

THE  
THOMAS HARDY  
JOURNAL



VOL IX

MAY 1993

No 2

ISSN 0268-5418

£4.00

# THE THOMAS HARDY JOURNAL

Volume IX

MAY 1993

Number 2

Editor: Norman Page

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# MUSIC AND METAPHOR IN *UNDER THE GREENWOOD TREE*

by RENZO D'AGNILLO

Nowhere in Thomas Hardy's works is humour more persistently present than in his second published novel *Under the Greenwood Tree* (1872). To Hardy, however, this fact was to be only a cause for regret and in his 1912 preface he actually expresses regrets for the way in which he had "penned" his study of the musicians of the Mellstock Quire "so lightly, even so farcically and flippantly at times"<sup>1</sup>. However, even though its comedy does distinguish it from the brooding tones of his later works<sup>2</sup>, it is certainly not the merely quaint and picturesque representation of a bygone rustic community it is sometimes made out to be, but a story with an underlying seriousness containing "almost in spite of itself, hints of change and disillusion"<sup>3</sup>. These "hints" already anticipate future haunting Hardyian themes<sup>4</sup> and the aim of this article will be to show how these elements emerge in the text to thwart the supposed idealism of its pastoralism with a particular consideration of the metaphorical function assigned to its central theme of music.

The narrator's assumption of his urban reader's unfamiliarity with the rural setting of the novel is an important factor in establishing his function as mediator between the world of the text and the world of his assumed (implied) reader<sup>5</sup>. Consequently, the opening section serves to introduce the rural environment both by orientating the reader's focus through the referent "dwellers in a wood" as well as imaginatively co-involving him in the rustic's actual experience of it. Rather than this being a case, as has been suggested, of rural life "submitted to an urban gaze"<sup>6</sup>, it is really the reverse because the reader becomes necessarily implicated in the process of creation through the active de-coding of the syntactic and semantic levels of the text<sup>7</sup>. This co-involvement can be seen and appreciated by a close consideration of the textual features of the passage in question:

To dwellers in a wood almost every species of tree has its voice as well as its feature. At the passing of the breeze the fir-trees sob and moan no less distinctly than they rock; the holly whistles as it battles with itself; the ash hisses amid its quiverings; the beech rustles while its flat boughs rise and fall. And winter, which modifies the note of such trees as shed their leaves, does not destroy its individuality (p. 11).

The description of the trees is paratactically co-ordinated in four clauses, each consisting of a main clause describing the sound each tree makes and a relative clause describing its feature. Much has been said about Hardy's

visual effects, but his sensitivity to sound has also quite rightly been pointed out<sup>8</sup>. This opening paragraph is a fine example of the oral quality of his writing in which sounds are lyrically articulated and highlighted by means of onomatopoeic and phono-symbolic verbs (“sob”, “moan”, “whistles”, “hisses” and “rustles”) as well as through the alliteration and consonance of other lexical elements (“DWellers in a Wood” [ . . . ] “bREEZe/tREES” [ . . . ] “whiSTLES/baTTLES/ruSTLES” [ . . . ] “Beech RustleS/BoughS RiSe”). On a semantic level, the verbs, clustered as they are around the central concepts of sound and movement that characterise the description, come to acquire synonymic associations with music (through “voice”) and dancing (through “feature”) thus anticipating the novel’s main bucolic theme. This is also further reinforced by the deliberately associative “note” in “the note of such trees”. Of course, the description is really a grotesque caricature of orchestrated music rather than a metaphorical evocation of it (a discord anticipating also the Mellstock Quire itself!). What is to be noted is the melodramatic tone that has been created and which is sustained in the second paragraph:

On a cold and starry Christmas-Eve within living memory a man was passing up a lane towards Mellstock Cross in the darkness of a plantation that whispered thus distinctively to his intelligence. All the evidences of his nature were those afforded by the spirit of his footsteps, which succeeded each other lightly and quickly, and by the liveliness of his voice as he sang in a rural cadence (p. 11).

The contrast between the eerie “music” of the wind blowing through the trees and the cheerful countenance of the man is again defined in terms of the aspects of “voices” and “feature” which characterise the description of the trees in the preceding paragraph; (“the spirit of his footsteps [ . . . ] the liveliness of his voice”)<sup>9</sup>. To intensify this oral contrast there is a parallel visual contrast in the chiaroscuro effects of the dark forms of the trees in the night against the white stars and the white lane, the only other colours being a penetrating silver and pale grey:

The lonely lane he was following connected one of the hamlets of Mellstock parish with Upper Mellstock and Lewgate, and to his eyes, casually glancing upward, the silver and black-stemmed birches, with their characteristic tufts, the pale grey boughs of beech, the dark-creviced elm all appeared now as black and flat outlines upon the sky, wherein the white stars twinkled so vehemently that their flickering seemed like the flapping of wings. Within the woody pass, at a level anything lower than the horizon, all was dark as the grave (p. 11).

Through their associations with violence and death the adverb “vehemently” and the simile “dark as the grave” tinge this night scene with sombre, almost gothic overtones. Yet at the same time, “twinkled”, “flickering” and “flapping” are signifiers set up to provoke a contrary pull

towards life and energy (lightness as opposed to darkness and lively movement as opposed to the apathy of the colourless landscape). The boisterous presence of the man also counteracts the menacing mood<sup>10</sup>, the lexical items characterising him all being marked (+life + energy); "lightly", "quickly", "liveliness". Humanity is shown to be just as much a part of the universe and no less distinct or insignificant (a sense which becomes more acute in the later novels) than any other part of it<sup>11</sup>. There is indeed in *Under The Greenwood Tree* little of the grand impersonal force of nature that can be seen in the later novels. Nature here is more domestic, more a part of the everyday reality of the community and "long perspectives rarely open before the reader"<sup>12</sup>. Hardy's novels often begin with a character walking along a road or a path, and here likewise the scene acquires a symbolic significance generated by the intense and varied orchestration of its moods. The analogy between the path along which Dick Dewy is walking and the journey through life may now seem an obvious enough one to make, but what is more significant (and inscribes a touch of irony in the scene) is that his attitude of oblivious innocence to the almost threatening atmosphere of the landscape indicates a similar attitude towards the pains and delusions of life (of which his courtship of Fancy Day is to give the first signs) and initiates a dramatic contrast between the idea of a "golden" world and that of a "fallen" one<sup>13</sup>. Working back to the first paragraph it may now be more easily noticed that the lexical items "sob", "moan", "quivering", "rise" and "fall" all acquire sexual connotations (thus anticipating another important theme) and the wind itself falls fittingly into this chain of semantic links as a metaphor for passion and virility.

Music and sexuality are foregrounded in the episode of the tranter's Christmas party where Dick and Fancy meet properly for the first time and dance together:

Again and again did Dick share his love's hand with another man, and wheel round; then, more delightfully, promenaded in a circle with her all to himself, his arm holding her waist more firmly each time, and his elbow getting further and further behind her back, till the distance reached was quite noticeable; and, most blissfully, swinging to places shoulder to shoulder, her breath curling round his neck like a summer zephyr that had strayed from its proper date (p. 55).

The passage abounds with words indicating abandonment, both physical and spiritual: "wheel", "circle", "swinging", "strayed", "blissful". But these are also counterchecked by expressions designating possessiveness and captivity: "all to himself", "more firmly", "his elbow getting further and further behind her back", "shoulder to shoulder", "held more closely" and "practically one person". There is a striking eroticism as a result of this insistence on abandonment and union (in many ways it foreshadows some of D. H. Lawrence's erotic dance descriptions)

and Fancy's breath which is compared to a summer wind " 'curling' (note both the visual and physical impact of the word) round his neck" reinforces the sensuality of the experience as well as recalling the wind of the opening passage which "whispered thus distinctively to his (Dick's) intelligence". The shift through a thematic and associative link from nature to human passion is very concisely caught in this oblique cross-reference. Dick will now have to learn another language — that of a woman. But whilst one feels that the language of nature will always be a language he will understand, the case with understanding the ambiguous Fancy Day will be quite the opposite. In a sense this is already indicated in the phrase "a summer zephyr that has strayed from its proper date", which metaphorically points to her stubborn streak of disobedience and transgression which is to be a frequent subject for gossip amongst the members of the community and a perpetual source of misery for Dick. This passage anticipates something of the physical harmony in their union, a harmony that is to be undermined by the communication gap which lies between them<sup>14</sup>. "Intelligence", thus, becomes a key word which significantly haunts the description.

The dance sequence also reveals an interesting factor concerning the relations between the men and women of the community in general:

Mrs Penny, being always rather concerned for her personal safety when she danced with the tranter, fixed her face to a chronic smile of timidity the whole time it lasted [ . . . ] repeating in her own person not only his proper movements, but also the minor flourishes which the richness of the tranter's imagination led him to introduce from time to time — an imitation which had about it something of slavish obedience, not unmixed with fear (p. 51).

The sado-masochistic implications (seen in Mrs Penny's timidity, her "slavish obedience" and fear) uncover a power relationship characteristic of a patriarchal society and that is inevitably encoded into the text<sup>15</sup>. It is all the more striking because of the lexical choice of "chronic" (associated with disease) and the restrained tone of the double negative "not unmixed". This sense of obedience contrasts with Fancy's (albeit mild) transgressions and seems to suggest that the very social harmony of the Mellstock community, as epitomised in the festivities of the party, depends upon such a power-relationship for its existence<sup>16</sup>.

Music being so central to the novel it is of course imperative to consider its significance for the members of the Mellstock Quire. It is appropriate that the key figures of the quire are also members of the same family. This underlines the traditional and ritualistic nature of music insisted on by them throughout and which is already threatened early on when they discuss the increasing number of replacements of the old string-players by organs (a fate to which they will also have to inevitably succumb at the end of the novel). It is interesting also to note

the positions each of the family members occupies in the quire. Dick Dewy, the youngest, plays the treble violin; Reuben Dewy, his father, is tenor; and William Dewy, the grandfather, plays bass. The appropriacy of each of their parts becomes apparent when we consider the different generation groups to which they belong in terms of voice pitch. Thus, Dick Dewy has the highest, his father the tenor pitch and his grandfather the lowest:

<i>Member</i>	<i>Voice</i>	<i>Age Group</i>	<i>Family Identity</i>
Dick Dewy	Treble	Youth	Son
Reuben Dewy	Tenor	Middle-age	Father
William Dewy	Bass	Old-age	Grandfather

These associations are surely deliberately implied since they emphasise just how intrinsically music and identity are related. This is given a broader significance when Dick suddenly disappears during the carol singing round and is later found standing opposite Fancy's window:

"'But for a quire to lose the treble — why, my sonnies, you may as well lose your —' The tranter, unable to mention an image vast enough for the occasion" (p. 37).

The implication that to lose one part of the quire is akin to losing a part of one's body is made explicit in Mr Penny's reply: "Your head at once". The body of the quire can thus be considered as a microcosm of the social structure of the community itself in which everyone has his place but in which all must act as one body<sup>17</sup>. Marjorie Garson has given a most interesting deconstructive account of the novel's preoccupation with what she terms "somatic anxiety" and traces the implications of this bodily dissolution from the individual to the community<sup>18</sup>. The sense of threat posed by this dissolution is paralleled by the elements of discord in the quire's actual performances. This is already hinted at during the first mention of their starting up to play a carol (which is, incidentally, the very one they play under Fancy's window):

"'Number seventy-eight was always a teaser — always. I can mind him ever since I was growing up a hard boy-chap'.

'But he's a good tune, and worth a mint o' practice', said Michael. 'He is — though I've been mad enough wi' that tune at times to seize and tear en all to linnet [ . . . ]'" (p. 23).

The use of the masculine pronouns 'he' and 'him' reinforces their essentially emotional response to music. It must also not be overlooked that by the time they all start out on their round of carol playing they have drunk at least nine cups of cider: ("The cider-mug was emptied for the ninth time [ . . . ]" (p. 28), implying that not only do certain carols pose a difficulty that not even time and practice have helped them master, but they are not even in a really fit state to perform them<sup>19</sup>. This is borne out in the hilarious episode outside Farmer Shiner's house, with the latter's shouting at them to stop their "blaring row" being enough to "consign the

whole parish to perdition" (p. 35). The irony of the tranter's final remark ("we bear no man ill will") after having mercilessly drowned out his invectives with their music is also a humorous comment on the fact that they play more out of good intentions than actual technical ability.

The chapter "Christmas Morning" contains the first really extended description of their playing:

The music on Christmas mornings was frequently below the standard of church performances at other times [ . . . ] Their strings, from the recent long exposure to the night air rose whole semitones and snapped with a loud twang at the most silent moment, which necessitated more retiring to the back of the gallery, and made the gallery throats quite husky with the quality of coughing and hemming required for tuning in. The vicar looked cross (p. 43-44).

The passage bristles with a distorted verbal substitution of musical terms: "snapped", "twang", "husky", "coughing", "hemming" and particularly effective is the comic metonym "the gallery throats". This sense of discord recalls the grotesque sounds of the novel's opening and again confirms the extent to which its comedy depends on these elements. Two factors are of importance here: the first is the short sentence at the end of the passage: "The vicar looked cross"; the second is the sense that the people of the Mellstock parish are becoming tired of them. This is particularly borne out when the female voices become engaged in a sort of vocal duet with the male quire. It may be noted that Fancy herself is one of the main culprits of this disrespectful act and this is of course significant since it is she who will replace them at the end of the novel<sup>20</sup>. Therefore, the antagonism of Parson Maybold and Fancy is appropriately underlined since they are the key figures responsible for the disintegration of the quire.

It is at the tranter's party that the bucolic themes of music and festivity are merged:

At five minutes to twelve the soft tuning was again heard in the back quarters, and when at length the clock had whizzed forth the last stroke Dick appeared ready primed, and the instruments were boldly handled: old William very readily taking the bass-viol from its accustomed nail, and touching the strings as irreligiously as could be desired (p. 50).

As has been rightly pointed out, church music for the members of the quire rather than being an expression of faith as such is really a form of ritual and homage to their ancestors and to the past<sup>21</sup>. Certain expressions are used to accommodate the language to this more secular context such as "boldly handled" — "boldly" implying roughness, coarseness and energy, and "irreligiously as could be desired" — the negative adverb placed in explicit antithesis to the atmosphere of religious reverence that has characterised the festivities of Christmas day up until this moment.



The contextual shift injects a new stimulus in the musicians, and the sense we are left with is that they play these more popular pieces with considerably more gusto and zest than they play the carols. Thus, both religious and secular feeling are encompassed within the context of music, making music a vehicle for both the spiritual and physical dimensions of man. But whilst the quire play the carols with an almost grave respect for tradition, the popular tunes are played to generate an atmosphere of intense physical and sensual revelry, and it is precisely in such an atmosphere that Dick and Fancy initially come into contact with each other, as has already been seen.

The opening descriptive passage of the chapter "Fancy in the Rain" is in many ways analogous to the one at the beginning of the novel, only this time the protagonist concerned is Fancy Day. It occurs at the stage in the novel after Geoffrey Day's refusal to concede his daughter's hand in marriage to Dick:

A single vast grey cloud covered the country, from which the small rain and mist had just begun to blow down in wavy sheets alternately thick and thin. The trees of the fields and plantations writhed like miserable men as the air wound its way swiftly among them: the lowest portions of their trunks, that had hardly ever been known to move, were visibly rocked by the fiercer gusts, distressing the mind by its painful unwontedness, as when a strong man is seen to shed tears. Low-hanging boughs went up and down — high and erect boughs went to and fro, the blasts being so irregular, and divided into so many cross-currents that neighbouring branches of the same tree swept the skies in independent motions, crossed each other, or became entangled (p. 155).

The several echoes between the two passages can be seen both on a descriptive level in the discord of the landscape and the personification and animation of the trees, as well as on a textual level in the verbal sound patterning. The passage above contains lexical items designating pain and suffering: "writhed", "miserable", "painful" and "shed tears", which recall the sobbing and moaning of the trees in the opening passage, and these are also conceptually linked with others that are charged with decidedly erotic overtones; thus (as a result of the personification) "trunks (=loins) [ . . . ] visibly rocked", as well as "up and down", "erect" and "entangled". The second passage seems even more explicit in its sexual connotations than the first and this is probably significant appearing as it does in this advanced and crucial stage in Dick and Fancy's relationship. Indeed, what does seem to be much stressed is a sense of the consequences of repression: "A single vast grey cloud covered the country" and "that had hardly ever been known to move". The real difference between the two passages, however, lies in their psychological dimension. Whilst the first exposes the contrast between the menacing landscape and the

innocence of Dick, the second explicitly reflects Fancy's more complex and troubled state of mind, thus making it much more of a "mental" landscape. There is also, significantly, a process of emasculation involved which is evident in the trees writhing "like miserable men" and the phrase "as when a strong man is seen to shed tears". This links up thematically with Fancy's eventual usurpation of the Mellstock Quire — with the various social implications this involves. It is also significant that the individuality of the trees is no longer specified. In fact, they lose any definite sense of identity in being constantly thrown together by the raging wind, and this is textually rendered in the semantic regression of "independent [ . . . ] crossed [ . . . ] entangled", which is in turn paralleled by a paradigmatic crescendo of sound elements; "blow [ . . . ] gusts [ . . . ] blast" conveying a musical suggestiveness akin to a crescendo in an overture. Reiteration abounds in the description: "Cloud Covered the Country", "Begun to Blow", "Miserable Men", "Blasts Being", "Swept the Skies". Most striking also is the constant repetition throughout of "w" sounds: "Wavy [ . . . ] Wound its Way sWiftly [ . . . ] loWest [ . . . ] loW-hanging boUghs that Went up and doWn [ . . . ] boUghs Went tO and frO". This verbal representation of the sound of the wind once more testifies to those oral reverberations which enhance the lyricism of Hardy's prose and bring it so often to the borders of poetry<sup>22</sup>.

Underlying Fancy's dilemma regarding Dick is her obstinacy towards disobedience and transgression:

Geoffrey's firm opposition to the notion of Dick as a son-in-law was more than she had expected. She had frequently seen her lover since that time, it is true, and had loved him more for the opposition than she would have otherwise dreamt of doing — which was happiness of a certain kind. Yet though love is thus an end in itself it must be believed to be the means to another end if it is to assume the rosy hues of an unalloyed pleasure. And such a belief Fancy and Dick were emphatically denied just now (p. 156).

This disobedience is revealed in the telling phrase "more for the opposition than she would have otherwise dreamt of doing", and is not without its romantic and sexual longings ("the rosy hues of an unalloyed pleasure"). It is further emphasised in her recourse to a social outcast (Mrs Endorfield, considered by everyone to be a witch) for advice. However, the final irony of this "advice" being really only "common sense" undermines the extent of Fancy's transgression, and it must also be recognised that she remains, in spite of everything, a member of the community, even complying with the older folks' intentions of conducting her wedding ceremony.

Since the novel depends upon the changing of the seasons for its structural development, it may seem appropriate enough to the purpose of the story that it concludes in the spring in order to bring home the idea

of renewal and regeneration that reflects the happy outcome of Dick and Fancy's wedding. Yet, a closer scrutiny at the passage concerned will reveal other interesting facts which refer back both rhetorically and semantically to the previous landscape descriptions discussed and which, if they do not completely contradict the climate of renewal, at least furnish the evidence for a critical comment on the imminent marriage bond between Dick and Fancy<sup>23</sup>:

The last day of the story is dated just subsequently to that point in the development of the seasons when country people go to bed among nearly naked trees, are lulled to sleep by a fall of rain, and awake next morning among green ones; when the landscape appears embarrassed with the sudden weight and brilliancy of its leaves; when the night-jar comes and strikes up for the summer his tune of one note; when the apple trees have bloomed and the roads and orchard-grass become spotted with fallen petals; when the faces of the delicate flowers are darkened and their heads weighed down by the throng of honey-bees, which increase their humming till humming is too mild a term for all the pervading sound; and when cuckoos, blackbirds, and sparrows that have hitherto been merry and respectful neighbours become noisy and persistent intimates (p. 181).

The dominant stylistic feature here consists of six temporal clauses (all beginning with "when") co-ordinated to create a paradigmatic accumulation of items which refer to one topic element; the coming of spring. Once again, as in the first passage discussed, the description is presented in terms of the country people's experience of it, and once again the central means of depiction is through personification; "when the landscape appears embarrassed"; "when the faces of the delicate flowers"; "when cuckoos, blackbirds, and sparrows that have hitherto been merry and respectful neighbours become noisy and persistent intimates". It will be noticed, however, that there is an interplay of lexical items, some denoting energy, fertility and felicity and hence positively charged; "green", "brilliancy", "strikes up", "tune", "bloomed", "flowers", "throng", "humming", "merry" and "noisy", and others which pose a resistance to this force being all negatively loaded; "embarrassed", "weight", "fallen", "weighed down" and "darkened". This gives the description an unresolved tension<sup>24</sup> which not only characterised the previous passages discussed earlier but also constitutes the final impression with which the reader is left at the end of the novel. There is again an abundance of alliteration; "the laST Day of the STory id Dated just SubsequenT to the Development of the Seasons"; "LuLLed to sLeep by a faLL of rain"; ". . . FaceS of the Delicate FlowerS are Darkened"; huMMing till huMMing is too Mild a term. The musical suggestiveness of this alliterative patterning is also accompanied by a gradual build-up of sounds; "lulled [. . . ] strikes up [. . . ] tune of one note [. . . ] humming

[ . . . ] all-pervading sound [ . . . ] noisy". Thus there is again a crescendo as in the passage from "Fancy in the Rain", which carries certain implications once the terms undergo a semantic shift from their context within the landscape to the marriage between Dick and Fancy. For surely the foregrounding of the final transformation from "merry and respectful" to "noisy and persistent" must be made to apply metaphorically to the negative consequences of the stifling intimacy of married life<sup>25</sup>. This intimacy is also extended to the community itself<sup>26</sup> and the implication is that Dick and Fancy are just another ordinary married couple (which of course they are), no more and no less so than the others and that they "stand as fair a chance of having a bit of sunshen as any married pair in the land" (p. 196)<sup>27</sup>. Although absent from the description, Dick and Fancy's presences are evoked in this metaphorical anticipation of their future predicament so that what initially appears to be a description of regeneration becomes an ironic comment on their marriage bond. Just like the natural passing of each season so will Dick and Fancy's married life together have its time and place within the community<sup>28</sup>; but, of course, that will be quite another story which the novel only hints at.

#### REFERENCES

1. Thomas Hardy, Preface to *Under The Greenwood Tree*, (April 1912), Oxford, Oxford University Press, (ed. Simon Gatrell), 1985, p. 5. (Subsequent quotations from the novel refer to this edition. Page numbers will be given in parenthesis in the text.)
2. David Wright, Introduction in *Under The Greenwood Tree*, Harmondsworth, Penguin, 1978, p. 14. Wright points out that Hardy was in fact "reacting to the contemporary view that countryfolk were 'ipso facto' inarticulate yokels" and sees in his humour an expression of affection. This view is shared by Shelagh Hunter, *Victorian Idyllic Fiction*, London, Macmillan, 1984, p. 179: "Distance, affection and delicacy are its (i.e. the novel's) hallmarks". See also Barbara Hardy, *Forms of Feeling in Victorian Fiction*, Athens, Ohio, Ohio University Press, 1985, p. 171: "[ . . . ] combining sympathy and nostalgia with a knowing but affectionate irony". Michael Millgate (*Thomas Hardy — A Biography*, Oxford University Press, 1982, p. 136), on the other hand, offers a different view of Hardy's humour as a "protective device", the result of a deliberate "self-conscious distancing" because of its immediate autobiographical resources.
3. Norman Page, *Thomas Hardy*, London, Routledge and Kegan Paul, 1981, p. 11.
4. John F. Danby, "Under The Greenwood Tree", *Critical Quarterly*, (Spring 1959), 1, 1, p. 6; in Danby's stimulating, though debatable, exploration of the novel's "implied" philosophy, he justly notes that "the explicit pessimism of the later Hardy is already implicit in his first work".
5. S. Gatrell, Introduction, op. cit., p. xx; Gatrell writes: "It is true pastoral: a detached ironic narrator presenting rural life for an urban sophisticated audience; but the superior position in relation to the narrative that this structure enables the reader to maintain is conquered by Hardy's 'verisomilitude' [ . . . ]".
6. John Goode, *Thomas Hardy: The Offensive Truth*, Oxford, Blackwell, 1988, p. 12.

7. S. Hunter, op. cit., p. 172, describes this process as "a felt activity, not an instantaneous apprehension". S. Gatrell, op. cit., p. xxi, also underlines the reader's experience in terms of Hardy's "verisimilitude".
8. See Joan Grundy, *Hardy and the Sister Arts*, London, Macmillan, 1979, pp. 161-163, for a most perceptive discussion of Hardy's "weather music". She also notes how the "sobs", "whistles", "hisses" and "rustlings" of the various trees "suggest an orchestral combination of instruments — cellos, flutes, violins — even more readily than they suggest a vocal combination" (p. 163). See also Raymond Chapman, *The Language of Thomas Hardy*, London, Macmillan, 1990, for a consideration of Hardy's understanding of extra-lingual sounds, pp. 132-133. Also Ralph W. V. Elliott, *Thomas Hardy's English*, Oxford, Basil Blackwell, 1984, p. 282, "Hardy's English is generally shaped by his ear and comes most in to its own when read aloud".
9. Stephen Spector, "Flight of Fancy: Characterisation in Hardy's *Under the Greenwood Tree*", *English Literary History*, 55 1988, pp. 469-485. Spector has noted this point in his illuminating article on Hardy's characterisation in the novel.
10. See Francesco Marconi, "The Three Strangers and the Verbal Representation of Wessex", *The Thomas Hardy Journal*, May, 1992, pp. 26-38, in particular his perceptive analysis of a very similar topological antithesis which is made to work on various semantic levels around the context of the festive community (p. 28).
11. J. F. Danby, op. cit.: "[...] this instance of age-old Man in general, this moving part of a particular countryside" p. 7. See also Sheila Berger, *Thomas Hardy and Visual Structures: Framing, Disruption, Process*, New York, New York University Press, 1990, p. 63. In her discussion of the relationship between figure and landscape Berger points out that "a character's entrance into the scene restructures or redefines the scene".
12. J. B. Bullen, *The Expressive Eye: Fiction and Perception in the Works of Thomas Hardy*, Oxford, Clarendon Press, 1986, p. 42.
13. Marjorie Garson, *Hardy's Fables of Integrity: Woman, Body, Text*, Oxford, Clarendon Press, 1991, p. 6, recognises such a contrast and goes on to point out that this suggests the limits of the novel's pastoralism, although Raymond Williams, *The Country and the City*, London, Hogarth, 1985, p. 18, reminds us that even in classical pastoral verse "there is almost invariably a tension with other kinds of experience".
14. S. Hunter, op. cit.: "In dance, music, tears and kisses Dick and Fancy are as one, but every conversation reported between them reveals the gap in their mutual understanding and the partial nature of their communion" (p. 170).
15. See Patricia Ingham, *Thomas Hardy*, London, Harvester Wheatsheaf, 1989, p. 12, for an interesting discussion on this point.
16. S. Gatrell, op. cit.: "The dance at the tranter's and the dance at the keeper's are physical embodiments of that harmony which is the dominant note of the narrative" p. xxi.
17. J. Goode, op. cit., notes the sexual pun on the name "Dick", p. 12. See also M. Garson, op. cit., who no doubt suggests filling in the gap in the tranter's speech with that word (p. 13).
18. M. Garson, op. cit.: "Within the celebration of the social unity is the acknowledgement of things and people falling apart" (p. 11).
19. It is significant that every time they set out on some social performance or duty they always ensure they are "fortified wi' a bit and a drop" in order to conquer their nervousness.
20. M. Garson, op. cit., notes that Fancy's music is individualistic rather than communal and that her displacement of the quire represents a loss of spirituality (p. 18).

21. Timothy Hands, *Thomas Hardy: Distracted Preacher?*, London, Macmillan, 1989, p. 105.
22. J. F. Danby, op. cit.: "[ . . . ] Novels such as *Under The Greenwood Tree* require to be read with the same concentration as poems" p. 7. See also R. Chapman, op. cit., who writes: "Thomas Hardy's prose is the prose of a poet, and his poetry is the poetry of a story-teller [ . . . ] He shows unusual sensitivity to sound and its translation into language" (p. 141).
23. S. Gatrell, op. cit., p. xxi, does not take this possibility into consideration in his discussion of the passage.
24. S. Berger, op. cit., p. xiii, in her interesting study of Hardy's visual imagination, rightly stresses the importance of momentary impressions creating "a sense of unresolved tensions (which) rest at the core of his writing".
25. Roger Fowler, *Linguistics and the Novel*, London and New York, Methuen, 1977, p. 38; in a discussion of semantic interdependence of person and place makes the following point which may be related to the metaphorical links between landscape and character which are evidenced both here and throughout the novel: "Locations, particularly, are formed out of semes which relate significantly, either by equivalence or by contrast, to the meanings of the characters who inhabit them".
26. Beat Riesen, *Thomas Hardy's Minor Novels*, Bern, Frankfurt am Main, New York, Paris, Peter Lang, 1990, writes of "an atmosphere of almost claustrophobic community, related to a unity and coherence of narrative [ . . . ]" (p. 68).
27. John F. Danby, op. cit., p. 6: "In spite of the fact that it is a love story, Hardy diminishes the assertion of the individual". See also pp. 10-11; "The story of *Under The Greenwood Tree* will be the study of his (Dick's) growing pains, of his becoming more nearly what his father and mother and all their neighbours have become".
28. Northrop Frye, *Anatomy of Criticism*, London, Penguin, 1990, p. 105, remarks: "The principle of recurrence in the rhythm of art seems to be derived from the repetitions in nature that make time intelligible to us". Hardy's art is very much dictated by his sensitivity to natural laws, as the passages considered testify.