Archon Books, 1967), p. 2.
2. As Ruskin observed in 1849, "probably no word in the language, (exclusive of theological expressions), has been the subject of so frequent or so prolonged dispute; yet none more vague in their acceptance". "The Seven Lamps of Architecture", WJR, VIII, p. 235.
3. One of the few recent discussions which does not stop short at the 1830s is Alexander M. Ross's illuminating essay, "The Picturesque in Nineteenth Century Fiction", in English Studies Today, edited by Sencer Tongue (Istanbul, n.p., 1973), pp. 327-58, though Ross has virtually nothing to say specifically on the picturesque garden. Most other relevant studies treat of the picturesque in relation to particular authors. For George Eliot and the picturesque see Hugh Witemeyer, George Eliot and the Visual Arts (New Haven and London: Yale Univ.

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Press, 1979). For Dickens and the picturesque see Nancy K. Hill, A Reformer's Art: Dickens's Picturesque and Grotesque Imagery (Athens: Ohio, Univ. Press, 1981). For useful considerations of the picturesque and Jane Austen see Alistair Duckworth, The Improvement of the Estate: A Study of Jane Austen's Novels (Baltimore and London: John Hopkins Press, 1971); Ann Banfield, "The Moral Landscape of Jane Austen", in Nineteenth-Century Fiction, 26 (June, 1971), 1-24; and Rosemarie Bodenheimer, "Looking at the Landscape in Jane Austen", in Studies in English Literature 1500-1900, 21 (1981), 605-23. Had space permitted, I should have said something about Scott's fairly considerable influence on the picturesque predilections of the Victorians. There are brief but useful discussions of Scott and the picturesque in the following studies: James Reed, Sir Walter Scott: Landscape and Locality (London: Athlone Press, 1980); Donald D. Stone, The Romantic Impulse in Victorian Fiction (Cambridge, Mass.: Harvard Univ. Press, 1980); and Landscapes of Memory: Turner as Illustrator to Scott (London: Scolar Press, 1980).

4. The Picturesque, p. 242.
5. The English Vision: The Picturesque in Architecture, Landscape and Garden Design (London: John Murray, 1982), p. 88. It would be nearer to the truth to say that the picturesque maintained its appeal through its transmutations into the gardenesque, and through its accommodation by other garden styles.
6. Introduction to Robert Kerr, The Gentleman's House, p.x.
7. The Gothic Revival: An Essay on the History of Taste (London: John Murray, 1928), p. 67.
8. A Dream of Order: The Medieval Ideal in Nineteenth-Century Literature (London, Boston and Henley: Routledge and Kegan Paul, 1971).

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9. English Landscaping and Literature 1660-1840 (London: Oxford Univ. Press, 1966), pp. 142-46.
10. Essays on the Nature and Principles of Taste, p. 29.
11. George Eliot and the Visual Arts, p. 128.
12. A Dream of Order, p. 185.
13. David Lowenthal and Hugh C. Prince, "English Landscape Tastes", Geographical Review, 55 (1965), 186-222 (p. 203).
14. An important element of picturesque theory was, as Gerald Finley points out, "that landscape was considered to be more than mere topography: it was the silent witness to the events of human history". Landscapes of Memory, p. 21.
15. High Victorian Gothic: A Study in Associationism (Baltimore and London: John Hopkins Univ. Press, 1972), p. 13.
16. Victorian Homes (London and Newton Abbot: David and Charles, 1974), p. 38.
17. "The Awful Sublimity of the Victorian City", in The Victorian City: Images and Reality, edited by H.J. Dyos and Michael Wolff, 2 vols. (London and Boston: Routledge and Kegan Paul, 1973), II, 431-47 (p. 433).
18. William Gilpin, Three Essays: On Picturesque Beauty; On Picturesque Travel; and On Sketching Landscape (London: Blamire, 1792), pp. 7-8
19. High Victorian Gothic, p. 53.
20. The Poetry of Tennyson (New Haven: Yale Univ. Press, 1975), p. 79.

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21. See Raymond Williams, The Country and the City (London: Chatto and Windus, 1973).
  
22. Sketches of English Life and Character (1824-32; rpt. London: John Lane, 1928), p. 54. Elsewhere Mitford declared: "I have always had a preference for close, shut-in scenes, both in landscape and in nature, and prefer the end of a woody lane, with a porch, and a vine, and clustered chimneys peeping out among trees, to any prospect I ever saw in my life".  
The Life and Letters of Mary Russell Mitford, edited by Rev. A.G. L'Estrange, 2 vols. (New York: Harper, 1870), I, 366. W.J. Keith observes that "though her attitude towards scenery is characteristically romantic in its enthusiastic sensitivity, she has no desire for the rugged or the sublime". The Rural Tradition (Sussex: The Harvester Press, 1975), p. 89.
  
23. Villages of Vision (London: Architectural Press, 1975), p. 115.
  
24. The Sublime: A Study of Critical Theories in XVIII-Century England (Michigan: Ann Arbor, 1960), p. 204.
  
25. The Other Nation: The Poor in English Novels of the 1840s and 1850s (Oxford: Clarendon Press, 1980), p. 102. References to Howitt's The Rural Life of England are to the new edition (London: Longman, Brown, Green, and Longmans, 1844).
  
26. The Accents of Persuasion: Charlotte Brontë's Novels (London: Faber and Faber, 1966), p. 109.
  
27. The stress on growth by gradual accretion is particularly strong in pre-and early- Victorian fiction. In the opening chapter of Hillingdon Hall, R.S. Surtees lavishes description on the "rich and picturesque domain" (p. 4) of Hillingdon Hall, and of the "old-fashioned manor-house" itself, says: "there was no attempt at architectural symmetry ... Each room had been added separately and stuck in, as it were, so as not to interfere with its neighbours" (p. 2).

28. George Eliot and the Visual Arts, p. 129.
29. "Southey's Colloquies" (January, 1830), in The Works of Lord Macaulay, 12 vols. (London: Longmans and Co., 1898), V, 342.
30. "The Natural History of German Life", Westminster Review (July 1856), quoted in Essays of George Eliot, edited by Thomas Pinney (London: Routledge and Kegan Paul, 1963), p. 268.
31. Modern Painters IV (1856) in WJR, VI, 19.
32. ibid., 21.
33. "Felicitous Space: The Cottage Controversy", p. 37. (See fn. 7, p. 404).
34. See Allen Staley, The Pre-Raphaelite Landscape (Oxford: Clarendon Press, 1973), p. 9.
35. George Eliot and the Visual Arts, p. 130.
36. The Westminster Review (April, 1851), 343-4.
37. George Eliot and the Visual Arts, p. 130.
38. The Victorian Treasure House, p. 39.
39. The Other Nation, p. 117.
40. Christmas Books, pp. 131-2.
41. Quoted by Margaret Reynolds, review of A Reformer's Art: Dickens's Picturesque and Grotesque Imagery, by Nancy K. Hill, in The Dickensian, 78, No. 398 (1982), 170-72 (p. 170).

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42. According to George H. Ford in "Felicitous Space: The Cottage Controversy", the cottage controversy centres on the question of whether or not "the poet's picture of the cottage is fatuously unrealistic, untrue or unrepresentative" (p. 33).
43. Our Old Home, And English Note-Books, 2 vols. (London: Kegan Paul, Trench, and Co., 1883), I, 483.
44. Quoted by Geoffrey Taylor in Some Nineteenth Century Gardeners (London: Skeffington, 1951), p. 45.
45. Quarterly Review, 70 (1842), 207.
46. *ibid.*, 202.
47. "Observations on the Improvement of Flower-Gardens", Gardener's Magazine, 5 (1829), 48-49 (p. 49).
48. Review of Practical Hints on Landscape Gardening, by W. Sawrey Gilpin, Gardener's Magazine, 8 (1832), 700-702 (p. 701).
49. "On Laying Out and Planting the Lawn, Shrubbery and Flower-Garden", Gardener's Magazine, 19 (1843), 166-177 (p. 167).
50. An Amateur, "Remarks on the present style of Ornamental Gardening in this country, and Suggestions for Improvement", Gardener's Magazine, 4 (1828), 86-90 (p. 88).
51. "Landscape Gardening", Quarterly Review, 98 (1855), 189-220 (p. 212).
52. *ibid.*, 206.
53. "The After-Season in Rome" (1873), quoted by Charles R. Anderson in Person, Place and Thing in Henry James's Novels (Durham, North Carolina: Duke Univ. Press, 1977), p. 16.

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## Notes to Pages 106-114

For a consideration of James's notion of the picturesque see Viola Hopkins Winner, Henry James and the Visual Arts (Charlottesville: Univ. Press of Virginia, 1970).

54. Stories and Sketches, p. 218.
55. Ayala's Angel, pp. 169-70. Carbury Manor House in The Way We Live Now is similarly "picturesque rather than comfortable" (p. 111).
56. Gardens and Grim Ravines: The Language of Landscape in Victorian Poetry (Princeton, New Jersey: Princeton Univ. Press, 1983), p. 247.
57. "Looking at the Landscape in Jane Austen", Studies in English Literature 1500-1900, 21 (1981), 605-23 (p. 606).
58. In The Victorian Treasure House, Peter Conrad considers the ways in which "the Victorians transferred the picturesque from the country to the city" (p. 89). I deal more fully with the application of "picturesque" to city gardens in chapter 8.

Imaginative Literature and Garden Consciousness

1. Quoted as a press notice in The Garden that I Love, no page no.
2. "The Garden", Blackwood's Magazine, 73 (1854), 129-144 (p. 142).
3. "The Graphic on Flower Gardening", The Garden, 4 (6 December 1873), 460.
4. [Henry Arthur Bright], "The English Flower Garden", Quarterly Review, 149 (1880), 331-60 (p. 357).
5. Quoted by Tom Braun, Disraeli the Novelist, p. 132.

6. "Herbaceous Gardens", in Victorian Cottage Residences, Andrew Jackson Downing, revised fifth edition (1873; rpt. New York: Dover Publications Inc., 1981), p. 246.
7. There is copious evidence of this in Hallam Tennyson, Alfred Lord Tennyson: A Memoir, 2 vols. (London: Macmillan, 1892). Hallam records that his father "delighted ... to recall the rare richness of the bowery lanes ... the flowers, the mosses, and the ferns" about Somersby (Memoir, I, 3). Mrs. Richard Ward noted that "trees and plants had a special attraction for him" (Memoir, II, 209), and W.E. Lecky also spoke of Tennyson's love and knowledge of trees and flowers (Memoir, II, 205).

The Memoir is punctuated also with recollections of Tennyson's gardening activities. Of his parents's gardening activities at Farringford, Hallam wrote: "In the afternoons they swept up leaves, mowed the grass, gravelled walks, and he built what he called 'a bower of rushes' in the kitchen garden. The primroses and snowdrops and other flowers were a constant delight, and he began a flower dictionary" (Memoir, I, 366). Tennyson's interests can be gauged also from the books in his library, which included Baxter's Flowering Plants (see Memoir, I, 369), and Rev. Henry Burgess's The Amateur gardener's year-book (Edinburgh: Black, 1854). See Tennyson in Lincoln, edited by Nancie Campbell (Lincoln, Tennyson Research Society), I, 37.

8. Lecky declared that some of his happiest memories of Tennyson went back "to many different scenes, to the gardens and downs of Farringford, to the lovely terrace at Aldworth", while "the gardens of Wilton, where we long sat together, were a perfect dream of beauty" (Memoir, II, 206-7). Bishop Brooks recorded his impressions of Farringford in 1883: "The house is a delightful old rambling thing ... covered with pictures inside and ivies outside, with superb illexes and other trees about it, and lovely pieces of view over the Channel here and

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- there" (Memoir, II, 295-6). In his Hundred Days in Europe, Oliver Wendell Holmes gave an account of his visit to Farringford in June 1886: "I saw the poet to the best advantage under his own trees and walking over his own dominion. He took delight in pointing out to me the finest and rarest of his trees, and there were many bracken among them" (Memoir, II, 324).
9. A "careless ordered garden" was Mrs. Bradley's assessment of Farringford in or about 1860 (Memoir, I, 467).
  10. Country Pleasures: The Chronicle of a Year, chiefly in a Garden (London: Longmans, 1881), quoted by Alfred Forbes Sieveking, in The Praise of Gardens: An Epitome of the Literature of The Garden-Art (London: Dent, 1899), p. 299.
  11. The influence of Tennyson's surroundings upon his poetry has for long been a subject of interest. Early studies include John Cumming Walters, In Tennyson Land (London: George Redway, 1890), and E.L. Cary, Tennyson: His Homes, His Friends, His Work (New York: n.p., 1898). Much of Tennyson's poetry issued from his own garden-related experiences (see chapter 11), and Tennyson's gardening activities occasionally impinged directly upon his poetry. Mrs. Richard Ward reported that "the lines on 'The Flower' were the result of an investigation of the 'love-in-idleness' growing at Farringford - he made them nearly all on the spot" (Memoir, II, 11). An entry in Emily Tennyson's Journal for April 1868 (written at Farringford) tells us that Tennyson wrote the lines in The Holy Grail in which Ambrosius declares that he has "seen this yew-tree smoke,/Spring after spring, for a half a hundred years", when the yew trees at Farringford seemed on "fire" with the "smoke" made by "the pollen of the yew blown and scattered by the wind" (Memoir, II, 53).

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12. The poet-gardener analogy figures in a quatrain written in 1892 in response "to one of the many American editions which reprinted poems that Tennyson had suppressed" (Poems, p. 1448). On the other hand, Tennyson vehemently denied that The Flower referred to his poetry (see Poems, p. 1185). See chapter 11.
13. The Victorian Flower Garden, p. 199.
14. Quarterly Review, 149 (1880), 349.
15. "Roses", Sunday Magazine, 1889, p. 455.
16. Domestic and Heroic in Tennyson's Poetry (Toronto: Univ. of Toronto Press, 1981), p. 40.
17. Alan Sinfield, The Language of Tennyson's 'In Memoriam' (Oxford: Basil Blackwell, 1971), p. 108.
18. North and South, p. 88.
19. A.J. Downing, Rural Essays, edited, with a memoir, by George William Curtis (New York: Leavitt and Allen, 1856), pp. lvii-lviii.
20. In the City of Flowers, p. 12.
21. John Dixon Hunt and David Palmer, "Tennyson", in English Poetry (London: Sussex Books, 1976), pp. 131-147 (p. 133).
22. Review of Poems, Chiefly Lyrical, in London Review (July 1835), 1, 402-24, reprinted in Tennyson: The Critical Heritage, edited by John D. Jump (London: Routledge and Kegan Paul, 1967), pp. 84-97 (p. 86).
23. The ways in which Mariana "exercised a considerable hold over Dickens's imagination" are discussed by Robin Gilmour in  
(Cont.)

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- "Dickens, Tennyson, and the Past", The Dickensian, 75, No. 389 (1979), 130-42.
24. Dickens and the Invisible World: Fairy-Tales, Fantasy and Novel-Making (London and Basingstoke: Macmillan, 1980), p. 292.
25. "The Middle Years, from the Carol to Copperfield", Dickens Memorial Lectures (1970), pp. 12-13.
26. The Poems of Algernon Charles Swinburne, III, 22-25.
27. Afterword to Bleak House (The New American Library of World Literature, Inc., 1964), p. 886.
28. Tennyson's Major Poems, p. 22.
29. William Morris: His Life, Work, and Friends, p. 54.
30. "The Colours of Trees in Autumn", Floral World, 11, No. 10 (1867), 299-301 (p. 299).
31. A Manual of Coniferae (Chelsea: James Veitch and Son, 1881), cited by Miles Hadfield in Topiary and Oranamental Hedges (London: Adam and Charles Black, 1971), p. 49.
32. WJR, XXV, 295
33. Quoted by K.W. Gransden, Tennyson: In Memoriam, Studies in English Literature No. 22 (London: Edward Arnold, 1964), p. 28.
34. "Some Types and Emblems in Victorian Poetry", The Listener, 25 May 1967, p. 679.
35. "Lord Byron", Quarterly Review, 131 (1871), 354-92 (p. 371).

## Notes to Pages 122-131

36. The Pre-Raphaelites (Oxford: Phaidon, 1981), p. 18.
37. Frances Spalding, Magnificent Dreams: Burne-Jones and the Late Victorians (Oxford: Phaidon, 1978), p. 47.
38. "'Story Painters and Picture Writers': Tennyson's Idylls and Victorian Painting, in Tennyson, edited by D.J. Palmer, (London: Bell, 1973), pp. 181-202 (pp. 191-2).
39. Cited by Allen Staley in The Pre-Raphaelite Landscape, p. 115.
40. The Amateur's Flower Garden, p. 4.
41. The Wild Garden, p. 11

Floral Codes

1. WJR, VII, 115-6.
2. "Letters From a Little Garden", Letter 1, Aunt Judy's Magazine, November 1884, p. 79.
3. Quoted by Robert L. Herbert in The Art Criticism of John Ruskin (New York: Anchor Books, 1964), p. 32.
4. Tennyson: The Growth of a Poet (Cambridge, Mass.: Harvard Univ. Press, 1960), p. 82.
5. See Eugene Aram, pp. 218-19.
6. Quoted by Geoffrey Taylor in The Victorian Flower Garden, pp. 101-102.
7. In Gardening of Britain, Miles Hadfield quotes one anonymous writer of the period who observed that the auricula "is to be found in the highest perfection in the gardens of the

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## Notes to Pages 131-137

manufacturing class, who devote much time and attention on this and a few other flowers, as the tulip and the pink" (p. 72).

8. The Garden that I Love, pp. 1-2.
9. Quoted by Harry Roberts in English Gardens (London: William Collins, 1944), p. 42.
10. "Flowers and Fruit", The Quiver, 20 (1885), 763-4.
11. Flora, "What becomes of the flowers?" Floral World, 3, No. 2 (1868), 42-43 (p. 43).
12. Anon., The Language of Flowers (London: Ward, Lock, and Co., n.d.), p. 5.
13. The Language of Flowers; or, Floral Emblems of Thoughts, Feelings, and Sentiments (London: Routledge, 1869), p.x.
14. The Secret Lore of Plants and Flowers (London: Robert Hale, 1980), p. 53.
15. Language of Flowers, Illustrated by Kate Greenaway (London: Macdonald and Jane's, 1976), p. 14.
16. Quoted by Josephine Miles in Pathetic Fallacy in the Nineteenth Century: A Study of Changing Relations Between Object and Emotion (New York: Octagon Books, 1965), p. 30.
17. The Listener, 25 May 1967, p. 680.
18. "Emblematic Tendencies in the Works of Christina Rossetti, Victorian Poetry, 10 (1972), 1-15 (p. 6).
19. "Ruskin and the Science of Proserpina", in New Approaches to Ruskin, pp. 142-56 (p. 148).

20. WJR, XXV, 56.
21. Quoted by Geoffrey Eley in The Ruined Maid: Modes and Manners of Victorian Women (Royston: The Priory Press, 1970), p. 41.
22. The Complete Poetical Works of Thomas Hood, edited with notes by Walter Jerrold (London: Henry Frowde, 1906), p. 424.
23. The Poetical Works of Leigh Hunt, edited by S. Adams Lee, 2 vols. (Boston, n.p., 1866), II, 169-70.
24. The Meaning of Flowers: A Garland of Plant Lore and Symbolism from Popular Custom and Literature (London: Jupiter Books, 1977), p. 18.
25. In, for example, W.M. Thackeray, Vanity Fair (1848), p. 46, Samuel Butler, The Way of All Flesh (1903), p. 408, and Charlotte M. Yonge, The Daisy Chain (1856), in which the children of the family are referred to as "daisies".
26. "A Note on the Flowers in Pippa Passes", Victorian Poetry, 14 (1976), 59-62.
27. "Pippa's Garden", Studies in Browning and His Circle, 2, No. 2 (1974), 9-20.
28. "Emblematic Tendencies in the Works of Christina Rossetti". (See note 18 above).
29. A Lost Eden (1904), p. 76.
30. This fact is recorded by H.G. Witham Fogg in History of Popular Garden Plants From A to Z (London: Kaye and Ward, 1976), p. 115.
31. The Garden that I Love, p. 17.

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32. "The Garden", Blackwood's Magazine, 73 (1853), 133.
33. For an account of the cultivation and media celebration of the Victorian Regia, see "The Chatsworth Lily: Paxton's Great Exhibition", The Listener, 29 August 1974, pp. 269-71. See also Anne Grosthwait, "Discovering the Giant Water-Lily", Country Life, 144 (1968), 550-51.
34. Quarterly Review, 149 (1880), 339.
35. See note 32 above.
36. Flowers and Gardens: Notes on Plant Beauty, p. 99.
37. Quarterly Review, 149 (1880), 360.
38. W.W., The Garden, I (4 May 1872), 517-18 (p. 517).
39. The Amateur's Flower Garden, pp. 33-4.
40. Essays and Studies (London: Chatto and Windus, 1888), p. 97.
41. WJR, IV, 170-71.
42. WJR, XXXV, 47.
43. WJR, XXVIII, 182.
44. WJR, I, 156.
45. CWWM, XXII, 89-90.
46. ibid., 90.
47. William Morris: The Marxist Dreamer, II, 420-1.

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48. WJR, IV, 161.
49. CWWM, XXII, 87-88.
50. "Old Garden Roses", in The Love of Gardening, edited by Kenneth A. Beckett (London: Cassell, 1980), pp. 86-92 (p. 86).
51. [Shirley Hibberd], Floral World, 5, No. 3.(1862), 41-45 (p. 41).
52. "Crimson and Purple Leaved Bedders", Floral World, 8, No. 4 (1865), 69-72.
53. The assault on modernity and the reaction against the aesthetic impoverishment of the bourgeoisie were not unrelated. In an essay entitled "The Ugliness of Modern Life", Ouida lumped "glaring geometrical flower-beds" together with subways, trams, and the lath and plaster of jerry builders as "dreary suburban features". She added: "Amongst even the most cultured classes few have any sensibility to beauty". Critical Studies: A Set of Essays by OUIDA (London: T. Fisher Unwin, 1900), pp. 222, 215.
54. "Flower Factories", All The Year Round, NS, 8 (1872), 116.
55. "Old Fashioned Gardening", Nineteenth Century, 7 (1880), 128-35 (p. 135).
56. An Optimist, "On Gardening", Cornhill Magazine, 26 (1872), 424-39 (p. 429).
57. Meredith, Poetical Works, p. 233.
58. *ibid.*, p. 564.
59. WJR, XXV, 200.

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60. See William Robinson's letter to Ruskin (4 July 1885) in WJR, XXV, 533.
61. "Old Fashioned Flowers", The Garden, 4 (6 September 1873), 201.
62. Sketches of English Life and Character, pp. 15-16.
63. In "Mrs. Gardiner" (1843), Thomas Hood concludes his attack upon the "scientific Godfathers and Godmothers" who baptise plants with "bombastical and pedantical titles" with the following comment: "It looks selfish, in the learned, to invent such difficult nomenclatures, as if they wished to keep the character, habits, origin, and properties of new plants to themselves". The Works of Thomas Hood, 7 vols. (London: Edward Moxon, 1862), vi, 167-92 (p. 178)
64. Barchester Towers, p. 90.
65. Sweetness and Light, p. 29.
66. According to Edward Thomas, Jefferies "saw foreign shrubs and trees, the emblems of sudden riches, rhododendron and plane especially, taking possession of gardens where he longed to see oaks and filbert walks". Richard Jefferies (1909; rpt. London: Faber and Faber, 1979), p. 105.  
See also "Trees about Town", in Richard Jefferies' London, edited with an introduction by Samuel J. Looker (London: Lutterworth Press, 1944), pp. 78-79.
67. For these details of the "social overtones" of suburban vegetation, I am indebted to H.J. Dyos, Victorian Suburb: A Study of the Growth of Clerkenwell (Leicester: Leicester Univ. Press, 1961), p. 188. In some of Gissing's novels, the "social overtones" of plants, trees and shrubs help to render the status gradations within Gissing's version of suburban London. See chapter 8 for a consideration of the

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- differences in vegetation between Grove Lane, De Crispigny Park, and Champion Hill in In the Year of Jubilee.
68. "The Influence of Flowers", The Gardeners' Chronicle and Agricultural Gazette, August 1861.
69. Saturday Magazine, 12 September 1840, pp. 103-4 (p. 103).
70. *ibid.*, p. 104.
71. Home: a Victorian Vignette (London: Constable, 1938), p. 48.
72. *ibid.*, p. 49.
73. The Amateur Gardener's year-book, p. 13.
74. *ibid.*, p. 14.
75. Floral World, 1, No. 2 (1866), 18-23 (p. 18).
76. Quoted by Rachel Anderson in The Purple Heart Throbs: the sub-literature of love (London: Hodder and Stoughton, 1974), p. 53.
77. Domestic and Heroic in Tennyson's Poetry, p. 121.
78. Tennysonian Love: The Strange Diagonal (Minneapolis: Minnesota Univ. Press, 1969), p. 97.
79. The flower image seems to imply that the development of women as individuals is biologically pre-determined by immutable natural laws. In the light of this, consider the following comment by Nina Auerbach in "Alice in Wonderland: A curious child:" "Cast as they are in the role of emotional and spiritual catalysts, it is not surprising that girls who function as protagonists in Victorian literature are rarely allowed to develop: in its refusal to subject females to the evolutionary

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- process, the Victorian novel takes a significant step backward from one of its principle[sic] sources, the novels of Jane Austen". Victorian Studies, 17 (1973), 31-47 (p. 45).
80. Browning's Characters: A Study in Poetic Technique (New Haven: Yale Univ. Press; rpt. Archon Books, 1969), pp. 75-6.
81. Quiver, 12 (1877), 670.
82. Tennyson (London: Evans, 1966), p. 119.
83. Roland Prothero, Edinburgh Review, 158 (1886), 495. For discussions of the floral symbols in Maud see J.D. Yohannon, "Tennyson and Persian Poetry", MLN, 57 (1942), 83-92; E.D.H. Johnson, "The Lily and the Rose: Symbolic Meaning in Tennyson's Maud", PMLA, 64 (1949), 1222-27; and John W. Crawford, "A Unifying Element in Tennyson's Maud", Victorian Poetry, 7 (1969), 64-66. For flower symbols in The Princess see Gerard Joseph, Tennysonian Love, pp. 95-6; and Wendell Stacy Johnson, Sex and Marriage in Victorian Poetry (Ithaca: Cornell Univ. Press, 1975), pp. 131-2. For flower and colour symbolism in Idylls of the King, see Jerome H. Buckley, Tennyson: the Growth of a Poet, pp. 182-4; and R. Atick, "The Lily Maid and Scarlet Sleeve: White and Red in Tennyson's Idylls", University Review, 34 (1967), 65-71. There are also helpful footnotes on the significance of flowers in Tennyson's poetry in J.M. Gray, Tennyson's Doppelganger: 'Balin and Balan' (Lincoln: The Tennyson Society, Tennyson Research Centre, 1971).
84. "The Women of Wessex", in The Novels of Thomas Hardy, edited by Anne Smith (London: Vision Press, 1979), pp. 23-44 (p. 30).
85. ibid., p. 31.
86. Victorian Popular Fiction 1860-80 (London: Macmillan, 1983), p. 112.

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87. See Henrietta Temple, especially p. 105.
88. See Sybil, p. 233.
89. See Just as I Am, pp. 69-70.
90. Browning: Poetical Works 1833-1864, edited by Ian Jack (London: Oxford Univ. Press, 1970), p. 436.
91. The Works of Thomas Hood, VI, 167-92.
92. ibid., p. 168.
93. ibid., p. 169.
94. ibid., p. 168.
95. ibid., p. 170.
96. See Peter K. Garrett, Scene and Symbol from George Eliot to James Joyce (New Haven: Yale Univ. Press, 1969), pp. 83-91.
97. Women and Fiction: Feminism and the Novel 1880-1920 (Sussex: Harvester Press, 1979), p. 159.
98. The Dark Angel: Aspects of Victorian Sexuality (London: Sheldon Press, 1977), p. 29.
99. For a consideration of this myth from a feminist perspective see Penelope Brown and L.J. Jordanova, "Oppressive Dichotomies: The nature/culture debate", Women in Society: Interdisciplinary Essays, The Cambridge Women's Studies Group (London: Virago Press, 1981), pp. 224-41.
100. Wilkie Collins (London: Arthur Barker, 1952), p. 117.

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101. The Subjection of Women, edited by Sue Mansfield (1869; rpt. Illinois, Arlington Heights: AHM Publishing Corporation, 1980), p. 21.
102. Frail Vessels: Women's Role in Women's Novels from Fanny Burney to George Eliot (London: Athlone Press, 1969), p. 121.
103. Rosalind Miles, "The Women of Wessex", p. 30.
104. Women and Fiction, p. 49.
105. WJR, XVIII, 109-44. Ruskin refers to what he calls "feeble florets". Kate Millet points out that this is "full period euphemism for whore". Sexual Politics (London: Rupert Hart-Davis, 1971), p. 107.

Gardens, Landscapes, and Nature

1. "'A Surprising Transformation': Dickens and the Hearth", in Nature and the Victorian Imagination, pp. 153-70 (p. 154).
2. The Victorian Frame of Mind, 1830-1870 (New Haven: Yale Univ. Press, 1957), p. 79.
3. Matthew Arnold (New York: Twayne, 1968), p. 67.
4. The Concept of Nature in Nineteenth Century English Poetry (New York: Russell and Russell, 1936; reissued, Macmillan, 1966), p. 397.
5. Poems, respectively pp. 259-64, 265-69.
6. Matthew Arnold: A Study of the Aesthetic Temperament in Victorian England (Bloomington: Indiana Univ. Press, 1967), p. 56.
7. J. Hillis Miller, The Disappearance of God, p. 234.
8. Browning: Poetical Works, p. 436

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9. Charles Kingsley: His Letters and Memories of His Life, edited by his wife [Fanny E. Kingsley], 2 vols. (London: H.S. King, 1877), I, 70.
10. Arnold's Poetic Landscapes (Baltimore: Johns Hopkins Univ. Press, 1969), p. 49.
11. Dobson, Poetical Works, p. 178.
12. Significantly, the speaker in Dobson's poem sees in the arrangement of flowers in his garden, not a reflection of the contemporary class-structured society, but an older hierarchical social structure. As Harold Perkins points out, "the very concept of class, in the modern sense of broad, mutually hostile bands based on conflicting economic interests, is a product of the British Industrial Revolution. Until then ... its place [was] supplied by the 'ranks', 'orders' and 'degrees' of a more finely graded hierarchy of great subtlety and discrimination". (The Structured Crowd: Essays in English Social History [Sussex: Harvester Press, 1981], p. 11.) By using the older terms, Dobson's speaker emphasises the vertical bands of patronage and dependency which cut across horizontal antagonisms, making both nature and society seem integrated and neighbourly.
13. Dobson, Poetical Works, p. 178.
14. "High and Low: Ruskin and the Victorian novelists", in Nature and the Victorian Imagination, pp. 137-52 (p. 137).
15. *ibid.*, p. 138.
16. *ibid.*, p. 139.
17. Gardens and Grim Ravines, p. 3.
18. *ibid.*, p. 8.

19. *ibid.*, p. 9.
20. *ibid.*, p. 8.
21. A Year at Hartlebury; or The Election was published in 2 vols. by Saunders and Otley in March 1834 under the authorship of "Cherry and Fair Star". That these were the pseudonyms of Benjamin and Sarah Disraeli was revealed in the Fall 1979 issue of the Disraeli Newsletter.
22. Gardens and Grim Ravines, p. 7.
23. See, for example, Edith G. Hoare, A Faulty Courtship: A Tyrolese Romance (London: F. Warne, 1899).
24. The Machine in the Garden: Technology and the Pastoral Ideal in America (New York: Oxford Univ. Press, 1964).
25. "'Rus in Urbe': A Key to Victorian Anti-Urbanism?" in Victorian Writers and the City, edited by Jean-Paul Hulin and Pierre Coustillas (Centre D'Etudes Victoriennes, publications de l'universite de Lille III, n.d.), 11-40 (p. 15).
26. My Lady Ludlow And Other Tales (London: Smith, Elder, and Co., n.d.), p. 464.
27. Quoted by Angus Easson in Elizabeth Gaskell (London, Boston and Henley: Routledge and Kegan Paul, 1979), p. 56.
28. "A Study of Hopkins' Use of Nature", Victorian Poetry, 5 (1967), 79-92 (p. 79).
29. "The Victorian Self-Image and the Emergent City Sensibility", Univ. of Toronto Quarterly, 33, No. 1 (1963), 61-77 (p. 66).
30. Saturday Magazine, 21 August 1841, p. 72.

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31. Tennyson: The Growth of a Poet, p. 177.
32. Tennyson's Major Poems, p. 155
33. Gardens and Grim Ravines, p. 37
34. Tennyson's Major Poems, p. 183. Henry Kozicki also takes Vivien to represent the "interests of savage nature and the sexual fires that animate it". Tennyson and Clio: History in the Major Poems (Baltimore: Johns Hopkins Univ. Press, 1979), p. 131.
35. Old Country Life (London: Macmillan, 1895), p. 102.
36. "Country Life", Quarterly Review, 158 (1884), 400-430 (p. 420).
37. Unsigned Review, Athenaeum, 25 December 1847, pp. 1324-5, reprinted in The Brontes: The Critical Heritage, edited by Miriam Allott (London: Routledge and Kegan Paul, 1974), pp. 218-9 (p. 218).
38. Unsigned Review of Wuthering Heights, Britannia, 15 January 1848, pp. 42-3, reprinted in The Brontes: The Critical Heritage, pp. 223-26 (p. 224).
39. Parables from Nature (London: Nelsen, n.d.), pp. 48-55 (pp. 54-5).
40. The Victorian Frame of Mind, p. 267.
41. Quoted by Malcolm Andrews in Dickens on England and the English (Sussex: Harvester Press, 1979), p. 44.
42. The Letters of Charles Dickens, various editors, Vol. IV, edited by Kathleen Tillotson (Oxford: Clarendon Press, 1977), pp. 629-30.

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43. American Notes and Pictures from Italy, p. 200.
44. "The Intentional World of Dickens", Nineteenth Century Fiction, 30, No. 1 (1975), 1-19 (p. 13).
45. American Notes and Pictures from Italy, p. 419.
46. *ibid.*, p. 182.
47. Dickens and the City, p. 90.
48. "High and Low: Ruskin and the Novelists", p. 148.
49. "No Thoroughfare" (1867) is reprinted in Christmas Stories (London: Oxford Univ. Press, 1956), pp. 539-859.
50. "High and Low: Ruskin and the Novelists", p. 152.
51. The Maturity of Dickens (Cambridge, Mass.: Harvard Univ. Press, 1959), p. 128.
52. "High and Low: Ruskin and the Novelists", p. 150.
53. The Social Novel in England 1830-1850 (London and Boston: Routledge and Kegan Paul, 1973), p. 164.
54. Charles Dicken: The World of His Novels (Cambridge, Mass.: Harvard Univ. Press, 1965), p. 71.
55. "Memory, Romance, and the Expressive Symbol in Dickens", Nineteenth-Century Fiction, 30, No. 1 (1975), 20-32 (p. 22).
56. "The Victorian Wasteland", College English, 16 (1955), 341-47, reprinted in Victorian Literature: Modern Essays in Criticism, edited by Austin Wright (London: Oxford Univ. Press, 1968), pp. 32-40 (p. 32).
57. Chambers's Journal, No. 718 (29 September 1877), 624.

58. *ibid.*, 644.
59. The Centenary Edition of the Works of Nathaniel Hawthorne  
(Ohio: Ohio Univ. Press, 1964), III, p. 72.
60. *ibid.*, p. 148.
61. Nathaniel Hawthorne: The Poetics of Enchantment (Ithaca:  
Cornell Univ. Press, 1977), pp. 45-46.
62. Elizabeth Gaskell: The Novel of Social Crisis (London: Paul  
Elek, 1975), p. 190.
63. *ibid.*, p. 190.
64. Topophilia, p. 109.
65. *ibid.*, p. 109
66. Elizabeth Gaskell, The Life of Charlotte Brontë, 2 vols.  
(London: Smith, Elder, and Co., 1857), II, 54.
67. The Poems of Anne Brontë: A New Text and Commentary, edited  
by Edward Chittham (London: Macmillan, 1979), pp. 101-103  
(p. 101.)
68. The Poems of Anne Brontë, pp. 99-100 (p. 100).
69. "A Faith on Trial", Meredith, Poetical Works, p. 356
70. Unsigned review, Westminster Review, 128 (September 1887),  
reprinted in Meredith: The Critical Heritage, edited by Ioan  
Williams (London: Routledge and Kegan Paul, 1971), pp. 297-  
302 (p. 299).
71. A Troubled Eden: Nature and Society in the Works of George  
Meredith (London: Oliver and Boyd, 1961), p. 3.

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72. Back to the Land: The Pastoral Impulse in England, from 1880 to 1914 (London: Quartet Books, 1982), p. 34.
73. Meredith, Poetical Works, p. 233.
74. Meredith, Poetical Works, p. 361.
75. The "Scientific Movement" and Victorian Literature (Sussex: Harvester Press, 1982), p. 101.
76. Lawrence and the Nature Tradition: A Theme in English Fiction 1859-1914 (Sussex: Harvester Press, 1980), p. 74.
77. The Letters of George Meredith, 2 vols. (New York, 1912), I, 33, quoted by J.W. Beach in The Concept of Nature in Nineteenth Century England, p. 480.
78. Quoted by Ebbatson in Lawrence and the Nature Tradition, p. 75.
79. Michael Wheeler, The Art of Allusion in Victorian Fiction (London: Macmillan, 1979), p. 114.
80. George Meredith: A Reappraisal of the Novels (London: Macmillan, 1981), p. 176.
81. "One of Our Conquerors and the Country of the Blue", in Meredith Now: Some Critical Essays, edited by Ian Fletcher (London: Routledge and Kegan Paul, 1971), pp. 281-94 (p. 283).
82. Meredith, Poetical Works, pp. 201-2.
83. See note 70 above.
84. Thomas Hardy: Landscapes of the Mind (London: Macmillan, 1979), p. 42.

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85. The Trumpet-Major, p. 84.
86. Two on a Tower, p. 174.
87. "Hardy and the natural world", in The Genius of Thomas Hardy, edited by Margaret Drabble (London: Weidenfeld and Nicolson, 1976), pp. 162-69, (p. 166).
88. The Collected Poems of Thomas Hardy (London: Macmillan, 1952), p. 465.
89. "Tess of The D'Urbervilles", The Use of English, 14, No. 2 (1962), pp. 109-115 (p. 112).
90. "'The Perfection of Species' and Hardy's Tess", in Nature and the Victorian Imagination, pp. 259-77 (p. 266).
91. Language of Fiction: Essays in criticism and verbal analysis of the English novel (London: Routledge and Kegan Paul, 1966), p. 182.
92. *ibid.*, p. 184.
93. Browning: Poetical Works, pp. 437-39 (p. 439).
94. Back to the Land, p. 39.
95. Havelock Ellis, "Thomas Hardy's Novels", Westminster Review 119 (April 1883), 334-64, reprinted in Thomas Hardy: The Critical Heritage, edited by R.G. Cox (London: Routledge and Kegan Paul, 1970), pp. 103-32 (p. 120).
96. *ibid.*, p. 120.
97. Spectator, 26 March 1887, pp. 419-20, reprinted in Thomas Hardy: The Critical Heritage, pp. 142-45 (p. 145).

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98. Lance St. John Butler, Thomas Hardy (Cambridge: Cambridge Univ. Press, 1978), p. 81.
99. Graham Hough, Introduction to Selected Poems of George Meredith (London: Oxford Univ. Press, 1962), p. 5.
100. Consider, in particular, A Forsaken Garden. See also Pauline Fletcher's discussion of Swinburne in Gardens and Grim Ravines, chapter 7.
101. "Miscultivated Field and Corrupted Garden: Imagery in Hard Times", Nineteenth-Century Fiction, 26, No. 2 (September 1971), 158-70 (p. 159).
102. "The Originality of 'Wuthering Heights'", in The Art of Emily Brontë, edited by Anne Smith (London: Vision Press, 1976), pp. 121-59 (p. 158).

Gardens and Cities

1. Anglo-American Landscapes. Mulvey quotes E.S. Nadal, Impressions of London Social Life with Other Papers Suggested by an English Residence (New York: Scribner, Armstrong, 1875), p. 172.
2. See note 101 above.
3. The Woman in White, p. 322.
4. Little Dorrit in the novel of the same name sees London as a place "so large, so barren, and so wild" (p. 165). The popular Victorian preacher, Charles Spurgeon, said that "a great city is a great wilderness". Quoted by David Skilton in The English Novel: Defoe to the Victorians (Newton Abbot: David and Charles, 1977), p. 102.

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5. Bruce B. Redford, "Ruskin Unparadised: Emblems of Eden in Praeterita", Studies in English Literature 1500-1900, 22, No. 4 (1982), pp. 675-687 (p. 677).
6. The novels are The Doctor's Wife (1864), The Story of Barbara (1880), and A Lost Eden (1904).
7. A Lost Eden, p. 74.
8. For elaboration of this point, see Gillian Tindall, The Born Exile: George Gissing (London: Temple Smith, 1974), p. 41.
9. "The Garden" Blackwood's Magazine, 73 (1853), p. 131.
10. Ivanka Kovačević and S. Barbara Kanner, "Blue Book Into Novel: The Forgotten Industrial Fiction of Charlotte Elizabeth Tonna", Nineteenth-Century Fiction, 25, No. 2 (September 1970), 152-173 (p. 160).
11. Quoted by Ivanka Kovačević in Fact into Fiction: English Literature and the industrial scene 1750-1850 (Leicester: Leicester Univ. Press, 1975), p. 55.
12. "William Morris and Young England", The Journal of The William Morris Society, 5, No. 4 (1983-84), pp. 5-15 (p. 13).
13. For a perceptive analysis of the ambiguities and contradictions of Sybil relevant to my argument, see Patrick Brantlinger, The Spirit of Reform: British Literature and Politics, 1832-1867 (Cambridge: Mass.: Harvard Univ. Press, 1977), pp. 96-104.
14. Trafford's model factory and village, and its "real" world equivalents like Colonel Edward Akroyd's model suburban community at Halifax, look back to aristocratic models of country landowners.

## Notes to Pages 229-233

15. Mary Barton, Preface to First edition.
16. Elizabeth Gaskell: Four Short Stories, introduced by Anna Walters (London: Pandora, 1983), p. 10.
17. The Country and the City, p. 281.
18. The English Novel, p. 131.
19. Elizabeth Gaskell, p. 77.
20. *ibid.*, p. 93.
21. I am thinking in particular of novelists who deal almost exclusively with the socially privileged classes, and with novelists of provincial and rural societies. Perhaps even George Eliot can be regarded as one such novelist. Of her novels, only Felix Holt has a contemporary historical context, and her fiction is skewed in favour of her own topographical (i.e. rural) predilections. Consider the following comments of Donald D. Stone:
 

"By resorting to the Loamshire countryside as background for [Adam Bede], Eliot drew reassurance from the Wordsworthian conception of nature and the Shilleresque idea of the idyll: here, at least, was a refuge from the ugliness and moral confusion of urban life ... Eliot, by contrast [with Gaskell], idealizes country life for its stoic and quiescent attitudes; the offenders in her pastoral idyll are those who dream of a more headstrong alternative to the submissive ethic ..." The Romantic Impulse in Victorian Fiction, pp. 205-6.
22. Quoted in "'Rus in Urbe': A Key to Victorian Anti-Urbanism?" p. 16.
23. The Poetical Works of Eliza Cook (London: Frederick Warne, 1869), pp. 275-6 (p. 276).
24. Lays and Lyrics (London: Routledge, 1888), pp. 89-93.
25. Dobson, Poetical Works, pp. 269-70, 409-10.

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26. The Melancholy Man: A Study of Dickens's Novels, second edition (Sussex: Harvester Press, 1980), p. 36.
27. "'A Surprising Transformation': Dickens and the Hearth", p. 157.
28. "'Rus in Urbe': A Key to Victorian Anti-Urbanism?" p. 30.
29. "The Intentional World of Dickens", Nineteenth-Century Fiction, 30, No. 1 (June 1975), 1-19 (p. 18).
30. *ibid.*, p. 19.
31. The "Scientific Movement" and Victorian Literature, p. 140
32. "'Rus in Urbe': A Key to Victorian Anti-Urbanism?" p. 25.
33. Household Words, 9, No. 225 (July 1854), 543-46 (p. 543).
34. *ibid.*, p. 544.
35. "'Rus in Urbe': A Key to Victorian Anti-Urbanism?" p. 27.
36. The Other Nation, p. 129.
37. "How to Convert London into a Garden", Once a Week, I (1859), 519-22.
38. "The Country Cousin", All The Year Round, NS, 12, No. 285 (May 1874), chapter 1, 115-20 (p. 115)
39. "Home Flowers", Chambers's Journal, No. 642 (15 April 1876), 241-244 (p. 241).
40. Social observers were equally enthusiastic about the public parks opened up from the late 1840s onward in the major

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industrial towns of central and northern England, many of which were funded by wealthy individuals and private enterprise schemes. It is a mark of the metropolitan bias of later nineteenth century fiction that novelists confine their comments and descriptions almost exclusively to the public parks of London.

41. Hippolyte Taine, Notes on England (1860-70), translated by Edward Hyams (London: Thames and Hudson, 1957), p. 16.
42. *ibid.*, p. 17.
43. "Composed Upon Westminster Bridge, September 3, 1802" (Published 1807), The Poetical Works of Wordsworth (London: Oxford Univ. Press, 1951), p. 214
44. "The Interior Garden and John Stuart Mill", in Nature and the Victorian Imagination, pp. 171-86 (p. 172).
45. *ibid.*, p. 173.
46. *ibid.*, p. 173.
47. "Picturesque tumult" is Jerrold's phrase for Billingsgate in London: A Pilgrimage (1872; rpt. New York: Dover Publications, 1970), p. 80.
48. English Hours, p. xxxi.
49. "A New Song of the Spring Gardens", in Dobson, Poetical Works, pp. 298-99 (p. 299).
50. The Royal Parks of London (London: Constable, 1975), p. 78. See also J.M. Barrie, "The Grand Tour of the Gardens", in The Little White Bird (London: Hodder and Stoughton, 1902), chapter 13.

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51. "Public Parks", Quiver 13 (1878), 687.
52. "Out of Doors", All The Year Round, NS, 4, No. 99 (October 1870), 487-90 (p. 489).
53. London: A Pilgrimage, p. 80.
54. *ibid.*, p. 101.
55. *ibid.*, p. 104.
56. The Victorian Treasure House, p. 79.
57. *ibid.*, p. 84.
58. Consider Henry James's comment on London's parks: "They spread themselves with such a luxury of space in the centre of the town that they form ... a pastoral landscape under the smoky sky". English Hours, p. 11.
59. Th.[omas] Chalmers, "Causes and Cure of Pauperism", Edinburgh Review 28, No. 55 (1817), 16-17.
60. In the 1860s, a rich businessman in Manchester told Hippolyte Taine that Peel Park "keeps our working men occupied and gives them something to think about. They must have something to amuse them; and besides, every hour spent here is one hour less in the public houses". Notes on England, p. 234.
61. Quoted by Pierre Coustillas in "Gissing's Variations on Urban and Rural Life", in Victorian Writers And The City, pp. 115-45 (p. 138).
62. *ibid.*, p. 131.
63. George Gissing: Ideology and Fiction (London: Vision Press, 1978), p. 73.

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64. Human Odds and Ends: Stories and Sketches (1898; rpt. London: Sidgwick and Jackson, 1911), pp. 244-50.
65. Human Odds and Ends, pp. 296-302.
66. Donald J. Olsen, The Growth of Victorian London, (London: Batsford, 1976), p. 204.
67. J.M. Richards, Castles on the Ground: The Anatomy of Suburbia (London: Murray, 1973), p. 2.
68. "Imagination in the Suburb", in Nature and the Victorian Imagination, pp. 49-67 (p. 49).
69. "The Idea of the Suburb: Suburbanization and Suburbanism in Victorian England", in London in Literature, A Symposium organised by the English Syndicate of the Roehampton Institute, May 1979 (Roehampton Institute, 1979), pp. 73-90 (p. 76).
70. The Suburban Garden and Villa Companion, p. 8.
71. London in Literature, p. 78.
72. Sensational Victorian: The Life and Fiction of Mary Elizabeth Braddon (New York: Garland Publishing, Inc., 1979), p. 41.
73. Quoted in The Growth of Victorian London, p. 292.
74. WJR, IV, 529.
75. ibid., 528-9.
76. Quoted by H.J. Dyos in Victorian Suburb: A Study of the Growth of Clerkenwell, pp. 26-7.

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77. For example, Ian Bradley asserts that Morris "was one of the originators of the idea of the Garden City ..." William Morris and his World (London: Thames and Hudson, 1978), p. 114.
78. Miscellanies, second edition, 2 vols. (London: John W. Parker, 1860), II, 318-45 (p. 339).
79. *ibid.*, 339-40.
80. Marc Reboul, "Charles Kingsley: The Rector in the City", in Victorian Writers and the City, pp. 41-72 (p. 62').
81. Miscellanies, II, 340.
82. "Making the Best of It" (1882), CWWM, XXIV, 91.
83. "How We Live and How We Might Live" (1884), CWWM, XXIII, 22.
84. Letter to Mrs. Alfred Baldwin (26 March 1874), in The Letters of William Morris to his Family and Friends, edited, with an introduction, by Philip Henderson (London: Longmans, Green and Co., 1950), p. 62.
85. "The Lesser Arts" (1882), quoted by Roderick Marshal in William Morris and his Earthly Paradises (Wiltshire: Compton Press, 1979), p. 242.
86. "Art and Beauty of the Earth" (1881), CWWM, XXII, 173.
87. Nonesuch, p. 38.
88. *ibid.*, p. 9.
89. "News from Nowhere: Detail and Desire", in Reading the Victorian Novel: Detail into Form, edited by Ian Gregor (London: Vision Press, 1980), pp. 288-305 (p. 295).

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90. Nonesuch, p. 68.
91. ibid., p. 69.
92. ibid., p. 23.
93. ibid., p. 179.
94. The Pastoral Vision of William Morris: "The Earthly Paradise" (Athens: Univ. of Georgia Press, 1975), p. 14.
95. For considerations of News from Nowhere as a conscious anti-novel produced in opposition to bourgeois realist fiction, see Bernard Sharratt (above); Patrick Brantlinger, "'News from Nowhere': Morris's Socialist Anti-Novel", Victorian Studies, 19, No. 1 (September 1975), 35-50; and Michael Wilding, Political Fictions (London: Routledge and Kegan Paul, 1980), pp. 48-90.

Gardens, Homes and Women

1. "Cottage and suburban gardens", in The Garden: A Celebration, pp. 151-58 (p. 152).
2. Ian Adam, George Eliot (London: Routledge and Kegan Paul, 1969), p. 10.
3. Adrian Poole writes: "Rooms and streets - these are the dominant locations in Gissing. The single room is set against the streets as the locus for all the most intense emotion". (Gissing in Context [London: Macmillan, 1975], p. 45). John Halperin makes a similar point: "We can see why so many stories Gissing wrote in the nineties are set in a lodging house: the place was for him a symbol of social anomalousness". Gissing: A Life in Books (Oxford: Oxford Univ. Press, 1982), p. 162.

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4. Gissing: A Life in Books, p. 239.
5. "Of Queens' Gardens", WJR, XVIII, 122.
6. "The Family Monitor", in The Works of John Angell James, edited by T.F. James (Birmingham, n.p., 1860), p. 56.
7. Womanhood: Its Duties, Temptations and Privileges, (1877), quoted by Jenni Calder in Women and Marriage in Victorian Fiction (London: Thames and Hudson, 1976), p. 169.
8. Works of Mrs. Hemans With A Memoir By Her Sister [Harriet Hughes], 6 vols. (Edinburgh: Blackwood, 1839), I, 87-88. The "Dramatic Scene Between Bronwylfa and Rhyllon" (1825) is quoted on pages 88-89.
9. It is of interest to note that when Thackeray moved to Onslow Square in 1854 he planned, as Margaret Forster tells us, "to have the whole house pale green to give a bowery sort of effect". William Makepeace Thackeray: Memoirs of a Victorian Gentleman (London: Secker and Warburg, 1978), p. 274.
10. Duncan Crow, The Victorian Woman (London: George Allen and Unwin, 1971), p. 52.
11. The Victorian Frame of Mind, p. 344.
12. Jan B. Gordon, "The ALICE Books and the Metaphor of Victorian Childhood", in Aspects of Alice: Lewis Carroll's Dreamchild as seen through the Critics' Looking-Glass 1865-1971, edited by Robert Phillips (London: Victor Gollancz, 1972), pp. 93-113 (p. 97).
13. Domestic and Heroic in Tennyson's Poetry, p. 224.

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14. Steven Marcus, Dickens: From Pickwick to Dombey (London: Chatto and Windus, 1965), p. 253.
15. "Adam Bede and 'the Story of the Past'", in George Eliot: Centenary Essays And An Unpublished Fragment, edited by Anne Smith (London: Vision Press, 1980), pp. 55-76 (p. 56).
16. An Optimist, Cornhill Magazine 26 (1872), 424-39 (p. 427).
17. The Violent Effigy: a study of Dickens' Imagination (London: Faber and Faber, 1979), p. 126.
18. Dickens and the Invisible World: Fairy Tales, Fantasy, and Novel-Making (London: Macmillan, 1980), p. 254.
19. James M. Brown argues a similar view. He acknowledges that in Dickens's novels "the ideal home operates as a microcosm of a social environment within which relations are healthy and qualitative, representing a radical criticism of the materialistic values and loss of community in the wider environment". And yet, Brown contends, "the fact that Dickens is utilising the middle-class myth of the Victorian hearth to clarify (by opposition) what is wrong with the system dilutes and emasculates his social criticism by cloaking it within a cosy, sentimental gloss so that the criticism becomes as comfortable as the tool used to convey it". Dickens: Novelist in the Market Place (London: Macmillan, 1982, p. 44).
20. Elizabeth Gaskell and the English Provincial Novel, p. 116.
21. Anthony Trollope and his Contemporaries: A Study in the theory and conventions of mid-Victorian fiction (London: Longmans, 1972), p. 147.
22. Sense and Sensibility, chapter 3.

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23. Persuasion. Anne Elliott's attachment to the gardens of Kellynch is frequently remarked upon.
24. Quoted by Brenda Colloms in Victorian Country Parsons (London: Constable, 1977).
25. Place and Placelessness (London: Pion, 1976), p. 55.
26. James Pope Hennessy, Anthony Trollope (London: Jonathan Cape, 1971), p. 48.
27. Notes to Silas Marner (Harmondsworth: Penguin, 1967), p. 263.
28. Consider Thomas Moser's essay, "Conflicting Impulses in Wuthering Heights", Nineteenth-Century Fiction, 17, No. 1 (June 1962). According to David Daiches, Moser's Freudian interpretation of the novel involves "an admission that the latter part of the book ... is inferior and indeed novelettish, the grafting on to the real novel of a conventional moral pattern involving the relation between the children of the storm and the children of the calm, as Lord David Cecil sees it". (Introduction to Wuthering Heights [Harmondsworth: Penguin, 1965], p. 26). Barbary Hardy also entertains the possibility of a disappointed response, and asks her readers to consider whether "the domestic peace of Hareton and Cathy represents a tamer and easier love than the endurance and affinity and painful rapture of Heathcliff and Catherine". Wuthering Heights (Oxford: Blackwell, 1963), p. 54.
29. Emily Brontë: The Artist As A Free Woman (Manchester: Carcanet, 1983), p. 169.
30. The Realist Imagination: English Fiction from Frankenstein to Lady Chatterley (Chicago: Univ. of Chicago Press, 1981), p. 215.

31. Consider Jane Eyre's words to Rochester in their reconciliation in the garden at Ferndean: "You are no ruin, sir - no lightning-struck tree: you are green and vigorous. Plants will grow about your roots, whether you ask them or not ..."  
Jane Eyre, p. 469.
32. Charles Dickens: Great Expectations (London: Arnold, 1964), p. 58.
33. Disraeli's Fiction (London: Macmillan, 1979), p. 131.
34. Disraeli (London: Longmans, 1961), p. 32.
35. For a discussion of the conflicting messages imparted to middle class girls, see Deborah Gorham, The Victorian Girl and the Feminine Ideal (Bloomington: Indiana Univ. Press, 1982).
36. Consider "Elizabeth's" [E.M. Russell's] outburst in The Solitary Summer:  
"I sometimes literally ache with envy when I watch the men going about their pleasant work in the sunshine, turning up the luscious damp earth, raking, weeding, watering, planting, cutting the grass, pruning the trees".  
(London: Macmillan, 1901), p. 14.
37. "Of Queens' Gardens", WJR, XVIII, 122.
38. To emphasise the difference between the "old maid" Miss Mann and Caroline Helstone, Charlotte Bronte in Shirley has Robert Moore observe Caroline in her garden.  
"[After] viewing [Miss Mann's] features for a time, he had gone into the garden where his little cousin was tending some of her favourite flowers, and while standing near and watching her, he had amused himself with comparing fair youth - delicate and attractive - with shrivelled eld, livid and loveless ..." (pp. 151-2).
39. The Victorian Imagination: Essays in Aesthetic Exploration (Sussex: Harvester Press, 1980), p. 61.

40. Tennyson, Poems, p. 508.
41. Tennyson (London: Macmillan, 1977), p. 100.
42. "'Story Painters and Picture Writers'", p. 192. See note 38 page 419.
43. Tennyson, p. 102.
44. Gardens and Grim Ravines, p. 62.
45. Everyman's Book of Victorian Verse, edited by J.R. Watson (London: Dent, 1982), p. 200.
46. The embowered maiden was a favourite subject of Victorian photographers. A good example is Julia Margaret Cameron's photograph of Alice Liddell, aged 20, taken in 1872. Alice's long, rather straggling hair is entangled within the profuse foliage of a garden tree, the oneness of subject and setting being accentuated by the almost complete absence of visual depth. (Reproduced in Gus Macdonald, Camera: Victorian Eyewitness [London: Batsford, 1979], p. 28.) Much the same can be said of D.G. Rossetti's painting, "The Day-dream". It depicts an idealised woman in a state of reverie, distanced from the adoring male spectator by "The thronged boughs of the shadowy sycamore" which protect, enshrine and seem almost to grow out of her. Of the fancy sonnet of the same name that Rossetti wrote to accompany the poem, George L. Hersey writes: "Throughout the poem the woman's form is fragmented and absorbed into bower-foliage and landscape; her eyes become skies, her dress is gradually overgrown ... and smothered in leaves, her book covered with the honeysuckle blossoms. ("Roskin as an optical thinker", in The Ruskin Polygon: Essays on the imagination of John Ruskin, edited by John Dixon Hunt and Faith M. Holland [Manchester: Manchester Univ. Press, 1982], 44-64 [p. 56].) Of the many paintings

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depicting women in garden settings, two water-colours by Frederick Walker, "Lilies" (1868) and "A Lady in a Garden, Perthshire" (1889), are among the better known examples.

The "framed" garden scene with a woman as cynosure seems also to have been a product of the incestuous relations between the Victorian arts and popular pastimes. In performances of melodramas, scenes would often freeze at moments of heightened emotion, though as Stephen Lutman points out, the tableau, "picture" or static mime "as well as being an important component of melodrama, has an independent existence as a form of entertainment in the period". ("Reading illustrations: Pictures in David Copperfield", in Reading the Victorian Novel, pp. 196-225 [p. 200].) The Victorians also had a strong predilection for window-views, and for forms of entertainment which involved peeping through apertures to worlds more magical than their own. Pretty garden pictures doubtless gratified the same desires as did "Daguere's diorama and a host of other Victorian inventions like the stereopticon, the panorama, and the magic lantern". (W. David Shaw, Tennyson's Style, pp. 36-7.)

47. "Class and Leisure in Mid-Victorian England", reprinted from Leisure in the Industrial Revolution (1980) in Popular Culture: Past and Present, edited by Bernard Waites, et al. (London: Croom Helm, 1982), 66-91 (p. 82).
48. Tennyson's Major Poems, p. 123.
49. ibid., p. 125
50. Quoted by Marlene Springer in "Angels and Other Women in Victorian Literature", in What Manner of Women: Essays on English and American Life and Literature, edited by Marlene Springer (Oxford: Blackwell, 1978), pp. 124-59 (p. 126).

Garden Settings and Scenes

1. Mrs. Humphry Ward, Robert Elsemere (1882; rpt. Lincoln: Univ. of Nebraska Press, 1967), p. 35.
2. Geoffrey Taylor, The Victorian Flower Garden, p. 201.
3. "Imagination in the Suburb", p. 50.
4. In making use of terms such as "frontstage", "backstage" and (social) "scripts", I am adopting the dramaturgical perspective of sociologists and social psychologists who view social life as a kind of improvised drama. From this perspective, social "performances" are assumed to be "scripted" in that they depend upon intersubjectively recognised rules of behaviour and sequences of behaviour appropriate to particular social situations. "Frontstage" and "backstage" are adopted from Erving Goffman, who posits the idea of a structural division of social establishments into "front" regions (meeting places where guests are entertained) and "back" regions (places to which the "home team" retires between performances to relax and engage in more intimate activities). See Erving Goffman, The Presentation of Self in Everyday Life (Garden City, New York: Doubleday, 1959), pp. 144-45.
5. Alice's Adventures in Wonderland and Through the Looking-Glass, edited with an introduction by Roger Lancelyn Green (London: Oxford Univ. Press, 1971), p. 141.
6. Anon., "On the Terrace", All The Year Round, 12, No. 303 (September 1874), 540.
7. See Richard Gill, Happy Rural Seat: The English Country House and the Literary Imagination (New Haven and London: Yale Univ. Press, 1972); Charles R. Anderson, Person, Place and Thing in Henry James, pp. 89-123; and Kenneth Graham, Henry James: The Drama of Fulfilment. An Approach to the Novels (Oxford: Clarendon Press, 1975).

8. Henry James: The Drama of Fulfilment, p. 1
9. ibid., p. 2.
10. See William Sansom and Harold Chapman, Victorian Life in Photographs (London: Thames and Hudson, 1977), p. 140.
11. Reader I Married Him: A Study of the Women Characters of Jane Austen, Charlotte Brontë, Elizabeth Gaskell and George Eliot (London: Macmillan, 1974), p. 105.
12. For some readers, the description of Cheverel Manor is flat and overcrowded. Thomas A. Noble complains of being "wearied with the seemingly endless process of adding phrase on phrase". George Eliot's "Scenas of Clerical Life" (New Haven: Yale Univ. Press. 1965), p. 125.
13. Illustration and the Novels of Thomas Hardy (London: Macmillan, 1982), p. 134.
14. Dobson, Poetical Works, pp. 291-2.
15. Meredith, Poetical Works, p. 142.
16. The Heart's Events: The Victorian Poetry of Relationships (London: Athlone Press, 1976), p. 116.
17. ibid., p. 116.
18. Trollope's Palliser Novels: Theme and Pattern (London: Macmillan, 1978), p. 109.
19. Introduction to Meredith Now: Some Critical Essays, p. ix.
20. The Quest for Paradise: A History of the World's Gardens (Weybridge, Surrey: Whittet Books, 1979), p. 204.

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21. Henrietta Temple, p. 95.
22. See my article, "The Conservatory in Victorian Literature", Journal of Garden History, 2, No. 3 (1982), 273-84.
23. Consider Norman May's description of the conservatory at Abbotstoke Grange in Charlotte Yonge's The Daisy Chain: "It's a real bower for a maiden of romance, with its rich green fragrance in the midst of winter. It is like a picture in a dream. One could imagine it as a fairyland, where no care, or grief or weariness could come". Quoted by Mark Girouard in The Victorian Country House (New Haven: Yale Univ. Press, 1979), p. 38.
24. The Garden Room (London: H.M.S.O., 1982), p.iii.
25. The conservatory in question is that of Lady Loring. On the occasion of her Sandwich Dance, Stella and Romaine (the "lovers") secrete themselves in the conservatory where they agree - unwisely as it turns out - to marry.
26. Significantly, the great majority of fictional conservatories are attached to, and accessible from within, the house. Hence, they tend to be ambiguous not only in form (built like the house, "natural" like the garden), but also in location (part of the house? the garden?). Because they straddle the boundary between house and garden, they acquire those characteristics - "abnormal, timeless, ambiguous, at the edge, sacred" - which Edward Leach ascribes to social boundary zones. See Culture and Communication: the logic by which symbols are connected (Cambridge: Cambridge Univ. Press, 1976), especially p. 35.
27. The Cornhill Magazine, NS, 20 (January 1893), 509-524 (p. 510).

28. *ibid.*, 518.
29. The Alien Art: A Critical Study of George Gissing's Novels (Dawson: Archon Books, 1979), p. 86.
30. Although I have chosen to concentrate upon fictional examples of the eavesdropping experience, there are similar scenes in Victorian narrative poetry, some of which are clearly symptomatic of the mistrust, deception and secrecy pervasive in the social worlds of the texts in which they occur. If we subscribe to the view that Tennyson's Arthurian characters are "really" Victorians in drag - "men and women of the nineteenth century" as W.H. Mallock put it - then the abundant instances of spying and eavesdropping in the Idylls of the King offer oblique comments on the quality of communicative relationships in Victorian England. The experience of the luckless Balin in "Balin and Balan" (Poems, 1583-84) is as shattering in its consequences as any other scene of its kind in Victorian literature. In one of the Camelot gardens, Balin bears witness to an apparently adulterous encounter between Lancelot and Guinevere, the latter hitherto his model of purity and grace. The setting is significant for, as Randy J. Fertel observes, the garden here is "a symbol of man's control over nature through artifice, and thus a symbol of potential redemption of nature's otherwise malignant force". (See "Antipastoral and the Attack on Naturalism in Tennyson's Idylls of the King", Victorian Poetry, 19 [1981], 337-350 [p. 345].) Once undeceived, Balin dashes away "mad for strange adventure" to the forest. Disillusionment leads to personal disintegration and finally to death.
31. It is through a crack in a garden wall that the (presumably) guiltless maiden portrayed in P.H. Calderon's well-known painting "Broken Vows" (1857) glimpses her perfidious lover in the act of flirting with another woman.
32. The Maniac in the Cellar: Sensation Novels of the 1860s (New Jersey, Princeton: Princeton Univ. Press, 1980), p. 65.

33. *ibid.*, p. 17.
34. "Our Novels: The Sensation School", Temple Bar, 29 (July 1870), 422.
35. Robert Lee Wolff, Sensational Victorian: The Life and Fiction of Mary Elizabeth Braddon, p. 4.
36. Wilkie Collins, Armadale, p. 622. Patrick Brantlinger observes: "Most sensation novels confine their voyeuristic primal scene revelations to family circles, but the family itself was the mainstay of Victorian bourgeois values. Sensation novels were therefore subversive without ordinarily addressing political issues".  
"What is 'sensational' about the 'Sensation Novel'?"  
Nineteenth-Century Fiction, 37, No. 1 (June 1982), 1-28 (p. 26).
37. Wilkie Collins, Letter of Dedication to Basil (1862 edition), p. iv.
38. Wilkie Collins and His Victorian Readers: A Study in the Rhetoric of Authorship (New York: Ams Press, 1982), pp. 22-23.
- The Garden Within
1. "Tennyson", in English Poetry, p. 145. See note 21 on page 417.
2. Tennyson: The Early Poems (London: Arnold, 1970), pp. 12-13.
3. *ibid.*, p. 13.
4. David Palmer, "Tennyson's Romantic Heritage", in Tennyson, edited by D.J. Palmer, pp. 23-51 (p. 25).

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5. John Dixon Hunt, "Tennyson", in English Poetry, p. 133.
6. "Tennyson's Garden of Art: A Study of the Hesperides", p. 103.  
See note 10 page 393.
7. *ibid.*, p. 104.
8. *ibid.*, p. 103.
9. *ibid.*, p. 101.
10. *ibid.*, p. 101.
11. Paul Turner, Tennyson (London: Routledge and Kegan Paul, 1976), p. 66.
12. "Tennyson's Romantic Heritage", p. 33.
13. The Paradise Myth (London: Oxford Univ. Press, 1969), p. 109.
14. *ibid.*, p. 110.
15. Tennyson's Style, p. 62.
16. *ibid.*, p. 62.
17. *ibid.*, p. 66.
18. "Tennyson and the Dramatic Monologue: A Study of 'Maud', in Tennyson, edited by D.J. Palmer, pp. 115-46 (p. 143).
19. Tennyson, p. 46.
20. Tennyson: the Early Poems, p. 38.
21. William R. Brashear, The Living Will: A Study of Tennyson and Nineteenth-Century Subjectivism (The Hague: Mouton, 1969), p. 65.

22. *ibid.*, p. 66.
23. I have chosen not to explain the Romantic thrust towards aesthetic self-determination from a specifically Marxian perspective. Had I done so, I should have interpreted the emergence of a garden-of-art aesthetic as a reaction to the dominant ideologies and social practices of early industrial capitalism: to incipient Utilitarianism, empiricism, the forces of the market, and alienated labour. From such a perspective, the poetic-garden ecosystem is an image both of the organic, unitary and a-historical work of solitary creative labour, and of the conditions under which such works have of necessity to be produced in an age in which creative writers are deprived of any significant or central social function. See Terence Eagleton, Literary Theory: An Introduction (Oxford: Blackwell, 1984), especially pages 19-21.
24. Consider, for example, the predilection of Renaissance poet-philosophers, caught up in the prevailing cult of melancholy, for the comparatively naturalistic groves and bosky plantings which lay outside the confining walls of enclosed gardens. For a consideration of Renaissance illustrations of the poet-philosopher's environmental preferences, and their effects on garden design, see Roy Strong, The Garden in England in the Renaissance (London: Thames and Hudson, 1977).
25. As evidence, consider the irony that the key "structural" terms in Wordsworth's poetry, "image", "form", and "shape", are precisely those which offer maximum resistance to structuration and determination. Under the pressure of perceptual perplexities, Wordsworth's structural terms acquire a degree of polysemanticity appropriate to the restlessness of the processes they strive to articulate. For Wordsworth, as C.C. Clarke has argued, "image (i.e. sense-image) comes to mean neither 'object of perception' simply nor 'object' simply,

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- neither 'appearance' nor 'thing' but a fusion or amalgam ... of both". Romantic Paradox: An Essay on the Poetry of Wordsworth (London: Routledge and Kegan Paul, 1962), p. 95.
26. Visions of Xanadu (New York: Columbia Univ. Press, 1965), p. 214.
27. *ibid.*, p. 214
28. Quoted in Visions of Xanadu, p. 111
29. The Poetical Works of John Keats (London: Oxford Univ. Press, 1908), pp. 102-3, 236-7.
30. The Concept of Nature in Nineteenth-Century English Poetry, p. 406.
31. *ibid.*, 407.
32. Quoted by John Dixon Hunt in "The Poetry of Distance: Tennyson's 'Idylls of the King'", in Victorian Poetry, (London: Arnold, 1972), pp. 89-121 (p. 89).
33. *ibid.*, pp. 89-90
34. Tennyson, p. 93.
35. Pope: Poetical Works, edited by Herbert Davis (London: Oxford Univ. Press, 1966), pp. 314-21.
36. "Tennyson", in English Poetry, p. 135.
37. "Symbolism in Tennyson's Minor Poems", Univ. of Toronto Quarterly, 20 (1951), 369-80, reprinted in Critical Essays on the Poetry of Tennyson, edited by John Killham, pp. 113-25 (p. 120).

## Notes on Pages 371-377

38. Charles Tennyson, Alfred Tennyson (London: Macmillan, 1949), p. 88.
39. K.W. Gransden, Tennyson: In Memoriam, p. 28.
40. The Concept of Nature in Nineteenth-Century English Poetry, p. 406.
41. Hallam, Tennyson, Memoir, I, 172.
42. Alfred Tennyson, p. 88
43. Tennyson, p. 50.
44. ibid., p. 50.
45. The softening and sentimentalising of death through association with gardens and flowers is particularly conspicuous in minor poems and magazine verses. See, for example, Austin Dobson's "A Song of Angiola in Heaven" (Poetical Works, pp. 130-32); Samuel H. Gowan's "Hally's Flower" (reprinted in The Modern Elocutionist, pp. 48-50); and M.G. Watkin's "In Mother's Garden" (Quiver [1875], 657-58).
46. Tennyson, p. 101
47. Gardens and Grim Ravines, p. 49.
48. ibid., p. 50.
49. Tennyson: In Memoriam, p. 36
50. I have borrowed this fine phrase from Christopher Ricks in "Tennyson Inheriting the Earth", Studies in Tennyson, edited by Hallam Tennyson (London: Macmillan, 1981), p. 77.

## Notes to Pages 377-384

51. "'Story Painters and Picture Writers': Tennyson's Idylls and Victorian Painting", p. 181. See note 38 on page 419.
52. *ibid.*, p. 184.
53. Of Tennyson's concept of the process of the non-finalist dialectic, Allan Danzig has this to say: "the two terms of a contrary, in precarious balance, are equally valid and equally necessary to human life, which exists in the tension of their irresolvable polarity".  
 "The Contraries: A Central Concept in Tennyson's Poetry", PMLA, 77, No. 5 (December 1962), 577-85, reprinted in British Victorian Literature: Recent Revaluations, edited by Shiv Kumar (New York: New York Univ. Press, 1969), pp. 112-130 (p. 117).
54. "Tennyson's 'In the Garden At Swainston'", Victorian Poetry, 13 (1975), 61-69 (p. 66).

Conclusion

1. The Violent Effigy, p. 127.
2. "Trollope's Country Estates", in Trollope Centenary Essays, edited by John Halperin (London: Macmillan, 1982), pp. 70-85 (p. 71).
3. Many garden writers expressed the view that gardens tended by their owners are superior to those entrusted entirely to paid employees. Novelists appear to have concurred with the view, for the great majority of favourably presented gardens are owners's gardens. There appear to be two main explanations for this bias. The first is the supposition that only owners indifferent to their gardens would relinquish responsibility for them. It follows from this that gardeners's gardens register the indifference of their owners. The

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second explanation is that paid employees do not put their hearts into their work. Most professional gardeners in fiction are presented in unflattering terms; many are truculent, intractable and opinionated. Consider, for example, Hopkins in The Small House at Allington, Craig in Adam Bede, Hawkins in Lothair, and Blake in William Black's Green Pastures and Picadilly. For critical remarks on gardeners in general see The Belton Estate, chapter 7, The Eustace Diamonds II, 192-3, and Lothair, p. 54 et passim.

4. "A Factory as It Might Be", Nonesuch, p. 647.
5. Quarterly Review 70 (1842), p. 240.
6. The Poetry of Tennyson. See, in particular, page 15.
7. The "Scientific Movement" and Victorian Literature, p. 4.
8. Quoted in English Hours, p. 210.
9. Matthew Arnold, "The Scholar Gipsy", Poems, p. 366.
10. Quoted by John Holloway in The Victorian Sage, p. 136.

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