

THOMAS HOOD'S LITERARY READING,
AS SHOWN IN HIS WORKS.

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fulfilment of the require-
ments for the degree of
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Abstract of Thesis.

The following thesis is an account of Thomas Hood's literary reading, arranged according to the nationality and chronology of the works read. Thus, after an Introduction, chapter I deals with classical literature, chapter II with foreign literature, especially the Arabian Nights' Entertainments, Don Quixote, the Divine Comedy, and the Decameron, also French literature, particularly Rabelais, and American literature. There is a brief section on the Bible. German literature, particularly the work of Goethe and Schiller, is dealt with separately in chapter III. Chapter IV deals with English literature to the age of Shakespeare, particularly the work of Spenser and Marlowe and Chapman's 'Hero and Leander'. Chapter VI deals with English prose of the seventeenth and eighteenth centuries, with a concluding section on the drama. Chapter VII deals with English poetry of this period. Chapter VIII deals with contemporary English prose, the novel between Scott and Dickens, periodical literature, particularly the work of the writers of the London Magazine, and miscellaneous writing, particularly travel works. There is again a final section on the drama. Chapter IX deals with contemporary English poetry, particularly the work of the greater and lesser romantics. The Conclusion is an attempt to evaluate Hood's work in the light of his reading. This

is followed by a bibliography of uncollected Hood items.

In accordance with the regulations concerning the Ph. D. degree I am submitting as subsidiary matter a printed contribution to the advancement of my subject, an article, 'Taylor and Hessey: aspects of their conduct of the London Magazine,' which is bound in at the back of this thesis.

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INTRODUCTION.

The aim of the following thesis is to give an account of Thomas Hood's literary reading, as shown in his work. This subject is part of a utopian project to understand Hood's work before judging it. Understanding would be based on a knowledge of Hood's life, and the historical and literary background of his work. The field has been partly covered in my thesis submitted towards the M.A. degree of the University of London, on 'The career of Thomas Hood in relation to the world of letters of his time', and the present work is intended as a complement to that. An additional study of Hood's social background would be necessary for a complete understanding of his work.

One lesson which has been driven home hard in the course of work on Hood, is that what can be known falls short of what there is to be known. Knowledge, however, is valuable as an object of research and in itself. It is to be regretted that understanding, and hence judgment, must be based on imperfect knowledge, but they certainly should be based on some knowledge. The object of this thesis is to provide this, together with a subsequent evaluation.

Knowing what Hood read is valuable as a guide to the literary horizons of the early nineteenth century. Hood is not a highly educated, but he is a well-read man; he is

writing not for an intellectual, but for a literate audience. The work produced as a result of Hood's necessary intention as a professional man of letters, an intention to sell his work in order to live, shows indeed the literacy of his audience, for with him quotation and literary reference are intended to produce a pleasurable feeling of recognition in the reader. Hood was able to work on the assumption that his readers shared with him a wide acquaintance with literature.

Knowing what Hood read is thus of general value, but it is of particular value with regard to Hood's own work. By means of this knowledge he can be placed in the literary tradition, and the originality of his contribution to that tradition can be assessed. Such analysis may be irksome, but it is critically necessary. Hood's originality furthermore is not discovered as a virtue, but as a fact worth knowing. His achievement lies not in originality, but in the relation of his originality to the literary tradition, and beyond that to social, general and personal experience.

The method used to track down Hood's reading has been a pedestrian one, necessarily so, in the attempt to achieve the virtue of comprehensiveness. I have pinned down Hood's references by name to authors, their works and characters, and traced as many as possible of the expressions he quotes between quotation marks. This has

been done on the sensible-seeming principle that a work which influenced Hood could hardly have escaped some mention in the whole body of his writing. I have traced also many oblique references, but naturally a smaller percentage of these.

Such an approach demands much work, and certainly cannot succeed completely. The task must be large with any author, but seems particularly so with Hood. One reason for this lies in his method of comic writing, which is extroverted and literary in tendency. He has a comic idea, and transforms it into a presentable, interesting piece of writing by allowing it to skim through a mass of literary and general knowledge possessed in common by himself and his readers. In this way the idea gathers round it a number of allusions. At the same time, Hood is a highly imitative writer, and occasionally he takes on the style of a particular author he admires or thinks worthy of parody. So that it is perhaps more true of Hood than of many other writers, that without his predecessors he would not exist. There is a virtue in imitativeness, in just handing on the accepted tradition, but Hood will not allow the sympathetic reader to shrug him off with this faint commendation. Beyond his bee-like gadding about from one flower to another is a directing principle, so that the sheer vivacity of his allusiveness is tinged by his wit and by his sense of moral and artistic propriety.

Once what Hood read has been discovered, how is it to be presented? The form taken in the present thesis may be described as that of a miniature history of literature as seen through Hood's eyes. As has been suggested, such an arrangement is valuable for the student of the background of early nineteenth-century literature. It should also be of value to the student of literary influences, as well as to anyone preparing a critical edition of Hood's works. Finally, the presence of literary influence in Hood's writing is summarised, and his work is evaluated in relation to his reading.

It has been worth my while undertaking this study in so far as it reveals to the reader the awareness of his literary background of a man of letters of the early nineteenth century, a man moreover with unique gifts both grave and gay, who makes a valuable contribution to experience. I hope that just as far as reading makes the man, so this study illumines Hood as he is.

I wish to thank Professor Kathleen Tillotson for advising me in the preparation of the following thesis; also Mr. M.R. Ridley, for commenting on the chapter on classical literature; Dr. C.A. Mayer, for commenting on the section on French literature; Miss M.E. Atkinson, for commenting on the chapter on German literature; and Dr. J.W. Smeed, for commenting on the section on Richter; also Mr. F.H. Eisner.

I wish to thank the following owners of Hood MSS for allowing me to see and copy them: Lady Hermione Cobbold, Messrs. Jocelyn Brooke, J.M. ~~Cole~~, J.S.L. Gilmour, C. Hardman, and Graham Storey. I am also grateful for similar facilities provided by the following Institutions: the Bodleian Library, the British Museum, the National Library of Scotland, the Bristol Central Library, and the Charles Lamb Society.

The following are short titles frequently used:

Works, for The Works of Thomas Hood.. Edited, with notes, by his son and daughter. 10 vols. London, 1869-1873.

Poetical Works, for The Complete Poetical Works of Thomas Hood, edited with notes by Walter Jerrold, London, 1935.

Whimsicalities, for Thomas Hood, Whimsicalities, London, 1870.

Tylney Hall, for Thomas Hood, Tylney Hall, London, 1840.

Nimrod's Sporting, for Charles James Apperley, Sporting, London, 1838.

Letters, for Letters of Thomas Hood. From the Dilke papers in the British Museum. Edited with an introduction and notes by Leslie A. Marshand. New Brunswick, 1945.

Memorials, for Memorials of Thomas Hood. Collected, arranged, and edited by his daughter. With a preface and notes by his son. 2 vols. London, 1860.

Jerrold, Life, for Walter Jerrold, Thomas Hood: his life and times, London, 1907.

vi/ HLQ, for Alison Whitley, 'Hood and Dickens: Some New
 Letters', Hattington Library Quarterly, August 1951, p.385.

NED stands for the Oxford English Dictionary,

DNB for the Dictionary of National Biography, and NQ for Notes and Queries.

87 I also refer often to Alexander Elliott, Hood in Scotland, Dundee, 1885, and Henry Charles Shelley, Literary By-Paths in Old England, Boston, 1906. Hood's 'Letters to Hewlett' are in the possession of Mr. Jocelyn Brooke.

THOMAS HOOD'S LITERARY READING, AS SHOWN IN HIS WORKS

Chapter 1.

Classical literature

In this section I intend to trace Hood's reading of classical literature, largely as indicated by his direct references to the names of classical authors, and by his quotations from them. There is no evidence that Hood knew Greek, but he was much influenced by the classical mythology, references to which are plentifully scattered throughout his work, and which are too many to enumerate in this survey. This mythology had a creative role in the romantic, extended lyrical writing of Hood's early poetic years, when he made an original contribution to myth, particularly in 'Lycus the Centaur'. I have treated this writing separately, and discussed the influence of classical literature upon it at some length.

Hood was also much influenced, but in a different way, by Aesopian fables, references to which are again found throughout his work.¹ Much of his writing shares the simple, witty attitude of the fables, but it is well-intentioned without being characterised by their overt

1. See Works, i.193; ii.15, 265; iii.78; v.110; vi.150, 269, 405; vii.6, 148, 390, 452; viii.91, 133, 138, 263, 308; x.19; Tylney Hall, pp. 188, 201, 268; HLQ, p. 394. Hood refers to Phaedrus at Works, iv.368, his Fables, I, vii, 2.

didacticism. They are the most ancient source of Hood's device of using speaking animals to comic and moral effect.

Finally, Hood shows himself to have been on nodding terms with Sappho, Anacreon, and Musaeus, though he knew little more than the names of the leading Greek philosophers.

Hood dwells on the classical elements in his own education without enthusiasm, but he did not endure the forceful inculcation of the 'Irish Schoolmaster':

Anon he turns to that Homeric war,
 How Troy was sieged like Londonderry town;
 And stout Achilles, at his jaunting-car,
 Dragged mighty Hector with a bloody crown:
 And eke the bard, that sung of their renown,
 In garb of Greece most beggar-like and torn,
 He paints, with colly, wand'ring up and down:
 Because, at once, in seven cities born;
 And so, of parish rights, was, all his days,¹
 forlorn.

Homer indeed, was for Hood both the first of authors,² and the first of poor authors. He 'not only sold his lines "gratis for nothing", but gave credit to all eternity.'³ 'A blind beggar',⁴ he 'made bread of his song',⁵ being the head of 'a profession never overburdened with wealth, from Homer downwards.'⁶

In his early romantic verse Hood writes of 'The

1. Works, v.148-149
2. Tylney Hall, pp.220, 397.
3. Works, vi.397.
4. Ibid., i.358. See also Works, viii.127.
5. Ibid., v.124.
6. Ibid.x.57. See also Works, vi.380. Hood refers to Homer at Works, v.50, viii.148, ix.2, HLQ, p.393.

sweet and plaintive Sappho of the dell'.¹ He remembers
how

poor Sappho, when her boy was sold,
Drown'd her salt tear-drops in a salter flood.²

He swears to the exemplary quality of his love,

By Sappho's leap, and the low rustling fear
That sigh'd around her flight.³

She is now an immortal:

Sweet Sappho on her love for ever calls.⁴

In 'The Lion's Head' Hood writes how 'Anacreon, in his foolish Greek manner, entreated one of the Royal Academy of Antiquity... to paint his mistress; and though he desired effects which were sufficient to pose the acutest brush, he still did not (to use Mr. Egan's fanciful phraseology) "render the features perfectly unintelligible."⁵ Elsewhere Hood makes the usual association between Anacreon and Moore.⁶

Musaeus's version of the story of Hero and Leander, particularly as translated by Charles A. Elton in his Specimens of the Classic Poets, 1814, may have influenced Hood's poem on that subject.

1. Works, v.222.
2. Ibid., v.176.
3. Ibid., v.294.
4. Ibid., v.252.
5. Ibid., iv.377-378, Odes, XXVIII.
6. Ibid., ix.91.

m/
Hood's description of Leander swimming,

Wishing, alas! with the stout rower's toil,
That like a rower he might gaze behind,¹

recalls Musaeus's,

The ship, the rower, and the helmsman he.²

doi/
Hood's people watching the nymph, 'the curious men'

who 'watch her songs till their rude hearts ache,'

the woman whose 'pity saddens in her eyes,' these

recall Musaeus's 'the curious glance of female eyes.'³

Hood's torch, 'love's own sign and beacon guide,'

recalls Musaeus's 'my directing star.. My gleaming

guide of life.'⁴ And the fall of Hero,

t/
from the giddy sleep she madly springs,
Grasping her maiden robes,⁵

Musaeus's,

She rent the broider'd robe her breast around,
And headlong from the tower she fell with
rushing sound. ⁶

But Hood's main debt in 'Hero and Leander' is to his
Elizabethan predecessors.

Hood uses the names of Greek philosophers only
for the purpose of anecdote or quip. Of 'Plato wise,
and clear-eyed Socrates'⁷ he writes,

- 3/ iii/*
1. Works, v.256.
2. Elton, op.cit., p.344.
3. Works, v.272, 275. Elton, p.330.
4. Ibid., v.277. Elton, p.342.
5. Ibid., v.278.
6. Elton, p.349.
7. Ibid., v.149.
Works, x/

Why, Socrates-or Plato - where's the odds? -
 Once taught a jay to supplicate the Gods,¹
 And made a Polly-theist of a Parrot!

In his view Shakespeare worked upon 'certain innate principles, compared with which the Dogmas of Aristotle are still in their puppyhood.'² He liked the combat between the gloomy and the laughing philosophers, 'No Heraclitus! Nine times nine for Democritus!'³ He referred to 'the Honest Man that Diogenes couldn't find with his lantern!'⁴ and wrote of this philosopher as 'an old Boy, it will be remembered, who lived in a sugar hogshead, without getting any sweeter in his temper.'⁵

He refers in a similar vein to Aristophanes, describing his translator Cary 'sending his plate towards the partridges, which he will relish and digest as though they were the Birds of Aristophanes.'⁶

Hood's knowledge of Latin was based on the reading of his schooldays. He had studied, under indifferent instructors, 'Virgil, Horace and the ordinary school

1. Ibid., vi.418. Hood refers to Plato at Works, v.42, 310; vi.94; vii.347; viii.112 - to Socrates at Works, i.453; Memorials, ii.60 - to Xantippe, Socrates' wife, at Works, ix.53.
2. Works, viii.245. Hood refers to Aristotle at Works, i.42, 453; v.311; vi.383; viii.7; B.M. MS. 41071, f.58.
3. Works, i.xii. Hood juxtaposes these two similarly in Tylney Hall, pp.xvi, xvii. He names Heraclitus as a type of gloom at Works, vi.339.
4. Works, vii.156.
5. Ibid., iii.197. See also Works, iii.156. Hood refers to Epicurus at Works, viii.175.
6. Works, ii.378.

authors'.¹ His references to Cicero, Horace and Pliny are conventional, though, having spent his youth in suburban Islington, Hood was well fitted to develop the Horatian antithesis of town and country. Hood makes a usual use of Virgilian expressions. But apart from this, in his early poetry he is indebted to some extent directly and perhaps through the use of classical dictionaries, to the mythology of Virgil in the Aeneid and to that of Ovid in the Metamorphoses, as well as to that of Homer. References throughout his work show a sympathetic acquaintance with these myths.

In his schooldays Hood had won 'a prize for Latin without knowing the Latin for prize' and 'picked up some Latin'² by methods which he later satirised, in the words of a schoolmaster addressing his pupil -

ff/ #
 this morn in the midst of the Psalm,
 The Miss Simpkins's school you must leer at,
 You're complained of - Sir! hold out your palm,-
 There! - "Palman quimeruit ferat!"..

You are backward, you know, in each verb,
 And your pronouns you are not more clear at,
 But you're forward enough to disturb,-³
 There! - "Palman qui meruit ferat!"

-
1. Athenaeum, 1833, p.51.
 2. Works, i.451, 455.
 3. Ibid., i.463. The quotation is from J.C. Jortin, Lusus Poetici, 3rd. ed. 1753, viii.22. Hood also uses it in describing 'The Old Seaman' in the London Magazine, December 1822, p.559, 'as for palms - "Palman qui meruit ferat," - he has lost his hand and the palm with it.'

In 'The Death of the Dominie' Hood wrote,

Pictures they say are incentives to learning, and certainly we never got through a page without cuts; for instance, I do not recall a Latin article without a tail-piece. All the Latin at that school might be comprised in one line -

"Arma virumque cano."¹

An arm, a man, and a cane. It was Englished to me one day in school hours, when I was studying Robinson Crusoe instead of Virgil..

He recounts the disconnected speech of the dying dominie,

near
"I have asked Aristotle" - (here his mind wandered) - "and he says I cannot live an hour - I don't like that black horse grinning at me - cane him soundly for not knowing his verbs - Castigo te, non quod odio habeam² - Oh, Mr. Taddy, it's breaking up with me - the vacation's coming - There is that black horse again - Dulcis moriens reminiscitur -³ we are short of canes... John, light the school lamps - I cannot see a line - Oh Mr. Taddy - venit hora - my hour is come - I am dying - thou art dying - he - is dying. - We-are - dying - you- are - dy" - The voice ceased..

9/
An epitaph, composed by himself, was discovered in his desk - ... (It) was so stuffed with quotations from Homer and Virgil, and almost every Greek or Latin author beside, that the mason who was consulted by the Widow declined to lithograph it under a Hundred Pounds. The Dominie consequently reposes under no more Latin than HIC JACET; - and without a single particle of Greek, though he is himself a lone Homer.⁴

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1. Aeneid, i.1.
 2. 'this old flogging line', Fielding, Tom Jones, Book III, chapter vi.
 3. Aeneid, x.782.
 4. Works, i.41-43.

Hood uses Latin authors in the same whimsical way as the Greek. In his later years he gave modest dinners, at which 'he would often set every one laughing by his apt misquotations of Latin... for he had a rare facility for twisting the classics.'¹ This was his habit in writing as well as in conversation. For instance, he was taken with 'that principle of Lucretius, that it is pleasant to stand by and look on an infliction which does not reach ourselves',² freely translating it,

'Tis sweet to stand by good dry land surrounded
And see a dozen of poor seamen drowned, 3

and referring to it obliquely in a letter to Moir, 'How you must enjoy walking to set a broken leg!'⁴

As a temporary schoolmaster he translated Pliny's 'Nemo mortalium omnibus horis sapit,' which he misquoted, as 'No mortal knows at what hour the omnibus starts.'⁵ He makes use of several tags from the Natural History.⁶

He invokes Apuleius' Golden Ass in contributing to Nimrod's Sporting and in 'Miss Kilmansegg'⁷ and he writes in 'The Rope Dancer' of a man who went to execution with a tarantula in his hand,

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- 9/
1. Works, x.358.
 2. Tylney Hall, p.14.
 3. Jerrold, Life, p.231.
 4. Nat. Lib. Scotland MS.
 5. Works, i.70. Natural History, vii.40. See also Works, viii.118.
 6. Works, i.281; vii.155; vi.333. Natural History, xiv. 141; xxiii.78; xxxi.41.
 7. Sporting, p.17; Works, vii.370, 371.

To take such a whim of a reptile with one to the gallows, seems whimsical enough; but the Emperor Adrian [sic], if you read the classics, had such a vagabondish, blandish, little animal, his animula vagula blandula, to be with him on his death-bed. 17. 1

Hood writes of Grimaldi's

wiking, reeling, drunken eyes,
(As old Catullus would have said).²

His lines in 'The Bridge of Sighs',

Dissolute Man!
Lave in it, drink of it,
Then, if you can! 3

echo Lucan's 'Has trahe, Caesar, aquas: hoc, si potes, utere caelo.'⁴

Hood has several formal quotations from Virgil. He sportively writes in the New Monthly,

"Why don't you carry your young ones in a bag as I do?" inquired a marsupial animal of one of the feline species.

"Non possumus omnes," replied the cat, "we're not all 'possums.'" ⁵

Hood heads a sonnet sent to Blackwood, '... Tenuis fugiens per gramina rivus.'" Virg: Georg. IV,⁶ and he elsewhere refers to the 'Virgilian nightingale'.⁷ He

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- 402-
1. Works, i.403. Hadrian's phrase is quoted in the Spectator, no. 532.
2. Works, v. 57-58.
3. Ibid., ix. 207.
4. NQ, 11th Series, xii.47. Pharsalia, vii.822. Hood quips on Martial at Works, iv.322.
5. Works, viii.126. Virgil, Eclogues, viii.63.
6. Nat. Lib. Scotland MS.
7. Whimsicalities, p.35. Georgics, iv.511.

He refers several times to 'fidus Achates',¹ and quotes from the Aeneid, 'vox faucibus haesit',² and, 'Hic labor, hoc opus est'.³ In a letter he writes, 'Well is it said - I translate from the Latin - of the poor statue "He sits, and eternally will sit, unhappy Theseus!"'⁴ and in Tylney Hall he writes of 'a sentence which, like the electric "Tu Marcellus eris" of a greater orator, smote as suddenly as severely'.⁵

Hood refers several times to Cicero,⁶ one of his mock book-titles for the Duke of Devonshire being, 'On the Site of Tully's Offices'.⁷ He refers to the 'summum bonum',⁸ quotes 'otium cum dig',⁹ and when he quotes 'learned leisure' is probably thinking of the sentence in the Tusculan Disputations, 'Quid est enim dulcius otio litterato?'.¹⁰

Hood refers only generally to Ovid. He quips, 'Those who look at [my] designs, with Ovid's Love of Art, will.. be disappointed';¹¹ 'Such Ovidian metamorphoses never yet entered into my experience'.¹²

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- 188/
1. Works, iii.128, 236, viii.2. Aeneid, I.316.
 2. Atlas, 1826, p.89. Aeneid, ii.774, etc.
 3. Works, vii.134. Aeneid, vi.129.
 4. Jerrold, Life, p.149. Aeneid, vi.617.
 5. Tylney Hall, p.382. Aeneid, vi.883. Donatus, 'Life of Virgil', para. 47. Hood, or his collaborator in the article, refers to the Aeneid in the Athenaeum, 1833, p.51, and in the Memorials, ii.251.
 6. Works, vi.232, ix.4. Tylney Hall, p.58.
 7. Ibid., x.55.
 8. Ibid., i.455. De Officiis, I,ii,5.
 9. Ibid., vi.315. Pro Publico Sestio, sec. 45.
 10. Memorials, i.161. Tusculan Disputations, 5, xxxvi, 105.
 11. Works, v.107.
 12. Ibid., v.140. Hood refers to Ovid at Works, viii.148.
- 188/ x. 145/
- 188/ x. 145/

A translation of Horace's Ode 'To Pyrrha. Quis multa gracilis te puer in rosâ' has been attributed to Hood.¹ Its style is reminiscent of that of his early lyrics. Hood certainly wrote 'An Ode in Imitation of Horace', later called 'Town and Country', no doubt because it was in fact no imitation. It begins,

O! Well may poets make a fuss
 In summer time, and sigh "O rus!"
 Of London pleasures sick:
 My heart is all at pant to rest
 In greenwood shades - my eyes detest
 This endless meal of brick! 2

This was the theme of an early poem, the "Address to the Social Literary Society, July, 1820", in which Hood had pictured cockneys 'ruralizing' in the meadows of Hackney or Islington,

They gaze, enraptur'd, on the prospect round,
 A rural scene - with brick horizon bound!...
 But if in town predestin'd to remain,
 To sigh "Oh, Rus," but sigh, alas! in vain,
 The Cit invests a sum in Purple Stocks,
 And from his window\$ hangs his Country Box...
 The chimneys smoke, where flow'rs were sweet before,
 And (in a word) Moor fields are fields no more. 3.

This last sentence remains in 'Town and Country'. Hood returned to the theme in the more freely galloping metre of Miss Kilmansegg,

1. C.W.F. Cooper, Horace's Odes Englished, 1880, p.12. See NQ, 11th Series, 1.488.
2. Works, v.302.
3. Ibid., x.16, 18.

O blessed nature, "O rus! O rus!"
 Who cannot sigh for the country thus,
 Absorb'd in a worldly torpor -
 Who does not yearn for its meadow-sweet breath,
 Untainted by care, and crime, and death,
 And to stand sometimes upon grass or heath -
 That soul, spite of gold, is a pauper! 1

A phrase in 'Town and Country',

Sweet are the little brooks that run
 O'er pebbles glancing in the sun,
 Singing in soothing tones,

is reminiscent of lines in Horace's second epode, 'Vitae Rusticae Laudes', as translated by Dryden,

o're/
 The stream, that o'er the pebbles flies,
 With gentle slumber crowns his eyes. 2

Hood's poem, however, is far removed from the spirit of politic urbanity in Swift and Pope's rendering of the sixth book of the second satire, where occurs the key line, 'O rus, quando ego te aspiciam.' Hood combines a sense of the pleasures of the countryside with a sense of the ordinary Londoner's disgusts, both enlivened by his own whimsicality.

Hood has occasional references to other places in Horace, using Horatian tags. He wrote to Jerrold, 'I have always denied that authors were an irritable genus,'³

1. Works, vii. 438.
2. Dryden's Poems, ed. John Sargeant, 1910, p.406; line 39.
3. Blanchard Jerrold, Life of Douglas Jerrold, 1859, p.274.

and similarly to Ward, 'I always stood up for the good feeling of the Bruderschaft in spite of the old calumnies about the irritable genus.'¹ From the Art of Poetry he refers to Horace on the mountain and the mouse, and quotes 'in medias res' and 'laudator temporis acti';² from the Odes 'carpe diem' and, misquoting, 'non hoc conveniet lyrae'.³ His 'naked truth' and 'virtue's a slippery road' are based on Horatian phrases, 'nuda veritas' and 'virtutis viam arduam'.⁴

Hood was most strongly influenced by classical literature in certain of the poems in his early volume, The Plea of the Midsummer Fairies, and particularly in 'Lycus the Centaur'. The relevance of the quotation from Propertius's elegies, 'Nec fuerat nudas poena videre Deos [sic]', with which this poem was introduced when it first appeared in the London Magazine,⁵ is not particularly striking. Perhaps it was later omitted for this reason, and for its suggestion of sensuality. In another of the elegies there are a couple of lines which might

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1. Life of Edward Bulwer, by his grandson, 1913, ii.62. Epistles, 2, ii, 102.
 2. Works, iii.163, ii. 35⁴, vii.136. Art of Poetry, 139, 148, 173.
 3. Works, i.207; London Magazine, July 1821, p.4. Odes, I, xi, 8; 3, iii, 69. Hood also quotes Epode iii.4/ at Works, iii. 272.
 4. Works, ii.210, Whimsicalities, p.8, Odes, 1, xxiv, 7; 3, xxiv, 44. Hood also refers to Horace in the London Magazine, March, 1822, p.202.
 5. London Magazine, August 1822, p.141. Propertius, Elegies, 3, xiii, 38.

have given Hood a lead in composing his poem. Propertius wrote 'Dirce shall be my witness, Dirce maddened with anger by the tale none might gainsay, that Antiope, daughter of Nycteos, had lain with Lycus.'¹ Here Dirce plays the jealous role which Hood gives to Circe.

The story of 'Lycus the Centaur', alleged to be taken 'from an unrolled manuscript of Apollonius Curius', reminds Professor Douglas Bush of the myth of Cronos and Philyra recounted by Apollonius Rhodius in his Argonautica, written in Greek.² Apollonius refers to

the island of Philyra, where Cronos... lay beside Philyra, when he had deceived Rhea; and the goddess found them in the midst of their dalliance; and Cronos leapt up from the couch with a rush in the form of a steed with flowing mane, but Ocean's daughter, Philyra, in shame left the spot and those haunts, and came to the long Pelasgian ridges, where by her union with the transfigured deity she brought forth huge Cheiron, half like a horse, half like a god. 3

At the beginning of this adventure Philyra, Cronos and Rhea have roles similar to those of Scylla, Glaucus and Circe in a story of Ovid with which Hood was more likely to have been familiar, and to those of Aegle, Lycus and Circe in Hood's poem. It is noteworthy that Hood's centaurs have the gentle qualities of Cheiron rather than

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1. Propertius, with an English translation by H.E. Butler, 1912, Elegies, 3, xv, 12.
 2. Mythology and the Romantic Tradition in English Poetry, 1937, pp.190-192.
 3. Apollonius Rhodius, ed. R.C. Seaton, 1912, Argonautica, II.1231.

the barbarism of other centaurs met with in classical legend.

The setting of 'Lycus the Centaur' is the 'magical dominion' of Circe, the action of the poem dominated by the jealous, malevolent power of that sorceress, which was delineated in the work of Homer, Virgil and Ovid. Hood refers particularly to Circe's liaison with Ulysses, who in Ovid's version 'was invited to drink the treacherous cup' and was 'received into Circe's chamber as her husband';¹ Hood's Lycus fears to drink

Such drink as her own monarch husband drain'd up
When he pledged her, and fate closed his eyes in the cup.²

In Hood's poem Circe's island is still the abode of the ensnared: here in the form of plants and beasts. In Virgil Polydorus had suffered for his treachery by being turned into a plant; Aeneas 'pull'd a plant' and 'from the wound, Black bloody drops distill'd upon the ground': it exclaimed 'Why dost thou thus my buried body rend?'³ In Ovid too the inanimate is personalised: after Circe's metamorphosis of Picus, to which Hood refers,

there sprang up a miraculous grove, the earth gave a groan, and the neighbouring trees grew pale; The grass which Circe had sprinkled was wet with drops like blood, the stones seemed to utter hoarse rumblings.../Picus's comrades/ were transformed into wild beasts. 4.

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1. Ovid's Metamorphoses, translated by M.M. Innes, 1955, p. 346, Book XIV.
 2. Works, iv. 397.
 3. Aeneid, translated by Dryden, III.36.
 4. Metamorphoses, ed. cit., p.350.

Both these passages probably influenced Dante (q.v.), and the influence of all three is present in Hood when he writes,

9/ I pluck'd of the fruit with held breath, and a fear
That the branch would start back and scream out in my ear;
For once, at my suppering, I pluck'd in the dusk
An apple, juice-gushing and fragrant of musk;
But by daylight my fingers were crimson'd with core,
And the half-eaten fragment was flesh at the core;
And once - only once- for the love of its blush,
I broke a bloom bough, but there came such a gush
On my hand, that it fainted away in weak fright,
While the leaf-hidden woodpecker shriek'd at the sight,¹

- the woodpecker being Picus.

The beasts which surround Lycus are not merely savage, but in them there is a pathetic gentleness due to their knowing their loss of human form. In the Odyssey, 'with gentle blandishments our men they meet';² in the Aeneid, 'Darkling they mourn their fate';³ whilst in the Metamorphoses, Macareus, one of Ulysses' companions, recalls,

We had no sooner arrived...when we were frightened by a horde of wild animals, a thousand strong, wolves and bears and lionesses, rushing to meet us. But there was no need to be afraid of them, for none wanted to injure us in any way. On the contrary, they even wagged their tails affectionately and fawned upon us. 4.

Hood writes,

They were mournfully gentle, and group'd for relief,
All foes in their skin, but all friends in their grief.

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1. Works, iv. 397.
 2. Translated by Pope, x.244.
 3. VII.19.
 4. Metamorphoses, p.345.

He individualises the grief to such an extent that its pathos is rendered ridiculous, and in a way the more pathetic for that,

There were woes of all shapes, wretched forms, when
That hung down their heads with a human-like shame.¹
I came,

Indeed, Hood felt the potentiality for grief of plants and animals with peculiar intensity. In 'The Two Swans' he asked,

Alas! who ever knew
Sorrow in all its shapes, leafy and plumed,
Or in gross husks of brutes eternally inhumed?²

As has already been noted, Hood's centaurs, one of which Lycus becomes, do not just represent the animal passions, as they generally seem to have done in antiquity. They are shown sympathetically as experiencing that sorrow at separation from humanity which results from the self-banishment consequent on the abandonment of the self to the passions. Hood's poem concludes with an account of the centaurs.

The gentle and wise
Lose their thoughts in deep studies, and others their ill
In the mirth of mankind where they mingle them still. 3

In the middle of Hood's poem the reeds whisper warnings to Lycus and tell him the tale

Of Scylla, - and Picus, imprison'd to speak
His shrill-screaming woe through a woodpecker's beak.⁴

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1. Works, iv.398.
2. Ibid., v.11.
3. Ibid., iv.410.
4. Ibid., iv.403.

The story of Picus as told by Ovid has already been referred to. In love with a nymph, he spurns the advances of Circe. By her magic she sets him wandering off 'in pursuit of an empty hope' and turns him into a bird who, 'indignant that he should be thus summarily added to the birds in Latium's woods, pecked at the rough oak trees with his horny beak'. The parallel between the adventures of Picus and those of Lycus is apparent: he too was doomed because he had slighted Circe. There is a parallel between the atmosphere of the two stories. In Ovid Circe, 'daughter of the sun', is the invoker of mists and phantoms;¹ in Hood Lycus 'look'd round In the night of new sunshine', his nymph 'Would wing through the sun till she fainted away Like a mist...' Virgil refers to the story of Picus, but briefly; he is translated by Dryden in a manner quite contrary to that of Hood - 'She chang'd his form, who could not change his heart.'²

Hood's reference to Scylla calls up two stories about her from classical legend. In the first, told by Ovid and referred to by Virgil, she betrayed her father and was pursued by him changed into an eagle, herself changed into a bird.³ Lycus, like this Scylla, was guilty of infidelity.

1. Metamorphoses, p. 347.

2. VII.255.

3. Metamorphoses, p.194, Book VIII. Virgil's Georgics, I.549.

The other Scylla, whose story is also told by Ovid, was a mortal who rejected Glaucus; he asked for help of Circe, who herself loved him; he rejected her; in revenge she turned Scylla into a creature with 'her loins disfigured by barking monsters'.¹ This story has an equivalent in that of Hood's poem. In Hood the mortal is a man seeking the love of a nymph who asks help of Circe; Circe's magic again brings about the horrid conclusion.

Thus in 'Lycus the Centaur' Hood shows himself familiar in particular with the stories of Circe, Scylla and Picus as told by Ovid, and generally with the classical myths of Circe and the centaurs. However, Professor Bush considers Hood's poem 'closer to Keats than to Ovid'. Further, he considers his 'Hero and Leander', which I treat most fully in my section on Marlowe, 'probably the most remarkable example in modern verse of almost complete reproduction of the narrative manner of the Elizabethan Ovidians'. But if the manner was English, the matter was classical.

There is but slight connection between 'Hero and Leander' and Ovid's Epistles between the two lovers. Hood's Leander's wishing 'That like a rower he might gaze behind' recalls Ovid's Leander's 'always, as long as I could, looking back on my mistress.' Both Hood's and Ovid's Heros pray to Neptune; 'Reserve my sumless venture there afloat,' 'on the same waves depend the body of Leander and my hopes.'²

1. Metamorphoses, p. 336, Book XIII.
 2. Works, v.256,257. The Heroides of Ovid, translated by Henry T. Riley, 1852, pp.202, 217.

To summarise: Hood knew no Greek and some Latin, learnt in his schooldays. Classical comedy, remote in time and particular in application, had no influence upon him, apart that is, from the simple, witty, didactic fables of Aesop. Hood's work is scattered with sententious phrases from the Latin, and thickly with grains from the pepper-pot of classical mythology formed by the great narratives of Homer, Virgil and Ovid. These grains fell on fertile ground, particularly in Hood's early romantic period, when he made a direct contribution to the continued life of classical myth with 'Lycus the Centaur'.

CHAPTER 2FOREIGN LITERATURE

If Hood knew classical literature because he had studied it at school, he knew the Arabian Nights Entertainments because he had read the stories in his school-days and before. In his time, they were a source of general delight and some instruction. For instance, Wordsworth described them as 'a precious treasure',¹ Hazlitt considered them 'an inexhaustible mine of comic humour and invention',² and Hunt called the work 'one of the most beautiful books in the world'.³ Ruskin wrote of 'those glorious old Arabian Nights' which he had read 'many times over',⁴ and Thackeray wrote to Tennyson concerning the Idylls of the King, 'You have made me as happy as I was as a child with the Arabian Nights.'⁵ In Maud Tennyson himself wondered if he had caught

an echo of something
 Read with a boy's delight,
 Viziers nodding together
 In some Arabian night? 6

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1. Prelude, v.460.
 2. Works, 1930-34, vi.12.
 3. London Journal, 22 October 1834, p.233.
 4. Works, 1903-12, xii.378, xxxiv.585.
 5. Letters, 1946, iv. 152.
 6. Maud, I, vii, iii.

Hood shared this enthusiasm. He knew very well how popular the stories were, asking, 'who has not read the Arabian Nights Entertainments?'¹ Reviewing the Child's Own Book, in the Athenaeum, 1830, assuming the point of view of a child, he said that the stories from the Arabian Nights included there had been degraded. That of Aladdin was called a fiction, whereas 'the Arabian Nights says, that Aladdin was all a true story'. The stories of Ali Baba, the Fisherman and the Genie, and Little Hunchback were included, but

it has not got Ali Cogia, and the little boys that played at the Cadi - and all children like that. No Sinbad! No Blue Bird! No Cherry and Fair Star!²

The stories were even dramatised by 'romantic school-boys', as Hood shows in a theatrical review in the Atlas, 1826:

The pieces are made up of fragments of old familiar fairy tales and the Arabian romantic - strangely jumbled indeed, and confounding all the unities, with English barristers in wigs and gowns at Samarcand, and Cockney stagecoachmen at Bagdat; but yet pleasant in their extravagances and incongruities, and like pieces got up by romantic school-boys for the entertainment of their playmates. 3

Hood himself when a boy had 'rehearsed' the Entertainments 'in bed'.⁴

For the adult Hood the Entertainments were an

1. Works, vi.338.
2. Athenaeum, 1830, p.593.
3. Atlas, p.59.
4. Works, v.201.

illumination, imaginative, comic and moral, and a continuing inspiration. Their sheer dazzling effect is shown in the Ode to Madame Hengler, firework-maker to Vauxhall: she turns

our English to Arabian Nights,
With blazing mounts, and founts, and scorching
dragons,

Blue stars and white,
And blood-red light,
And dazzling Wheels fit for Enchanters' waggons.¹

In a review of Master Humphrey's Clock, Hood compares Dickens's narrative method unfavourably with that of the Entertainments.² He refers to a friend who reminds him 'of the professional tale-bearers in the East, who, without being particularly requested by the company, begin reciting the adventures of Sinbad, or the life, death, and resurrection of Little Hunchback.'³ He begins 'The Stag-Eyed Lady' with the ritual opening, 'Scherezade immediately began the following story.'⁴

Hood was particularly taken with the idea of the Barmecide's feast. It provided the nucleus for two of his papers.⁵

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- 306. /
1. Works, i.305.
 2. Ibid., viii.94.
 3. Ibid., i.208.
 4. Ibid., iv.390.
 5. Ibid., iv.286, vi.265.

run on hu/ — He considered Scott, the Great Unknown, a 'Scottish Barmecide, feeding the ~~hunger~~ Of curiosity with airy gammon!' ¹ Reviewing Harriet Martineau's account of 'Domestic Mesmerism' in his Magazine, 1845, Hood observes sceptically:

ml Miss Martineau insinuates that mesmerism is much older than Mesmer; and in reality the reader will remember a sham Abran feast of the same kind in the Arabian Nights, where the Barmecide willed ideal mutton, barley broth, and a fat goose with sweet sauce, - and how Shacabac, to humour his entertainer, got drunk on imaginary wine. ²

Writing to Charles Dilke in 1836 on the English labourer he observes that 'it seems a little unreasonable to require him to sit at Hope's or Content's table, eating nothing, with the same cheerfulness and gaiety as the barber's brother at the Barmecide's feast.'³ This however was often his own lot, as he explains in the Preface to his Own, 'being an inaugural discourse on a certain system of practical philosophy': 'You cannot eat, you say, and you must not drink; but laugh and make believe, like the Barber's wise brother at the Barmecide's feast.'⁴

Hood refers several times to Sinbad and his adventures. >

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1. Works, v.46.
 2. Ibid., x.508.
 3. Ibid., x.156.
 4. Ibid., l.xi.

In his review of Knight's Shakespeare he suggests that

if we must be literal and geographical, there was an island which Sinbad landed on, "very like a whale"; and the one where Trinculo swam ashore, belonged probably to the same group.

1.

Hood also refers to Sinbad's adventures with the Roc,² and to his finding elephant's teeth.³ The adventure with the Old Man of the Sea Hood felt to be particularly significant and relevant to his own situation. He quips, 'A thing may be carried too far, as Sinbad said to the Old Man of the Sea.'⁴ In Tylney Hall Sir Walter is 'a terrible tormentor, who has been riding by turns on all our necks, like the Old Man of the Sea.'⁵ Most importantly, in the Preface to the Comic Annual for 1837 Hood writes,

You will remember...the adventure of Sinbad the Sailor with that horrid Old Man of the Sea. Alas! during nine months of the twelve I have such another Day-Mare on my own shoulders. For three-quarters of every year he is on my back, trying to break me into his own humour, the "decidedly serious"... The only thing which stops his croak is the Comic. For some three months, from its publication - as if he had given me over as incorrigible or incurable - I am free from the persecution of his favours: but after that bright period has elapsed, he sets in again with his accustomed severity: generally with a letter of condolence on the levity of my spirits. Then he

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1. Works, viii.248. See also Tylney Hall, p.92.
 2. Ibid., iii.75, 200; iv.170, vii.253.
 3. Ibid., ii.403, x.485. See also Works, ii.15, ix.195;
 4. Ibid., iii.317. (Atlas, 1826, p.121; Athenaeum, 1833, p.51.)
 5. Tylney Hall, p.222.

mounts his hobby again!- he vaults on my back, and for the rest of the year rides me, woe worth him! like a Black Brunswicker, with a Death's head and marrowbones for his cognizance.

Judge then, courteous reader, with what gladness of heart I am now penning the last sentences of a book which, if it will not knock my tormentor on the head quite so effectually as Sinbad brained his back-fare with a great stone, will at least stun and dumb-found him for three moons to come. May it do as much for you, dear reader, - though but for a few hours, - if you have dull care upon your shoulders!

1.

The Old Man of the Sea here well typifies for Hood both miserable correspondents and misery, which he is determined to shake off.

The influence of the Entertainments on Hood's imagination in its relation with his writing and his experience is again seen when his use of the story of the city whose inhabitants were turned into marble is examined. In Tylney Hall Hood fancied that the magistrate, with his 'obdurate visage', was like the Cadi of that city.² In Up the Rhine he describes how Potsdam 'vividly reminded' him of it: 'at least, I am sure, that on entering it I saw far more statues than living figures.'³ Finally, in a distressing personal situation Hood described to Dilke how saving his sick wife from among her unkind relatives was like saving her 'from among that marble multitude in the Arabian Nights.'⁴

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1. Works, vi.338, 340.
 2. Tylney Hall, p.74.
 3. Works, vii.256.
 4. Letters, p.20. See also p.73.

Hood was particularly taken by the transformations of human into beast and back, by 'those magical words in the Arabian Tales, which have the power to transform the hearer into a dumb brute beast'.¹ The National Tale of 'Masetto and his Mare' is introduced by a phrase from the Story of Beder, 'Quit that form of a woman, and be turned instantly into a mare,' and in the tale Hood refers to 'the story of Sidi Nonman, whose wife was turned...into a beautiful mare';² the idea of the tale itself, of a credulous man who is convinced that his beast is really a human being, is identical with that of the Arabian story of 'The Simpleton and the Rogue'. Hood begins 'Laying down the Law' with a quotation from the Entertainments, 'If thou wert born a Dog, remain so; but if thou wert born a Man, resume thy former shape,' and in the poem he elaborates on the association between men of law and beasts, fancying for example a lawyer 'Become - like vile Arminia's spouse - a Dog, called Chance*... *See the story of Sidi Nonman in the "Arabian Nights".'³

Among the National Tales that of 'The Three Brothers' captures perfectly the spirit of the Entertainments.

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1. Works, viii.59.
 2. Ibid., v.398, 402.
 3. Ibid., viii.308, 402.

Of three brothers the youngest and smallest enters the favour of the Caliph of Bagdad by means of his harmless cunning.¹ Elsewhere Hood's work is shot through with references to the Entertainments. He begins a review of Open Sesame; or, the Way to Get Money, by a Rich Man who was once Poor,

Shades of Ali Baba! What a title for a book!...
A little more, and we should have hurried off to
Smithfield for asses to load with our treasures...
but a prudent Morgiana of a she-friend advised us
beforehand to look well into the pages; and sure
enough, as in the robber's oil jars, we found a
Master Catchpenny at the bottom of the whole. 2.

In the same review Hood refers to the 'story of an enchanter who offered gold and silver, which turned out to be nothing but worthless leaves'.³ In 'The Fall of the Leaf', in the National Tales, he moralises on the gambler, 'more wretched than a very beggar, being mocked with an appearance of wealth, but as deceitful as if it turned, like the moneys in the old Arabian story, into decaying leaves.'⁴

Elsewhere Hood refers to the enchanted flying horse and Bedreddin Hassan,⁵ to Abon Hassan,⁶ to 'Cogia Hassan Alhabbal, the rope-maker, gifted only with a lump of lead.'⁷

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1. Works, vi.71
2. Ibid., vi.235.
3. Ibid., vi.235.
4. Ibid., v.420.
5. Ibid., vi.309; vii.6, x.150.
6. Works. viii.355. Tylney Hall, p.406.
7. Ibid., vi.402.

to 'the fisherman... when the genie emerged from the chest',¹
 and to 'the talkative fishes of four colours', the only
 end of whose loquacity was 'to get themselves tilted out
 of the frying-pan into the fire'.²

Aladdin's lamp Hood refers to several times, and
 notably in the 'Ode to the Great Unknown':

Oh, when thou writest by Aladdin's lamp,
 With such a giant genius at command,
 For ever at thy stamp,
 To fill thy treasury from Fairy Land,
 When haply thou might'st ask the pearly hand
 Of some great British Vizier's eldest daughter,
 Tho' princes sought her,
 And lead her in procession hymeneal,
 Oh, why dost thou remain a Beau Ideal!³

'Miss Kilmansegg' owes some debts to the Entertainments:

...money had stuck to the race through life
 (As it did to the bushel when cash so rife
 Posed Ali Baba's brother's wife)...
 Then Eastern Tales she loved for the sake
 Of the Purse of Oriental make,
 And the thousand pieces they put in it -⁴

Such a purse occurs in the stories of Aboulhassan Ali Ben
 Becar and of Ganem. By this last passage may be placed
 Hood's comment in the Atlas, 1826, on Elliston's manage-
 ment of Drury Lane:

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1. Tylney Hall, p.81.
 2. Works, iii.168, viii.77.
 3. Works, v.51. Hood also refers to the lamp at Works,
 i.124, vi.398, x.561, and in H.C. Shelley, Literary
 By-Paths, 1906, p.334. He quotes 'Open Sesame' in
Tylney Hall, p.91, and refers to the forty thieves
 at Works, viii.156.
 4. Works, vii.379, 387.

the purse of the Lessee seemed inexhaustible, like one of those in the Arabian Nights. He made his palace splendid with pillars and leaf-gold. 1.

When Miss Kilmansegg is carried away by her horse,
 the very stones seem uttering cries,
 As they did to that Persian daughter,
 When she climb'd up the steep vociferous hill,
 Her little silver flagon to fill
 With the magical Golden Water! 2.

Compare 'Copyright and Copywrong', where Hood laments the absence of men of letters from Parliament: 'the senate has probably been deprived of the musical wisdom of many wonderful Talking Birds, through the want of the Golden Waters.'³

Hood introduced 'Over the Way'⁴ and 'The Camberwell Beauty', in the New Monthly Magazine, 1843, with quotations from the Entertainments.⁵ In the latter he referred to

the story of the tailor who, burning, broiling, and frying to see his beauty of Bagdad by appointment, was detained, half-shaved, hour after hour, by Es-Sámit, the garrulous barber...(until) he felt "as if his gall-bladder had burst", and was ready to cry out..."For the sake of heaven be silent, for thou hast crumbled my liver!"⁶

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1. p.90.
 2. Works, vii.393.
 3. Ibid., vi.393.
 4. Ibid., i.44.
 5. Works, viii.384.
 6. Ibid., viii.398.

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Elsewhere Hood's quotations had been taken from the popular English version of the French translation by Galland of the Arabian Nights: I have checked them against an edition published by Longman in 1798. Here, however, Hood quotes from E.W. Lane's scholarly edition published by Charles Knight, 1839-41, with designs by William Harvey, whom Hood knew; many of his illustrations, moreover, were engraved by a firm with which Hood was closely associated, that of Wright and Folkhard. Hood wrote to Wright in October 1838, 'I admire Harvey's "Arabians" extremely';¹ he welcomed the edition in 'Ali Ben Nous', in the Comic Annual this year, where he referred to Lane's 'splendid edition of the "Arabian Nights", and of which by the way he has made One Thousand and Two, by the addition of one Knight as the publisher.'²

Finally, in May 1839 Hood wrote pathetically to Franck that 'I am two score, and sometimes am ready to call them the Forty Thieves, for having stolen away all my youth and health.'³ Thus, in this instance and elsewhere, it is seen that the tales which Hood read in his youth retained their power over his adult mind. Their fantasy provided a bright illumination for his writing and his experience, for his moods both whimsical and serious.

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1. Ibid., x.263.
 2. Ibid., iii. 197.
 3. Works, x.296.

Hood knew a little of the Spanish romances and old ballads, but was delightedly acquainted with the classic Don Quixote in translation.

I should think Hood owed his romantic view of Spanish history, exhibited in 'The Key', to Lockhart's Ancient Spanish Ballads, of which a new edition was 'elegantly got up' in 1841.¹ Hood refers to the fall of Boabdil 352 years ago - see Lockhart's 'The Flight from Granada' - and continues,

References in Lockhart:

For should the Moor with sword and lance At Algeciras land, Where is the bold Bernardo now Their progress to withstand? To Burgos should the Moslem come, Where is the noble Cid Five royal crowns to topple down As gallant Diaz did?	'Bernardo' 'The Cid and the Five Kings'. Diaz is the Cid's name.
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Hath Xeres any Pounder now, When other weapons fail, With club to thrash invaders rash, Like barley with a flail? Hath Seville any Perez still, To lay his clusters low, And ride with seven turbans green Around his saddle-bow?	'The Pounder' - 'I've seen some flail-armed man belabour barley so.' 'Garci Perez' - 'from his pommel strung Seven turbans green.'
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1. Works, viii. 388.
2. Works, ix. 175-176.

Hood refers to the popular picaresque romance, Lazarillo de Tormes,¹ and he writes of 'the cravings so keenly described by the hunger-bitten heroes of Spanish romance'.²

A writer in the weekly Britannia a few days after Hood's death declared that, 'In his power over the grotesque and the pathetic he can justly be compared to but one author, and that one Cervantes.'³ Before this statement is hastily refuted, two remarks of Laurie Magnus in his Dictionary of European Literature may be borne in mind. In the first place, he quotes Fitzmaurice-Kelly to the effect that Cervantes 'had to please in order to gain a living', commenting that this is 'a phrase very close to the bitter jest which T. Hood made about himself; a lively Hood writing for a livelihood'. In the second place, he notes that 'It was not till late in middle life..that C. struck this universal chord which evoked such instant response'.⁴ Hood like Cervantes had to work to please, but unlike Cervantes he was cut off at a time when he himself and those around him considered that he had genius in him as yet unexpressed. Hood gave expression to the grotesque and the pathetic and united them in remarkable

1. Works., i.315.

2. Ibid., vii.230.

3. 17 May 1845, p.310.

4. Dictionary of European Literature, 1927, p.86f.

ways, but without achieving that wide-embracing humane conception which was the fruit of the writing of Cervantes' maturest years.

However this may be, Hood's immediate debt to Cervantes was not heavy. References suggest that he was more interested in the character of Sancho Panza than in that of Quixote himself. In a letter to Elliot He compares himself to 'the Rueful Knight'.¹ He refers to 'crazy Quixote at the puppet's play', and on a visit to Berlin notes, 'I saw, of course, the famous mill that beat Frederic in a battle, like Don Quixote.'² In an Athenaeum review Hood or his collaborator writes that an author 'takes to reading Don Quixote, and in an elaborate critique grinds him worse than the windmill.'³ A quotation from Sancho Panza, in Smollett's translation, - 'Since I mounted on the towers of pride and ambition, my soul has been invaded by a thousand miseries, and a thousand toils, and a thousand disquiets', - leads into a chapter of Tylney Hall exposing the Twiggs, a family of city upstarts eager to enter into country society.⁴ Hood shares with Sancho Panza a lack of faith in doctors. He introduces another chapter, satirizing doctors, with Sancho's sentence,

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1. Memorials, i.264.
 2. Works, vi.424, x.205.
 3. Athenaeum, 1833, p.51.
 4. Tylney Hall p.63. Don Quixote, book II, Chapter 53.

orig. X.221.
 sid. /

'This very doctor frankly owns that he does not cure the distempers which are already formed, but only prevents their formation; and the medicine he prescribes is fasting upon fasting, until the patient is clean skin and bone, as if a consumption was not worse than a fever.'¹ Hood later informs the Manchester Athenaeum that it is his 'misfortune, with a tolerable appetite, to be condemned to Lenten fare, like Sancho Panza, by my physician, to a diet, in fact, lower than any prescribed by the Poor-Law Commissioners'.² Twice he shares a grateful exclamation with 'honest' Sancho, 'God bless the man who invented sleep!'³ A final quotation - 'Is Spain cloven in such a manner as to want closing?' - is used by Hood to introduce 'The Key'.⁴ All these quotations occur together in the last part of Don Quixote.

Hood was acquainted with H.F. Cary, and knew something of his translation of Dante, but not at all the original Italian. He was most strikingly influenced by Dante, in Cary's translation, in his early romantic 'Lycus the Centaur'. At the beginning of this poem, first published in the London Magazine for August 1822, Hood

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1. Tylney Hall, p.16, Don Quixote, book II, Chapter 51.
 2. Works, x.377.
 3. Ibid., vii.107, ii.345, Don Quixote, Book II, Chapter 68. Sancho Panza on sleep is quoted in a work which Hood knew well, Sterne's Tristram Shandy, Book IV, ch.15.
 4. Works, ix.172. Don Quixote, Book II, ch.58. Hood refers to Don Quixote at Works vii.101, to Rosinante at Works i.275.

refers to

that circle of hell

Where Witchery works with her will like a god,

and later calls Circe's island 'a circle of horrors'. These clearly hint at the circles of the Inferno, but Dante allows no punishment of the damned to be so easy that witchery is allowed to continue to work 'with her will like a god'; however, in his eighth circle are confined

e/ the wretches, who the needle left,
The shuttle and the spindle, and became
Diviners: baneful witcheries they wrought
With images and herbs.¹

Hood's debt is perhaps greater a little later in his poem. In Canto XIV of the Inferno Dante and his guide, Virgil, reach a place

where there gushes from the forest's bound
A little brook, whose crimson'd wave yet lifts
My hair with horror.

This horror may have been transposed into 'Lycus the Centaur', where Lycus

drank of the stream
Like a first taste of blood, lest as water I quaff'd
~~I quaff'd~~ Swift poison'.²

Dante's brook is Phlegethon, Hood's stream one of his own imagining. Here, Dante has a firm grasp on horror, whilst Hood, so to say, is feeling in the dark for it.

Hood's debt to Dante is quite clear in the next passage of his poem. In Canto XIII Dante and Virgil find

1. Works, iv.396, 400; Cary's translation of the Divine Comedy, 'Hell', Canto XX.119.
2. Works, iv.397; 'Hell', XIV.73.

themselves in a 'drear mystic wood',

On all sides
 I heard sad plainings breathe, and none could see
 From whom they might have issu'd...
 ...a little stretching forth my hand,
 From a great wilding gather'd I a branch,
 And straight the trunk exclaim'd: 'Why pluck'st thou me?'
 Then as the dark blood trickled down its side,
 These words it added: 'Wherefore tear'st me thus?
 Is there no touch of mercy in thy breast?
 Men once were we, that now are rooted here.
 Thy hand might well have spar'd us, had we been
 The souls of serpents...
 ...burst at once
 Forth from the broken splinter words and blood.
 ...the trunk breath'd hard, and the wind soon
 Chang'd into sounds articulate...

Hood adapts these passages to his own ends. The direct, historical basis is eliminated. The men lured by Circe in her island are turned indifferently into plants and brutes. The piteous horror of Dante is diffused and sensualised in a passage which has its own power:

of /
 out /
 I pluck'd at the fruit with held breath, and a fear
 That the branch would start back and scream in my ear;
 For once, at my suppering, I pluck'd in the dusk
 An apple, juice-gushing and fragrant of musk;
 But by daylight my fingers were crimson'd with gore,
 And the half-eaten fragment was flesh at the core;
 And once - only once - for the love of its blush,
 I broke a bloom bough, but there came such a gush
 On my hand, that it fainted away in weak fright,
 While the leaf-hidden woodpecker shriek'd at the sight;
 And oh! such an agony thrill'd in that note,
 That my soul, startling up, beat its wings in my throat,
 As it long'd to be free of a body whose hand
 Was doom'd to work torments a Fury had plann'd! 1

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1. Works, iv.397; 'Hell', XIII.23. The connection between these passages is suggested by J. Heath-Stubbs, The Darkling Plain, 1950, p.57.

One of the National Tales, 'The Tragedy of Seville', is introduced with a quotation from the Inferno,

When I awoke,
Before the dawn, amid their sleep I heard
My sons (for they were with me) weep and ask
For bread.

There is a piquant contrast between Hood's story and the context of this quotation from the well-known episode of Ugolino.¹ In Dante, a father, with his sons, is imprisoned for treachery in a tower; they die of hunger. In Hood a mother, deserted by her husband, is reduced to poverty; one of her young sons kills the other in a paroxysm of hunger, and the mother dies of grief. It is as though Hood had taken Dante's anecdote and applied it as a catalyst to his personal experience, of a father dying not deserting, a brother dying not killed, and a mother dying, though some years after them.

Hood refers to 'the hot marl of Malebolge' in 'A Dream'. Elsewhere in this piece he makes a passing reference to 'those purgatorial (sic) circles sung of by the

1. Works, v.375; 'Hell', XXXIII.35. In a Bristol Central Library MS Hood writes how a wretched dog reminded him 'of Sir Joshua Reynolds's Count Ugolino - the brute had just the same meagre eager expression and as much hair about his face.' On the popularity of this episode, - see for instance, R.W. King, 'Italian Influence on English Scholarship and Literature during the 'Romantic Revival'', Modern Language Review, 1925, p.57, and C.P. Brand, Italy and the English Romantics, 1957, pp. 69, 71, 265.

ancient Florentine'.¹ In another place he refers to Dante's descent 'into the unmentionable regions',² and in Tylney Hall to the beginning of Canto III:

he assumed at once the despairing attitude and expression of a wretch who had just stepped irretrievably over the threshold of that tremendous portal, in Dante, beyond which hope has not even a name. 3

One of Hood's sham book titles was 'Dante's Inferno, or Description of Van Demon's land'. In his Tract he listed Dante among the opponents of popery.⁴

Hood played for effect on themes taken from Dante, but he was not familiar with the Divine Comedy as a whole. He had rather, in common with many of his contemporaries, a notion of it as the work of 'the Bard of Hell',⁵ as a noble, significant conception. This is shown in a powerful letter which he wrote after he had quarrelled violently with some of his dear wife's relatives as she lay almost mortally sick, '- between them & me there is henceforth a great gulf fixed, - impassable whilst memory endures - even that dreary Inferno of Dante into which they would have dragged my Beatrice - bless her!'⁶

1. Works, v.136, 137; 'Hell', XXI.

2. Ibid., i.62.

3. Tylney Hall, p.293.

4. Works, x.54, 351. These last two references are noted by Paget Toynbee, Dante in English Literature, 1909, ii.555.

5. Childe Harold, IV.xl.

6. Letters p.25. In the Edinburgh Review, 1846, p.380, a critic felt that the opening of Hood's 'Plea of the Midsummer Fairies', Works, v.213, recalled 'the touching twilight opening' of the Purgatorio, Canto VIII, but the resemblance appears to me slight.

Hood's knowledge of Dante fits in well with the generalisation of C.P. Brand, which may be extended to cover his life, that 'Some brief acquaintance with the Commedia was demanded by cultured taste in the 1820's, although the interest of his contemporaries 'was in most cases strictly limited to a few passages, almost exclusively from the Inferno, which happened to appeal to their Romantic sympathies.'¹ Hood's interest was limited but deep, for passages of Dante had an inspiring effect on his story, 'The Tragedy of Seville', his lyrical romantic poem, 'Lycus the Centaur', and his personal impassioned letter to Dilke.

Hood's first references to Boccaccio occur in passages based on the descriptive passages of the Decameron, which Hood perhaps knew in the edition of Edward Dubois, 1804, published by his father. It is interesting to place these side by side and see how the later writer in different ways seeks to evoke the quality of the beauty of the landscape while the earlier is content to let it lie still behind the formality of his description. At the beginning of the Decameron Pampinea suggests to her companions that they

1. Op. cit., pp.70, 71. It may be noted that the adjective 'self-destroy'd' is used by Cary, 'Hell', XXVI, and Hood, Works, ii.312.

quit the town...to chuse some place of retirement.. There will our ears be entertained with the warbling of the birds, and our eyes with the verdure of the hills and valleys; with the waving of corn-fields like the sea itself; with trees of a thousand different kinds, and a more open and serene sky... (The place appointed was) a little eminence remote from any great road, covered with trees and plants of an agreeable verdure; on the top of which was a stately palace... around it were fine meadows, and most delightful gardens, with fountains of the purest and best water.¹

On the morning of the Third Day the company move off, 'conducted by the music of nightingales, and other tuneful birds, along a path not much frequented, but enamelled with various flowers, which began to open their bosoms to the ascending sun.' They come to a second palace with an enclosed garden -

All round and through the midst of it were large straight walks covered with vines, which seemed to promise a plenteous vintage; and being all in blossoms, they gave so delicious a scent, joined with other flowers then blowing in the garden, that they thought themselves amongst the spiceries of the east. The sides of these walks were closed with white and red roses and jessamine, in such a manner, as to exclude the morning, and even the mid-day sun ... In the middle of this garden, what seemed more delightful than any thing else, was a plot of ground like a meadow; the grass of a deep green, spangled with a thousand different flowers, and set round with orange and cedar trees, whose branches were stored with ripe fruit and blossoms, at the same time affording a most pleasing object to the eye, as well as a grateful odour to the smell.

1. The Decameron, 2nd ed., 1804, I. 11, 14.

The garden contained fountains and canals artfully contrived, and the sight of it 'pleased the gentlemen and ladies so much, that they spared not to say, if there was a paradise on earth, it could be in no other form.'¹

Finally,

they perceived the garden to be full of an hundred different creatures: In one place they saw rabbits issuing forth; from another quarter they saw hares: here were goats lying down, and there were deer grazing, with many others passing backwards and forwards at their pleasure, as though they were tame.¹

On the Sixth and Seventh Days the company visit the Ladies' Valley and find it

extremely beautiful and pleasant...

the plain in the valley was as exact a circle as if it had been described by a pair of compasses, though it seemed rather the work of nature than art, and was about half a mile in circumference, surrounded with six mountains of a moderate height, on each of which was a palace built in form of a little castle.

The scene is regularly picturesque.

The vale... was full of firs, cypress trees, laurels, and pines, all placed in such order, as if it had been done by the direction of some exquisite artist, and through which little or no sun could penetrate to the ground, which was covered with a thousand different flowers. But what gave no less delight than any of the rest, was a rivulet (which) made a most agreeable murmur with its fall, appearing, as it was dashed and sparkled into drops, like so much quicksilver; which, arriving in the plain beneath, was there received in a fine canal, and... formed a bason not deeper than the breast of a man, which shewed its clear gravelly bottom, with pebbles intermixed, so that any one might see and count them; the

1. Ibid., I.197.

fishes also appeared swimming up and down in great plenty, which made it wonderfully pleasant; whilst the water that overflowed was received in another little canal, which conveyed it out of the valley.¹

Hood's first passage occurs in a letter written in May 1825, whilst he was on his honeymoon, to his wife's sister. He is describing the scene of a walk near Brighton,

Such a verdant covert wood Stothard² might paint for the haunting of Dioneus, Pamphillus (sic), and Flammetta (sic) as they walk in the novel of *Boccaccio*.³ The ground shadowed with bluebells, even to the formation of a plum-like bloom upon its little knolls and ridges; and ever through the dale windeth a little path chequered with the shades of aspens and ashes and the most verdant and lively of all the family of trees. Here a broad, rude stone steppeth over a lazy spring, oozing its way into grass and weeds; anon a fresh pathway divergeth, you know not whither. Meanwhile the wild blackbird startles across the way and singeth anew in some other shade. To have seen Flammetta there, stepping in silk attire, like a flower, and the sunlight looking upon her betwixt the branches! I had not walked (in the body) with romance before.⁴

H.G. Wright has written of Hazlitt, that 'In his use of the characters of the Decameron to further his love-making, he is unique among English writers.'⁵ Here Hood uses the characters not to further, but to illumine, his love.

Secondly, Hood opens his 'Plea of the Midsummer Fairies', 1826, in a descriptive manner,

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1. Ibid., II. III.
 2. An edition of the Decameron, with plates after Stothard, appeared in August this year; see C.P. Brand, Italy and the English Romantics, 1957, p.110, also p.117. Coleridge's 'The Garden of Boccaccio', which appeared in the Keepsake for 1829, was inspired by a picture by Stothard, see his Poems, 1912, p.478.
 3. 'Boccace', with one c, is the form used by Dryden, see H.G. Wright, Boccaccio in England, 1957, p.397.
 4. H.C. Shelley, op. cit., pp.339. 340.
 5. Op. cit., p.344.

It was a shady and sequester'd scene,
 Like those famed gardens of Boccaccio,
 Planted with his own laurels ever green,
 And roses that for endless summer blow;
 And there were fountain springs to overflow
 Their marble basins, - and cool green arcades
 Of tall o'erarching sycamores, to throw
 Athwart the dappled path their dancing shades, -
 With timid coney's cropping the green blades.

And for my sylvan company, in lieu
 Of Pampinea with her lively peers,
 Sate Queen Titania with her pretty crew...
 For she was gracious to my childish years,
 And made me free of her enchanted round;
 Wherefore this dreamy scene she still endears,
 And plants her court upon a verdant mound,
 Fenced with umbrageous woods and groves profound.

And there were crystal pools, peopled with fish,
 Argent and gold...

And there were many birds of many dyes,
 From tree to tree still faring to and fro...¹

One place in this section is reminiscent of Procter's 'The Letter of Boccaccio', with its 'colonnades of marble, fountain-cool...and gardens green... and walks of cypresses,'² but behind both writers is Boccaccio. In this second passage Hood, because constrained by the form of the Spenserian stanza, is closer to the formality of Boccaccio than in his first, though there one enjoys an easing of tension as the wood is described as it is in nature, 'the ground shadowed with bluebells', the path winding not straight, the spring oozing unforcedly away, not canalised, the bird wild and free and spontaneously gay.

1. Works, v.213

2. Quoted by H.G. Wright, op. cit., p.355.

Elsewhere Hood notes that Boccaccio loves a garden.¹ In Tylney Hall he makes the squire 'resume his station near the beloved corpse, like Isabella, in the Decameron, beside her pot of basil',² and he writes of 'patient Grizels',³ He lists Boccaccio among the opponents of popery,⁴ and the hero of 'The Camberwell Beauty' considers himself 'as unique as the Valdarfer Boccaccio,' a bibliophilic prize.⁵

Hood's main relation to Boccaccio, however, was in the National Tales. He himself, offering the Tales to Blackwood, described them as being 'somewhat in the manner of Boccaccio'.⁶ The Literary Magnet compared their style to that of 'the old translation of Boccaccio, who seems to have been Mr. Hood's model throughout.'⁷ The London Magazine, with a show of learning, thought the Tales 'a cold imitation' of the Italian tales of Boccaccio, Sacchetti, Grassini and Bandello.⁸

Hood may have used the translation of the Decameron introduced by Edward Dubois and published by his father's firm, with others, in 1804. This was an 'improved' version of the translation of 1741. In his introduction

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1. Ibid., viii.330.
 2. Tylney Hall, p.351.
 3. Works, iii.262.
 4. Ibid., x.351. See H.G. Wright, op.cit., pp.353, 358, 368.
 5. Ibid., viii.388. See Cambridge History of English Literature, 1914, xii.365.
 6. National Library of Scotland MS.
 7. April 1827, p.245.
 8. April 1827, p.454.

Dubois writes that whatever expurgations had been carried out - two of Dioneus's stories are omitted - this had been done as 'a sacrifice at the shrine of modesty'.¹ Such a sacrifice Dryden had contemplated when he wrote in the Preface to his Fables, 1700, which included stories from Boccaccio, 'I have written nothing which savours of Immorality or Profaneness.'² A total sacrifice was demanded by Coleridge, who was shocked at the 'disgusting licentiousness' of Boccaccio.³ The sacrifice was duly made by Hood, in whose Tales nothing appears which might offend the modesty of the sensitive domestic or feminine reader. Hood's Tales differ further from those of Boccaccio in lacking the pithiness of some and the strained purity of others, such as the final stories of Titus and Gissipus, and Griselda. His Tales have no structural unity.

However, I do not intend to compare Hood's Tales with the Decameron, but to show the extent of their debt to it. In the first place, Hood uses several of Boccaccio's names: Tebaldo (novel III, Second Day) is in Hood's 'Two Faithful Lovers of Sicily', Masetto (novel I, Third Day) in 'Masetto and his Mare', Argenti (novel VIII, Ninth Day) in

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1. p.38. Incidentally, Dickens possessed this edition, see Catalogues of Dickens' and Thackeray's Libraries, ed. J.H. Stonehouse, 1935, p.13.
 2. Poems, 1910, p.269.
 3. Literary Remains, 1836, I.83.

the 'Story of Michael Argenti', Torello (novel IX, Tenth Day) in 'The Three Jewels'. 'The Story of Michael Argenti' is a story of the plague at Florence. The testing of a Jew's faith is the theme of novel III, First Day, as well as of Hood's 'The Golden Cup and the Dish of Silver'.

In Boccaccio Saladin addresses the Jew,

"Honest man, I hear from divers persons that thou art very wise, and knowing in religious matters; wherefore I would gladly know from thee which religion thou judgest to be the true one, viz. the Jewish, the Mahometan, or the Christian?"

In Hood the Christian is eliminated. The Aga of Constantinople speaks,

"Yussuf, they say you are a very wise and learned man, and have studied deeper than any one the mysteries of nature. I have sent for you, therefore, to resolve me on certain doubts, concerning this flesh and this liquor before us; the pork being as abominable to your religion, as the wine is unto ours."

In Boccaccio the Jew preserves his integrity by a wise reply, but in Hood he loses it but by his cunning embroils the Aga as well as himself.

Boccaccio's Masetto is a deceiver, Hood's is deceived. The disguise of a gardener which Boccaccio's Masetto employs as a way to love is employed to a similar end by Hood's Torello in 'The Three Jewels'; gardening also helps Benetto's amorous schemes in 'A Tale of the Harem'. The spirit of Boccaccio's anticlerical jests is surely behind Hood's 'Miracle of the Holy Hermit'. In Novel VIII, the Third Day, a credulous man 'is made to believe that he

is in purgatory'; in Hood's 'Eighth Sleeper of Ephesus', another is made to think that he has awoken after a sleep of many years: in Boccaccio the credulous remains discomfited, but in Hood the tables are neatly turned. Avarice is the subject of novel III, the Tenth Day, and of 'The Florentine Kinsmen', but the victim of avarice in Hood's story has not the hardly credible generosity - even to giving up his life - of Boccaccio's Nathan.

The heroine of Hood's 'Spanish Tragedy' ends her days in a nunnery, like the heroine of novel VI, the Fourth Day. The honour of the heroine of 'The Three Jewels' is sustained, despite questionable circumstances, as is that of the heroine of novel VII, the Second Day. The purity of 'The Widow of Galicia' is sustained after the manner of the nobler Boccaccio. Finally, love triumphs in Hood's stories, of 'The Three Jewels' and 'The Two Faithful Lovers of Sicily', as it does in all the stories of Boccaccio's Fifth Day. Thus half of Hood's Tales suggest some connection with the Decameron.

Hood was mainly interested in Boccaccio in the early years of his life, up to 1827. He delighted in the romantic aspect of the Decameron, and was also impressed by Boccaccio's ability as a storyteller. A keen sense for sexual propriety did not deter him from appreciating Boccaccio's comedy. Evidence for this enjoyment is provided by the National Tales, which are a worthy tribute to

Boccaccio, since they fulfil themselves as what Boccaccio's stories were, 'inventions forged only for delight'.¹

Hood's references to Petrarch are of the delicatest. His elder brother 'had been guilty of translating some fragments of Petrarch'.² In 'The Plea of the Midsummer Fairies' he refers to 'chastest Laura' as a type of rural lover,³ and in Tylney Hall he names Laura as a type of beauty.⁴ His Mr. Withering is the author of 'Petrarchian sonnets'.⁵

Tasso is just less slightly treated. In the 'Lament for the Decline of Chivalry' Hood writes,

the famed Rinaldo lies a-cold,
And Tancred too, and Godfrey bold,
That scaled the holy wall!
No Saracen meets Paladin,
We hear of no great Saladin,
But only grow the small! 6

These were heroes, together with Orlando, also mentioned in the 'Lament', of Tasso's Jerusalem Delivered. Hood quoted from Edward Fairfax's translation of this work, Godfrey of Bulloigne, to introduce one of the National Tales.⁷

1. The expression of an Elizabethan translator, Barnaby Rich, quoted by M.A. Scott, Elizabethan Translations from the Italian, 1895, p.8. Hood refers to Boccaccio at Works, x.56, Memorials, ii.155.
2. Works, ii.365.
3. Ibid., v.228.
4. p.187.
5. Works, iv.30.
6. Ibid., v.307.
7. Ibid., v.443. I have not traced the quotation. Lamb was an admirer of this translation, see his Works, 1905, vi.90, 102. There were two editions of it published in 1817.

In the introduction to his ballad of Sally Brown Hood observes how 'the wherry-men of Venice time their (oars) to the lines of Tasso.'¹ He may have owed this allusion to D'Israeli's Curiosities of Literature, Byron's Childe Harold or Rogers's Italy.²

Hood's references to modern Italians are equally scant. In 'Miss Kilmansegg' he quips,

Novels she read to amuse her mind,
But always the affluent match-making kind
That ends with Promessi Sposi, 3

finding a rhyme for this last word. Elsewhere he refers to Silvio Pellico and Pietro Maroncelli.⁴ The latter was a fellow prisoner of Pellico, whose My Imprisonments was translated by Thomas Roscoe in 1833.

Hood did not know Italian, but he knew in translation Dante's Inferno and Boccaccio's Decameron. The former fed his macabre imagination, particularly in 'Lycus the Centaur'. He enjoyed Boccaccio's pleasant landscape, and followed his delightful stories with his own National Tales.

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1. Works, v.124.
 2. Curiosities, 5th ed., 1807, II.152-156, Childe Harold, iv.iii, 1818, and p.104, Italy, 3rd ed., 1823, p.98. Compare the 'Ode to L.E.L.' in the London Magazine, August 1825, p.582, which might be by Hood, 'Is Tom Huggins a fit gondolier to sing Tasso to dames in a mask?' Hood also refers to Tasso at Works, ix.2.
 3. Ibid., vii.388.
 4. Ibid., viii.128, 130.

Hood had a wide but superficial acquaintance with French literature. Only Rabelais had a deep significance for him.

Hood considers himself to have 'read the lays of the Troubadours - the awards of the old "Courts of Love" - the lives of the "preux Chevaliers"¹; but the earliest author he names is Froissart. In 1842 he wrote the publisher Bradbury, 'Pray accept my best thanks for the Froissarts.'² Two years later he recommended

the pages of Froissart, to the perusal of certain Journalists across the Channel; and generally to their Young countrymen, who would do well to affect, with the beards and moustaches of the olden time, the gallant courtesy of the ancient manners. 3

Presumably it is the copy of Froissart given to him by Bradbury, which is a special item in Hood's will.⁴

Hood says that Montaigne in a kitchen, 'That merry Gascon - humourist and sage!', would have talked like Dr. Kitchiner.⁵ In a letter he quotes his 'le jeu ne vaut pas la chandelle.'⁶

1. Works, i.193.
2. Memorials, ii.131.
3. Works, ix.248.
4. Works, x.463.
5. Works, v.87.
6. Letters, p.32; Montaigne, Essays, 1580, ii.17.

In the 'Literary Reminiscences' Hood refers to two early poets, Belleau and Bertaut, translated by H.F. Cary.¹

In his 'Tract' Hood lists Molière (with Tartuffe), Voltaire, and Boileau among the writers who have exposed 'sanctimonious folly and knavery'.² The number of his references to Molière is disappointingly few. He plays execrably on 'Tar-tough',³ notes that 'The severest critic of Molière was an old woman,' and describes a character 'fast transforming from a Malade Imaginaire into a Malade Malgré Lui'.⁴ He describes the hypochondriacal uncle in Up the Rhine as a Malade Imaginaire.⁵

Hood knew little of Boileau, though the Westminster Review, May 1838, considered ~~this~~ his work contained 'something of Boileau's poignancy of satire - without his perpetual and wearying sneer'.⁶ He was more familiar with Voltaire. He was not surprised that Mme. Lafarge, condemned to imprisonment for poisoning, 'preferred Voltaire's Charles the Twelfth to Madame de Genlis'.⁷ But he was most interested in Voltaire's comments on Shakespeare. In his review of Knight's edition of the dramatist he writes,

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1. Works, ii.378, 367; London Magazine, April, October 1822, pp.333, 363, collected in Cary's Early French Poets, 1846, pp.75, 151.
 2. Jerrold, Life, p.404.
 3. Ibid., p.241.
 4. Works, ii.425, iii.303.
 5. Ibid., vii.12. Hood refers to Molière at Memorials, ii.154.
 6. p.119.
 7. Ibid., viii.120.

1, 8.378.

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A French critic, coeval with Johnson, asserted, intending a sarcasm on the Author of Hamlet, that he was the idol of English play-goers, down to the London chair-men, sailors, hackney-coachmen, butchers and clerks, so passionately fond of dramatic entertainments.¹

This is a translation of a passage in Voltaire's Appel à toutes les nations de l'Europe, des jugemens d'un écrivain anglais, 1761.² Hood later notes that this sarcasm ascribes to Shakespeare 'a vast but vulgar popularity'.³ In the same work Voltaire expressed surprise that Shakespeare's 'extravagancies' should have been endured by a nation which had seen Addison's Cato. For this he was reproved by Johnson,⁴ and in his turn by Hood, who remained astonished that Shakespeare's 'dramatic skill' should have been tested 'by that of the author of "Cato"'.⁵ To this need only be added Knight's comment that 'Every Englishman, from the period of Johnson, who has fancied himself absolved from the guilt of not admiring and understanding Shakspeare has taken up a stone to cast at Voltaire.'⁶ In spite of Hood's antipathy towards Johnson as an editor of Shakespeare, he shared with him a dislike of Voltaire's attitude.

1. Ibid., viii.239.

2. pp.31, 32.

3. Works, viii.245.

4. Works, 1825, v.118.

5. Works, viii.242.

6. Shakespeare, Works, Pictorial ed., ed. Charles Knight, n.d., Doubtful Plays, etc., p.382.

In the same review Hood quotes La Harpe on 'L'obstination des Anglais sur le sentiment qu'ils ont de Shakspeare'.¹ He may have found this phrase, and support for his attitude to Voltaire, in an article in the London Magazine, February 1820, on 'The Spirit of French Criticism, and Voltaire's Notices of Shakespeare'. The author quoted La Harpe, and considered Voltaire's philosophy 'grovelling as the muck-worm in its self-conceit'.² Hood's comment on Voltaire thus appears as part and parcel of a general attitude.

To revert to late seventeenth century French literature. Hood records that the scholars of 'The Schoolmistress Abroad' read 'Wanostrocht on Wednesdays - Télémaque on Fridays'.³ Wanostrocht, an English pedagogue, who had probably taught Hood, had published an edition of Fénelon's work in 1808. Perhaps Hood was obliged to study Télémaque at school. For preference he

The Fairy Tales in school-time read,
By stealth, 'twixt verb and noun! ⁴

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1. Works, viii.245.
 2. pp.129-131. Hood names Voltaire at Works, ii.379,x.55.
 3. Works, iii.295.
 4. Ibid., v.201.

He well knew the Histoires of Perrault, or versions of them. One in particular took his fancy, the salutary tale of Blue Beard. He observes of one character, 'Perhaps, if he had ever perused the tragical story of Blue Beard, he would have learned more prudence.'¹ He cautions a female reader,

My dear madam, pray have a little patience, and read 'Blue Beard'; how nearly his wife was destroyed by her curiosity. My mystery is not yet ripe, and you have even less right to the key of my Romance than Fatima had to the key of the Bloody Chamber.²

Hood considered 'Cinderella' the 'first of fairy tales'.³ He also mentions the Sleeping Beauty, Riquet with the Tuft, and Red Riding Hood.⁴ In an Athenaeum review he regrets the absence from the Child's Own Book of 'Blue Bird'.⁵ This was the story by the Countess D'Aulnoy, included for instance in Queen Mab, published by Vernor and Hood, and J. Barker, in 1799.

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1. Ibid., vii.109.
 2. Ibid., viii.402. Hood also refers to Blue Beard at Works, ii.226, v.46, viii.30, ix.185; Tylney Hall, p.68; Jerrold, Life, p.130.
 3. Atlas, 1826, p.58. Hood also refers to Cinderella at p.89; Works, i.6, iv.89, v.130, vi.167.
 4. Works, viii.398; v.51, 130; v.439.
 5. Athenaeum, 1830, p.593.

There is no evidence that Hood knew La Bruyère, though a parallel has been drawn between the theme of 'The Last Man' and sentences in the Caractères, chapter V, 'Je suppose qu'il n'y ait que deux hommes sur la terre...je suis persuadé qu'il leur naîtra bientôt quelque sujet de rupture.'¹

In the Address to Mr. Cross Hood calls himself 'a sort of Buffon inquisitor Of thy menagerie'.² In the Ode to Parry, the Arctic explorer, he wonders if the Eskimos

are such dwarfs - the quicker
To circulate the vital liquor,

citing Buffon, although the latter appears to attribute the smallness of the Eskimos to the cold climate they endure.³

Hood names Jacques Delille as one who loved a garden;⁴ he was the author of Les Jardins, 1782. Hood refers in passing to Rousseau and to the New Héloïse.⁵

Hood knew more about some French novels. Though it is doubtful if he shared in an adaptation for the stage of Le Sage's Gil Blas, as was once supposed,⁶ he had some

- 160/
1. NQ, 9th Series, iv.534.
 2. Works, v. 159. Hood also refers to Buffon in a Bristol Central Library MS.
 3. Works, v.77; Buffon's Natural History, 1792, iv.349.
 4. Works, viii.330.
 5. Works, v.303, ix.130.
 6. See Alvin Whitley, 'Hood as Dramatist', University of Texas Studies in English, 1951, p.187.

knowledge of this popular novel. The review of the play in the London Magazine, September 1822,¹ may have been his. Both Gil Blas and Hood's National Tales contain a tale of a harem: in both a slave-gardener finds his suffering eased by means of music.² In Gil Blas 'An accident happens to Count Galiano's baboon, which is the cause of great affliction to that nobleman'; a similar situation occurs in Hood's 'Our Family'.³ Hood was shocked by German medicine, and set it against the fiction of Le Sage:

the whole system here seems based on Sangrado's practice, bleeding, blistering, and drastics... they out-Sangrado Sangrado! One of their blisters would draw a waggont⁴

Hood also refers several times to The Devil on Two Sticks. This was the English title of Le Sage's Le Diable Boiteux.⁵

Hood was familiar with the work of a later novelist, Bernardin de St. Pierre. His father's publishing firm had been responsible for a translation of Paul et Virginie, 1796, and an edition in the original French the next year.

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1. p.279.
 2. Works, vi.33; Gil Blas, book V, chapter 1.
 3. Ibid., ix.299; Gil Blas, VII. xvi.
 4. Memorials, I.82, 102. See also Tynney Hall, p.11. Hood quotes Gil Blas, VI.i, at Works, x.140.
 5. Works, i.276, vii.341, viii.370, x.54.

They also published Études de la Nature, 1799, abridged for the benefit of the young from St. Pierre's large work, and an English version, Beauties of St. Pierre, in the same year.

Hood says that at school he had been 'so good a French scholar, that I earned a few guineas - my first literary fee- by revising a new edition of "Paul et Virginie" for the press.'¹ I have not traced his work.

Hood refers to a doctor who 'has read somewhere, in St. Pierre if I recollect rightly, that insects take the colour of that which they feed upon.' Here he may be glancing at a passage in the Études on 'Des Couleurs des Animaux', for example, 'le limaçon qui est privé de la vue, est de la couleur de l'écorce des arbres qu'il ronge.'² Further, Hood notes that Paul and Virginia wearied Mme. Lafarge to death; and has a riddle on the work: 'Why did the two lovers of St. Pierre end happily? Because when she died it was still Paul and Virginia.'³ Finally, the uncle in Up the Rhine spots a German student 'with a parasol straw hat, a nankeen jacket, and a long pipe in his mouth like the Planter in Paul and Virginia.'⁴ This

1. Ibid., i.455.

2. Ibid., vi.328; Études, p.97.

3. Ibid., viii.120; Memorials, ii.342.

4. Ibid., vii.101.

sounds like a reference to one of the several dramatisations of the work: Professor Allardyce Nicoll lists three anonymous versions which appeared between 1811 and 1819.¹

Among other more recent novelists Hood names Mme. de Genlis. He is not surprised that Mme. Lafarge, accused of poisoning her husband, 'preferred Voltaire's Charles the Twelfth to Madame de Genlis.'² He writes that the central character of John Brigg's History of Jim Crow 'rushes to the rescue...like one of Madame de Genlis's heroes.'³

Hood considered Eugène Sue's Mysteries of Paris 'Very bad!'⁴ In the comment on 'The Lay of the Labourer' he suggests, with heavy irony, blinding as a substitute for capital punishment, this being 'the philanthropy of a very French philosophy... recommended in the "Mysteries of Paris"'⁵ A mesmerised servant will 'confess all his peckadillos Witch is as diverten as reading the Misteries of Parris.'⁶

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1. History of Early Nineteenth Century Drama, 1930, vol. II. Hood refers again to Paul and Virginia at Works, x.577.
 2. Works, viii.120.
 3. Ibid., viii.91.
 4. Memorials, ii.221.
 5. Works, ix.238.
 6. Ibid., x.515. Hepworth Dixon, in the Daily News, 1847, called this work the 'darling of the Parisian boulevards...miserable, murderous, immoral, and reprehensible': quoted by Margaret Dalziel, Popular Fiction 100 Years Ago, 1957, p.49. Hood also refers to Sue at Works, x.504.

18.423/

18.238-239/

Hood also refers to Balzac's Peau de Chagrin.¹

If Hood's estimate of French morality was based on a reading of Sue's work, it cannot have been high. Nor can it have been raised by an acquaintance with the Memoirs of Vidocq, whom he mentions,² and the Memoirs of Madame Lafarge, which he reviews. This lady, according to the introduction to the English translation of her work, 'momentarily concentrated on herself the attention of all Europe (as) the principal actor in a judicial drama, unexampled for terror in our annals.'³ The review is divided into three sections. In the first Hood enumerates striking aspects of the investigations and trial of Mme. Lafarge, with which she in her narrative does not deal. Then he gives widely chosen extracts to illustrate the tone of the social descriptions which predominate in the Memoirs. Finally he summarises the work as an account of Mme. Lafarge's upbringing and youth, the quality of these fatally affecting her marriage. The range of his references shows that Hood had read the Memoirs carefully, but the temper of the review shows that his reading had been coloured by the insularity characteristic of him. The excerpts which he takes from the work of a condemned poisoner he describes as 'a few pictures

1. Nimrod's Sporting, p.19.

2. Works, i.315.

3. Memoirs, 1841, p.xiv.

of French life, as sketched by a native artist, and therefore true, we may presume, to the national character'. An assignation in which Mme. Lafarge assisted he considered 'exquisitely French'; and he stresses that her marriage is 'a French Mariage de Convenance'. Such an attitude detracts from the justice of Hood's conclusion, that 'the moral poison discoverable throughout the narrative was sufficient - without one grain of arsenic - to account for all the domestic conclusions that followed.'¹ Hood notes in 'A Tale of a Trumpet',

Madame Laffarge (sic)..with poisonous pinches
Kept cutting off her L by inches. ²

The only contemporary French poet Hood quotes is Béranger, with whom he has an affinity as 'a poet of the people'.³ Hood wrote, 'As Béranger sings -

"Dans un grenier qu'on est bien à vingt ans!"

But then I am two score...'⁴ In his song 'Le Grenier', of which the refrain is here quoted, Béranger recalls gaily how

J'avais vingt ans, une folle maîtresse,
De francs amis et l'amour des chansons.

1. Works, viii.117,121,122. Compare Thackeray's attitude. He wrote of the affaire Peytel, 'Thank God that, in England, things are not managed so,' and also, 'French novels are a picture of French life, a pretty society': quoted from the Paris Sketch Book, 1840, by Mario Praz, The Hero in Eclipse, 1956, p.246.
2. Ibid., vii.359.
3. See E.C. Stedman, Victorian Poets, 1876, p.83, and George Saintsbury, Short History of French Literature, 1882, p.510.
4. Works, x.296.

Hood may also have been remembering 'La Jeune Muse',

hélas, vous n'avez que douze ans,
Et moi, j'en ai quarante! ¹

This section has been scrappy largely because of the desultoriness of Hood's reading in French literature. The classical, intellectual French tradition, even as represented by Molière and Voltaire, was distant from him; as on the other hand was the criminal sensibility of people like Eugène Sue and Mme. Lafarge. Hood's attitude shows his intellectual limitations and national prejudice; but he delighted in the fairy stories transmitted through Perrault, and in the adventures recounted by Le Sage and the romantic story of St. Pierre.

Most of all Hood knew and delighted in Rabelais, though there is no direct reference in his works to him until 'The Rope Dancer', one of the most important of his comic prose writings, which appeared in the Comic Annual for 1834 and was entitled 'an extravaganza - after Rabelais'. This piece is Rabelaisian in its underlying concept and in its style. The concept is one in which individual whimsicality is set against the dehumanising social

1. Béranger, Oeuvres Complètes, 1834, iii.126, 51. Emil Oswald, Thomas Hood, 1904, p.53, compares Hood's 'Exile', Works, v.286, with Béranger's 'Les Hironnelles', Oeuvres, iii.42.

system of law and the natural instrument of legal killing which it finds to hand: by means of laughter both Hood and Rabelais assert the value of individual life. Further, they both make hanging a subject of humour, and law an object of satire; Hood's phrase, 'the furr'd Law-Cats,' is taken from Rabelais. 'The Rope Dancer' is a deliberate imitation of the style of Rabelais, as englished in the classical translation of Urquhart and Motteux. It begins with particular echoes -

I am going, my masters, to tell you a strange, romantic, aye, necromantic, sort of story - and yet every monosyllable of it is as true as the Legend of Dumpsius. If you should think otherwise, I cannot help it... You must know, then, that on a certain day, of a certain year, certain officers went on certain information, to a certain house, in a certain court, in a certain city, to take up a certain Italian for a certain crime.

In succeeding passages Hood follows the exuberance of Rabelais' style, notably in allusiveness, transferred from the sixteenth to the nineteenth century, and in lists of nouns and adjectives -

a jolly, laughing, smiling, grinning, crying, wondering, staring, face-making face ... neither a toad, nor a spider, nor a viper, nor a snail, nor a black beetle, nor a newt, but something between the size of a crocodile and a cricket...¹

98, 397/1
1. Works, i.397/. In Urquhart and Motteux' Rabelais the 'furred law-cats' appear at Book V, Chapter XI.

In 'The Rope Dancer' Hood not only gives a remarkable imitation of the style of his original, but also enters so far into its very spirit that the piece shows him to possess some of the elements of the comic genius which were present in Rabelais.

In 'Summer', also in the Comic Annual for 1834, Hood quotes from Rabelais the phrase, 'The great god Pan is dead.'¹

The 'Ode to J.S. Buckingham, Esq., M.P. On the Report of the Committee on Drunkenness', which appeared in the Comic Annual for 1835, satirises that report by versifying some of the more ludicrous passages in it. The Ode is introduced by a quotation from Rabelais,² and a passage which appears to be a quite remarkable parody of the Rabelaisian manner. Hood is pleased to set the vinous geniality of Rabelais against the waterish seriousness of Buckingham. A sentence from Rabelais is used to a similar end to introduce 'Mrs. Burrage. A Temperance Romance', which appeared in Hood's Magazine for January 1844.³ In the same piece Hood commented on temperance enthusiasts: 'I have some misgivings, when I see a flock of bleating human animals, plunging, helter-skelter,

1. Ibid., i.388. Rabelais, IV.XXVIII.

2. Ibid., iii.34; Rabelais, I.V.

3. Ibid., ix.57. I have not traced the quotation.

follow-my-leader, into the fresh water - as Ding dong's sheep rushed into the herring-pond -not from principle, but gregarious impulse.'¹ In a less controversial context, in 'A Dream by the Fire' in the same number, Hood makes passing reference to 'the jovial toppers in Rabelais'.²

Hood came to recognise the affinity between his own writing and that of Rabelais. In the Preface to Hood's Own, published in January 1838, he referred to 'the Grotesques and Arabesques and droll Picturesques that my Good Genius (a Pantagruelian Familiar) charitably conjures up to divert me from more sombre realities.'³ This hint was taken up by a writer in the Westminster Review for May: he considered the Comic Annuals 'in some sort valuable as a Pantagruelian commentary upon... the world we live in.'⁴ In the number of his Own for June Hood called himself in his capacity as editor of the Comic Annuals 'a Professor of the Pantagruelian Philosophy'.⁵ In letters written to Dickens in 1842 Hood noted playfully that 'the Diet of Gargantua seems to suit me better than that of Pantagruel', and 'I have left off Pantagruelism and take wine.' Here there is not only the obvious pun, but also play on the literal meaning of Pantagruel, 'for Panta in Greek is as

1. Rabelais, IV.VIII; Works, ix.62.

2. Works, ix.134.

3. Ibid., I.ix.

4. p.119.

5. Works, i.370.

much as to say all, and Gruel in the Hagarene language doth signify thirsty.' The philosophical definition of Pantagruelism should also be borne in mind: ' a certain jollity of mind, pickled in the scorn of fortune'.¹ This was Hood's temper.

In the writings of Hood belonging to the last ten years of his life there are several references which show the extent of his acquaintance with the spirit and matter of Rabelais. In his second letter on 'Copyright and Copy-wrong', published in April 1837, he writes that ' I shall be suspected of quoting from some burlesque code, drawn up by a Rabelais in ridicule of the legislative efforts of a community of orang-outangs.'² In the second part of the 'Literary Reminiscences', published in October 1838, he writes that

The unfortunate shepherd, Ding-dong, in Rabelais, could hardly have looked more utterly and unutterably dozed, crazed, mizmazed, and flabbergasted, when his whole flock and stock of golden-fleeced sheep suicidally sheepwashed themselves to death, by wilfully leaping over-board! 3

In the New Monthly Magazine for September 1840 Miss Kilmansegg's birth was celebrated

on scale as vast
As that huge repast,
With its loads and cargoes
Of drinks and botargoes,
At the Birth of the Babe in Rabelais.⁴

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1. HLQ, p.395,397; Rabelais II, II, Prologue to Book IV. Hood also cracks the Pantagruel joke at Memorials, ii.155.
2. Works, vi.390.
3. Works, ii.200; Rabelais, IV. VIII.
4. Ibid., vii.375; Rabelais, I.V. For 'botargo' the NED cites Rabelais, I.XXI, and 'Miss Kilmansegg'.

In the same magazine, for March 1841, Hood referred to the 'Semiquavering Friars in Rabelais'.¹ In September he used Rabelaisian phrases in referring to

that Ringing Island described in Rabelais his works, as a Place constantly filled with a Corybantick Jingle Jangle of great, middle-sized, and little Bells: wherewith the People seem to be as much charmed as a Swarm of Bees with the Clanking of brazen Kettles and Pans.²

And in April 1843 he 'did not despair of a very Rabelaisian termination' to the present dispute concerning monomaniacs -

namely, the Big Wigs proving that the Gold-Headed Canes know nothing about Mental Disease; and the Gold-Headed Canes proving that the Big Wigs know nothing about Jurisprudence.³

n.p. [The high esteem in which Hood held Rabelais is shown by his associating him with individuals of whom he thought much in their different degrees. Such were Luther and Shakespeare, Lamb and Grimaldi. Hood delighted in Rabelais' descriptions of much eating: in Tylney Hall he wrote of Sir Mark and the Squire that 'like Gargantua and Pantagruel, in Rabelais, they had appetites not to be satisfied by any ordinary quantity of gammons.' So he had delighted in Grimaldi's theatrical display of eating,

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1. Ibid., viii.22; Rabelais, V.XXVII.
 2. Rabelais, V.I.; Works, vii.368.
 3. Ibid., viii.426.

9/ I never look into Rabelais, with its huge-mouthed Gargantua and his enormous appetite for "plenty of links, chitterlings, and puddings", in their season, without thinking that in Grimaldi and his pantomime I have lost my best set of illustrations of that literary extravaganza. 1

It is noteworthy that a eulogistic reference to Grimaldi's pantomime is followed (in 'The Schoolmistress Abroad') by a reference to 'the Englishman in "Rabelais", who argued by signs'. 2

Of Lamb Hood wrote that

If he was intolerant of anything, it was of Intolerance. He would have been (if the foundation had existed, save in the fiction of Rabelais) of the Utopian order of Thelemites, where each man under scriptural warrant did what seemed good in his own eyes. 3

When Hood visited Wittenberg in 1836 he admired Luther's statue.

V I could not help thinking of Friar John, In Rabelais, as a brother of the same order. Thinks I to myself, so I am to thank that fellow up there for being a Protestant!... We passed, by the way, a well miraculously discovered by Luther when he was dry, by a scratch of his staff in the sand, - he looked more like the tapper of ale barrels. 4

Hood developed these thoughts in Up the Rhine, published three years later.

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1. Ibid., i.169, Tylney Hall, p.92, Rabelais, I.III.
 2. Works, iii.291; Rabelais, II.XVIII. The proverbial association of truth with a well occurs in this chapter of Rabelais and also in 'The Rope Dancer', Works, i.398.
 3. Works, ii.387; Rabelais I.LII.
 4. Ibid., x.202.

The statue itself represents a sturdy brawny friar, with a two-storey chin, and a neck and throat like a bull's. To the reader of Rabelais there cannot be a truer effigy of his jolly fighting, toying, praying Friar John; a personage who, I have little doubt, was intended by the author for Luther. Motteux suggests as much in his preface, but abandons the idea for a more favourite theory. Rabelais and Luther, both born in the same year, were equally anti-catholic in their hearts, and attacked the abuses of Popery according to their national temperaments - the witty Frenchman with banter, raillery, and persiflage, the German with all the honest dogged earnestness of his countrymen. Just turn to the memoirs of Luther compiled from his own letters, and compare the man with Friar John, the warm advocate of marriage, in his counsel to Panurge, and described as "an honest heart, - plain, resolute, good fellow; he travels, he labours, he defends the oppressed, comforts the afflicted, helps the needy, and keeps the close of the abbey." 1

In his 'Tract' of 1841 Hood listed Rabelais among the efficient opponents of popery.²

Finally, in his review of Knight's Shakespeare, published in the New Monthly Magazine in October 1842, Hood defended Shakespeare from

c/ the pragmatic notion that (he) was a sort of... pure "child of Nature". If he resembled a child at all, it was that gigantic infant in Rabelais, who by sheer original vigour, guided by instinct, found the use of his legs, and taking up his cradle on his back, "like the shell of a tortoise", gave incontestable proof, to the great offence of the inventors of leading-strings and go carts, that he was able to go alone.³

Hood goes on to hint at allusions to Rabelais in As You Like It and Love's Labour's Lost; on the latter play he writes,

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1. Works, vii.250; Rabelais, I.XXVII, I.XL, III.XXVI.
 2. Works, x.351.
 3. Works, viii.244; Rabelais, II.IV.

The name of Holofernes was doubtless derived, as well as a hint of his character, from his namesake the pedantic Latinist, who was selected for tutor to Gargantua, because, as Grangousier remembered, Aristotle was intrusted with the same office to Alexander; an exquisite satire, by the way, on parents in general, who, while they acknowledge the vital importance of education for their children, are singularly negligent in the choice of schools and preceptors. Now, Rabelais revelled in jargons, and that of the Limousin, who affected to speak in learned phrase, is nearly akin to the discourse of Armado and Holofernes (sic), and very like the style of Andrew Brode's "Breviary of Health", published in 1547. To this answers Pantagruel, "I understand thee very well; when all comes to all, thou art a Limousin, and thou wilt here by thy affected speech counterfeit the Parisians."

It appears, then, that a strange fantastic phraseology was in vogue, not only in England but in France, long before the production of "Euphues", or the "Anatomy of Wit". In fact, when Ben Jonson, in his "Cynthia's Revels", wrote, "You know I call Madame Philanthia my Honour, and she will call me her Ambition," it was the very jargon of the Island of Eunasin (sic), where Pantagruel overheard a native, who "called his she-relative my Crum, and she called him my Crust".¹

In this passage the high position in which Hood held Rabelais in relation to Shakespeare is at least suggested, and his familiarity with Rabelais' text is clearly shown.

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1. Works, viii/ 251; Rabelais, I.XIV, II.VI, IV.IX. In the island of Ennasin the men and women call each other complementary and often uncomplimentary names. According to ~~H.H.~~ Furness in his edition of Love's Labour's Lost in the Variorum Shakespeare, 1904, p.xvi, Malone (edition of 1790) considered Shakespeare's Holofernes formed out of Rabelais' Holofernes and Janotus de Bragmardo.

In his last reference to Rabelais, in the first part of his unfinished novel, Our Family, published in his Magazine in May 1844, Hood refers to the stories of Rabelais joking on his death-bed. This Hood, too, was able to do.¹ Surely there is no fiercer test of the perseverance of the comic spirit.

That Hood held Rabelais in high esteem is shown by his linking him with men whom he admires for their different genius: Luther and Shakespeare, Lamb and Grimaldi. At the same time, Hood knew the similarity between Rabelais and himself. He admired and imitated his ~~style~~ style; he admired and shared his underlying humanity. Like Rabelais he hid beneath deliberately assumed grotesquerie and folly a sense of human values. Only he lacked the sustained power of his style and the breadth of his conception. However, Rabelais is the one French author to have a really faithful influence upon him.

1. Works, ix.292, x.443 ff., Motteux' Preface. But the story told of Rabelais in Joe Miller's Jests, 1739, p.7, is not a Hoodian one.

The earliest American author whom Hood knew was Benjamin Franklin. In Tylney Hall an 'ornamental obelisk' belonging to the upstart citizen, Twigg, is adorned 'by a maxim from Poor Richard's Almanack'.¹ Hood quotes such a maxim in a letter, 'Get what you can, And what you get, hold.'² He also refers to 'Never Say Die', a song from the Almanack.³

Among more recent works Hood was familiar with at least two novels of Charles Brockden Brown, Wieland and Edgar Huntley.⁴ In a letter of 1823 he wrote,

according to your desire to draw all the particulars of so extraordinary an occurrence (as Browne the novelist would begin) tho' indeed you have expressed no such desire - I commence my Narrative. It was on Wednesday, the 16th inst., at $\frac{1}{2}$ past 6 p.m., squally with rain, that I set off for a dance at Hackney...⁵

The one American writer, however, with whom Hood and his readers were very familiar was Washington Irving. This is shown by two casual references. Discoursing on 'Fancy Portraits', Hood wrote that 'Mr. Geoffrey Crayon was no sooner known to be Mr. Washington Irving, than he was waited upon with a sheet of paper and a pair of scissors.' Addressing a sonnet to a Scotch washing-girl, he wrote,

Thou mak'st a washing picture well deserving
The pen and pencilling of Washington Irving.⁶

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1. p.66.
 2. Memorials, ii.32. In Nimrod's Sporting, p.113, Hood quotes Franklin: see the latter's Posthumous and Other Writings, 1819, 2nd.ed., 1.234-237.
 3. Works, viii.431. The origin of the song is given thus in Grainger's Index to Poetry, 4th.ed., 1950. Hood also refers to Poor Richard's Almanack at Works, ix.219, and to Franklin at Works, ii.84, 449; v.199, ix.194; Nimrod's Sporting, p.113.
 4. H.C. Shelley, op.cit., p.333; Works, 1.122.
 5. Jerrold, Life, p.139.
 6. Works, iv.167, ii.51.

Several of the essays in Irving's Sketch Book, 1820, took Hood's fancy. R.E. Davies thinks that for the galloping horse of death in 'Presentiment', published in the London Magazine, December 1822, Hood may have been indebted to 'Sleepy Hollow'.¹ In the latter the headless horseman's 'black steed' finally 'passed by like a whirlwind'; in 'Presentiment' the horse of death, with 'black tossing mane... flew past me like the rush of a whirlwind'.² Later, in Tylney Hall, the Squire, on hearing of his dear Ringwood's death, 'In a few minutes...was mounted, and in another he was dashing along amidst thunder, lightning and rain, with the desperate gallop of a Spectre Horseman.'³ There is a quieter, fanciful reference in 'Sketches on the Road. The Morning Call', 'Each valley reminds him of Sleepy Hollow, the fleecy clouds seem like blankets, the lakes and ponds are clean sheets; the setting sun looks like a warming-pan!'⁴

Hood began his paper on 'The Illuminati' with the following sentence, 'Those who have peeped into the portfolios of Mr. Geoffrey Crayon, will easily remember his graphic sketches of a locality called Little Britain - and his amusing portraits of its two leading families, the

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1. R.E. Davies, 'Thomas Hood', London University thesis, 1937, p.146.
 2. Works, iv.387.
 3. Tylney Hall, p.316.
 4. Works, ii.344.

Lambs and the Trotters.'¹ Hood continues with an account of the illuminations of Little Britain, an area with which he was closely acquainted, describing them with the gentleness of Irving but with a concern to preserve a verbal crackling through each sentence entirely his own.

Two chapters of Tylney Hall are introduced with quotations from the Sketch Book; indeed, they take something of their tenour from it. The first quotation is from Irving's essay on 'The Angler'.² Izaak Walton was an object of admiration for both Irving and Hood. But Irving shared with Hood's hero, Raby, an admiration for the author without an ability to practise his art; they possess the meditative virtues of the angler without basing them on his practical coarseness. Immediately after Hood's quotation Irving continues, 'I hooked myself instead of the fish; tangled my line in every tree; lost my bait; broke my rod; until I gave up the attempt in despair, and passed the day under the trees reading old Izaak.' This is pretty well the experience of Raby, except that the latter gives up (what he thinks is) his Walton to Grace Rivers, who comes upon him.

1. Works, i.122.
 2. Tylney Hall, p.216.

The second quotation in Tylney Hall is from 'The Broken Heart', where Irving gives an account of the mortal decline of a young woman whose noble lover had been executed for treason. This was an actual case. It is imitated by Hood whose heroine, Grace, is 'smitten with sudden decay, robbed of her youth, faded and withering', suffering the legal dishonour of her lover and her father's displeasure.¹

Hood's phrase 'pursy churchwardens' is reminiscent of the 'short pursy man' in the church orchestra in Irving's 'Christmas Day'.²

One character from Irving's Bracebridge Hall, 1822, stuck in Hood's memory. In 'A Sketch off the Road' he wrote: 'As the Man-Mountain entered backwards, and almost bent double, the mind almost unavoidably recurred to the Stout Gentleman of Washington Irving: whom the new-comer quite equalled in bulk, and rather exceeded in boisterousness'.³ Hood may have got the idea and tone of these sketches in general from Irving's accounts of his travels.

In the introduction to 'The Demon-Ship', Hood writes,

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1. Tylney Hall, p.361.
 2. Works, ii.65. Sketch Book, 2nd ed., 1820, ii.93.
 3. Ibid., iii.236. See also Works, ii.35.

'The adventures of Solway sailors, with Mahound, in his bottomless barges, and the careerings of the Phantom-ship up and down the Hudson, have hundreds of asserters besides Messrs. Cunningham and Crayon.'¹ I have not traced the exact reference, but Hood may have been thinking of the fourth part of Irving's Tales of a Traveller, 1824, where he collects stories of the New York waterfront. Like Irving in one of the Tales, Hood applies the word 'sea-urchin' to a person.²

In January 1836 Hood wrote to Dilke concerning next year's Comic Annual,

I have a notion of dedicating to Washington Irving whom I know personally adopting Willis's principle that tis the duty of every writer to lessen the distance between the two countries. It will be with me matter of policy as well as sincere feeling.³

But the ensuing Comic Annual was not in fact dedicated to Irving, and Hood occupies no noted part in Irving's circle. Hood also wrote in his letter to Dilke,

I set to work directly on my Sketch Book with some matters not so well fitted for the annual as a sort of Bubble book I contemplate... I have taken some sketches - veritable portraits in illustration... not a volume of prejudices.⁴

In fact, when Up the Rhine finally appeared almost four years later it turned out to be quite different in structure and tone from the Sketch Book.

1. Ibid., iv. 287.
2. Ibid., i. 283, Tales, part IV, 1824, p. 89.
3. Letters, p. 51.
4. Ibid., p. 44.

his/ The writer of Hood's 'Letter from an Absentee' expounds his ambition 'to shoot ~~an~~ elk... the bringing down of some object bigger than ever we brought down before.' One of his authorities for this is Irving.

me/ When I read his quietly exulting record of killing his buffalo, I would have wagered a hundred to one that he would never rest content with that single exploit, in spite of his professions to the contrary. And I should have won. Here he is, in snow-shoes, with his rifle on full-cock, and as Elk-jealous of ~~one~~ as man can be... The great Crayon may now feel above drawing a badger, but could he resist the temptation of sketching a Mammoth? ¹

Irving's 'quietly exulting record' had been set down in A Tour on the Prairies, published in 1835; he wrote, 'I am nothing of a sportsman: I had been prompted to this unwonted exploit by the magnitude of the game,'²

Irving was urged on to greater deeds, at least by proxy. He published accounts of other people's adventures: Astoria: or, Enterprise beyond the Rocky Mountains, published in England in October 1836, and Adventures of Captain Bonneville, or Scenes beyond the Rocky Mountains of the Far West, 1837. Both these works contain descriptions of the Shoshonie Indians to whom Hood referred in 'Fishing in Germany', 'Suppose a moveable spear-head, made of elk-horn, and you have precisely the modus operandi of the Shoshonie Indians, in their salmon-

1. Works, iii. 73, 76.

2. The Crayon Miscellany, 1835, p.227.

fishing, as described by Washington Irving.¹

Hood was thus widely acquainted with Irving's work, and experienced his urbane influence.

In his letter to Dilke of January 1836 Hood wrote that he intended dedicating the next Comic Annual to Irving, 'adopting Willis's principle that tis the duty of every writer to lessen the distance between the two countries.'² Nathaniel Parker Willis's Pencillings by the Way had appeared late in the previous year, his comments on English manners and literary figures exciting some criticism. The Athenaeum, 21 November, however, defended Willis as 'the most courteous and flattering of travellers... he paints everything and everybody couleur de rose.'³ At the beginning of Up the Rhine Hood again referred to Willis, from whom indeed he may have gained some hints as to the easy delineation of foreign manners. He intended to put down 'what Willis the Penman calls a Pencilling, but which ought rather to be denominated an Inkling.'⁴ Willis's Inklings of Adventure had appeared in 1836. From Scotland Hood wrote to his wife in September 1843, 'I shall perhaps write something about my trip to Edinburgh in my book. I think I could make a funny

1. Works, viii.78.

2. Letters, p.51.

3. p.872.

4. Works, vii.5.

burlesque of Willis' pencilling style.'¹ Nothing came of this.

Hood refers to another work of social commentary, James Fenimore Cooper's Recollections of Europe, 1837. In his first letter on 'Copyright and Copywrong', published in the Athenaeum, 15 April 1837, he writes on the subject of international copyright,

As to the American reprints, I can personally corroborate your assertion, that heretofore a Transatlantic bookseller "has taken five hundred copies of a single work", whereas he now orders none, or merely a solitary one, to set up from. This, I hope, is a matter as important as the little question of etiquette, which, according to Mr. Cooper, the fifty millions will have to adjust.

Further on he writes,

"Literary men," says Mr. Bulwer, "have not with us any fixed and settled position as men of letters." We have, like Mr. Cooper's American lady, no precedence.²

These references may be explained by referring to a previous number of the Athenaeum, that for 28 January, where Cooper's Recollections were reviewed. The final extract concluded,

Here occurred a touch of character that is worthy to be mentioned, as showing of how very little account an American, male or female, is in the estimation of a European, and how very arbitrary are the laws of etiquette among our English cousins. Mr. Canning actually gave way to his son-in-law, leaving the oldest of the two ladies to come after the youngest,

1. Works, x.391.
2. Ibid., vi.378, 380.

because, as a marquis, his son-in-law took precedence of a commoner! This... greatly scandalized all our Yankee notions of propriety... What became of the precedence of the married lady all this time? you will be ready to ask. Alas! she was an American, and had no precedence. The twelve million may not settle this matter as it should be; but, take my word for it, the 'fifty million' will. ¹

Thus Hood set the social triviality of Cooper's comment beside the bread-and-butter question of international copyright. Elsewhere he quotes from Cooper's The Pilot,² and refers to his Pioneers³, and Ashore and Afloat.⁴ He writes of 'the trail, as Cooper calls it':⁵ as one of its references for 'trail' NED gives Cooper's The Prairie.

Hood further wrote on the subject of international copyright in the Athenaeum, 8 February 1840; J.J. Lowndes's Historical Sketch of the Law of Copyright

tends to prove that the laws intended to preserve copyright in its integrity have only laid it open to all sorts (of) Tegg-rity.*

*For the meaning of this new word consult Peter Parley.⁶

This was the pen-name of Samuel Griswold Goodrich, a supporter of the existing state of affairs. In his last letter on 'Copyright and Copywrong', published in the Athenaeum, 18 June 1842, Hood complained that the American ~~intention~~ intention was not merely to reprint but to some

1. Athenaeum, 1837, p.58.

2. Works, i.272; Poetical Works, p.535.

3. Ibid., iii.69.

4. Adrian H. Joline, Rambles in Autograph Land, 1813, p.146.

5. Works, iii.439.

6. Ibid., viii. 104.

extent to rewrite British authors: 'This transmogrification is plainly alluded to in the following paragraph of a Memorial to Congress got up at a meeting of publishers, printers, etc., at Boston, in April last, Mr. Goodrich, alias Peter Parley, in the chair.'¹ Hood commented, 'Did Mr. Goodrich - himself a writer - and a moralist for children - did Peter Parley feel no misgivings as to the propriety or fairness of casting the brains of English authors into American moulds and shapes, with as little ceremony as so much jelly?'² Four months later Hood and Goodrich met: the former wrote to Dickens on 12 October,

I have had Mr. Goderich (Peter Parley) here disclaiming the American right to alter English works, and denying the practise. He is to address a letter to me - but - doubt whether he can get over the Boston petition & Mathews's comment. ³

Cornelius Mathews was an American supporter of international copyright, to whom Hood had referred in 'Copyright and Copywrong' and elsewhere.⁴ Goodrich himself recalled having often been amused by Hood's comments on copyright,

notwithstanding their intrinsic malevolence... in 1842 I saw Mr. Hood, and suggested to him that there was another side to this question, and he offered me the pages of his magazine for the publication of my views. Yet I did not accept of this. ⁵

1. Works, viii.277.
2. Ibid., viii.278.
3. HLQ, pp.396-397.
4. Works, viii.275, 278; New Monthly Magazine, June 1842, p.288.
5. Recollections, 1857, ii.302, quoted in HLQ.

Hood had used the weapon of strong, humorous comment to assert the interest of his profession.

In the Athenaeum, 1833, Hood and W.C. Taylor reviewed E.C. Wine's Two Years and a Half in the American Navy.¹ In the same periodical, seven years later, Hood wrote a thorough and witty review of John Briggs's novel, The History of Jim Crow.²

Hood refers to Clari, whose libretto was the work of J.H. Payne, and many times to its most celebrated lyric, 'Home, sweet home'.³ He also refers to the smash-hit by Thomas Rice, 'Jim Crow'.⁴

Hood begins his review of Dickens's Master Humphrey's Clock, 'The first volume... is now complete; and in the absence of any professional criticism on the work by that Prince of Clockmakers, Sam Slick, we will venture to give our own opinion of the performance.'⁵ Sam Slick was the hero of T.C. Haliburton's The Clockmaker, 1837, of which the third series was published in 1840. Later Hood imagined 'Boz in America', with Sam Weller 'still full of droll sayings, but in a slang more akin to that of his namesake, the Clock-maker'.⁶ Haliburton was a Canadian.

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1. p.51.
 2. Works, viii.90.
 3. Atlas, 1826, p.154; Works, iii.129; v.130; 202; vii.252; ix.18, 94; Memorials, ii.68.
 4. Works, viii.151, 324; x.214, 515.
 5. Works, viii.93.
 6. Ibid., viii.221. Hood refers to Haliburton's The Attaché in England in a letter in Adrian H. Joline's Rambles in Autograph Land, 1913, p.144.

In 'A Letter from an Absentee', published in the Comic Annual for 1837, Hood writes that

Audubon, in words that breathe and burn, has given a thrilling description of his ecstasy on knocking down a Golden Eagle with his rifle... It is well known that on the completion of his truly splendid Ornithological Work, he intends an oriental voyage in the track of Sinbad, half believing... that the existence of that stupendous bird, the Roc, is not a fable.¹

In the first volume of his Ornithological Biography, 1831, Audubon described the delight with which he surveyed the dead bird, a Washington eagle, 'a pride which they alone can feel, who... have devoted themselves from... childhood to such pursuits.'²

Hood was thus quite well acquainted with American literature, especially the writing of Irving, but it had no incisive influence on his work.

Hood was little acquainted with other foreign literature. In 'The Friend in Need' he writes of

the monstrous Kraken, which, for all its multitudinous arms, has no hold of belief, so long as belief lies rolling in the Humber. But what is a Lie in the Firths becomes a Truth in the Firths. With every degree north, the Fiction acquires consistency - the colder the plainer; till... you may see the Gigantic Polypus as distinctly as did Bishop Pontopidan.³

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1. Works, iii.75.
 2. Ornithological Biography, i.60. Audubon describes the Golden Eagle at ii.464. The work was completed in five volumes in 1839. Hood also refers to Audubon at Works, iii.73.
 3. Works, viii.10.

Erik Pontoppidan had dealt with the Kraken, but I have not found the Polypus, in his Natural History of Norway, English edition, 1755.¹

In the Athenaeum, 1832, Hood reviewed with pleasure John Bowring's Cheskian Anthology, mentioning particularly 'some beautiful sonnets from Killar', the Hungarian poet,² Unfortunately I have not seen a copy of the Anthology.

Hood refers thrice to 'Monsier Quetelet's "Average Man"', in work published in 1839 and 1841.³ Quetelet was a Belgian thinker and statistician, whose work Sur l'homme was published in 1835. It had been extensively reviewed in the Athenaeum, 1835, which considered that it marked 'an epoch in the literary history of civilisation'.⁴

In letters of 1837-1838 Hood refers to Edouard de Melfort, whom I take to be a Belgian. In August 1837 he wrote that he had dined 'at the Count de Melfort's, whom I had known previously by his book, the only one that ever coincided with my Views of the Rhine.'⁵ The book was Impressions of England, 1836, in which Melfort contrasted the 'miserable, and, I may say, uncivilised...

1. ii.210.

2. Works, vi.242.

3. Ibid., ii.379; viii.42, 58.

4. p.661. See also the Athenaeum, 1838, p.819; 1839, p.592; 1842, p.560.

5. Memorials, i.324; also 322, 341.

Works, X. 256; see also 262, 269.

situation of the people', of the Rhineland, the 'gross habits' of the better-off, with the natural beauty of the landscape, and the superior manners of the English.¹ Melfort's phrase, 'The name alone of "Grimaldi" will dilate the physiognomy of the most sombre person in England', may have formed part of the inspiration of "A Serio-Comic Reminiscence' in Hood's Own.²

Thus, apart from his own literature, and that of Germany, Hood was generally acquainted only with those of France and the United States. From Italy he was struck by the powerful conception of Dante in the Inferno and by the romantic tales of Boccaccio's Decameron. That his main attraction was to narrative is again shown by his admiration for the exuberant tales of the Arabian Nights' Entertainments, and the classical comic novels of Cervantes and Rabelais. Hood makes his own modest contribution to the tradition of these works.

Hood's work is so saturated with references to the Bible that it is impossible to deal with them here in detail. The abundance of his references should have silenced those contemporary critics who accused him of writing in an unchristianly manner, but they expected narrow adherence to

1. Impressions, ii.164-168.

2. Ibid., ii.119; Works, i.165.

texts. This they did not find in Hood, but he never referred to the Bible in a mocking, atheistic spirit. At the least his references are intended to produce a mild shock of recognition in the reader. Attitudes and feelings are set out in accordance with the Biblical framework. For instance, Samson, David, Jezebel, Job and Solomon are referred to in their traditional roles. Generally, Hood's Biblical references give his work a moral tone. Sometimes, he uses them for the purpose of moral illumination.

Hood's imagination was particularly taken with Genesis: the story of Adam and Eve, and their Fall, and that of Cain, the first murderer. Here he found presentations of the basic nature of good and evil.

In 'The Plea of the Midsummer Fairies' Hood describes

The virgin lily, faithful to her white,
Whereon Eve wept in Eden for her shame.¹

But in a sonnet published in the same collection he shows that for him Eve was blameless, since the love of woman is the continuation in the present of paradisaal love,

The curse of Adam, the old curse of all,
Though I inherit in this feverish life...
Yet more sweet honey than of bitter gall
I taste, through thee, my Eva, my sweet wife.
Then what was Man's lost Paradise! - how rife
Of bliss, since love is with him in his fall! ²

1. Works, v.224.

2. Ibid., v.294.

In Tylney Hall Hood writes that for a lover his lady's 'smile will turn a wilderness into a garden of Eden'; lovers indeed taste 'together that sweet apple of knowledge which introduces a pair of lovers into Paradise, instead of driving them from it.'¹ This amorous philosophy is again stated in 'Miss Kilmansegg',

When leaving Eden's happy land
 The grieving Angel led by the hand
 Our banish'd Father and Mother,
 Forgotten amid their awful doom,
 The tears, the fears, and the future's gloom,
 On each brow was a wreath of Paradise bloom,
 That our Parents had twined for each other.

It was only while sitting like figures of stone,
 For the grieving Angel had skyward flown,
 As they sat, those Two in the world alone,
 With disconsolate hearts nigh cloven,
 That scenting the gust of happier hours,
 They look'd around for the precious flow'rs,
 And lo! - a last relic of Eden's dear bow'rs -
 The chaplet that Love had woven!

And still, when a pair of Lovers meet,
 There's a sweetness in air, unearthly sweet,
 That savours still of that happy retreat
 Where Eve by Adam was courted:
 While the joyous Thrush, and the gentle Dove,
 Woo'd their mates in the boughs above,
 And the Serpent, as yet, only sported.²

The jingling rhythms and conceit of this passage do not conceal its true feeling, a feeling based on Hood's personal experience with his wife, and finding public expression by means of the Biblical story.

1. pp.229, 226.
 2. Works, vii.419-420.

After the Fall came Cain's deed of blood, also prominent in Hood's imagination. Man's alienation from nature had been achieved by Adam, as the 'last man' declared:

the lion and Adam were company,
And the tiger him beguiled;
But the simple kine are foes to my life,
And the household brutes are wild.¹

Cain was the bloody instrument of the alienation of man from man, with all its consequent grief. In 'The Dream of Eugene Aram' the murderer, unable to ease his mind, comes across a boy reading, 'not 'Romance or fairy fable' but 'The Death of Abel',

The Usher took six hasty strides,
As smit with sudden pain, -
Six hasty strides beyond the place,
Then slowly back again;
And down he sat beside the lad,
And talk'd with him of Cain, ...
He told how murderers walk the earth
Beneath the curse of Cain.²

In his distempered talk Aram betrays his own crime. Here Hood comes to poetic terms with the problem of guilt by means of a theme related to the story of Cain.

Fratricide is a theme of Tylney Hall: 'the Cain-like suggestion, once admitted into the human heart, is apt to become a haunting one.'³ It takes possession of the Creole, whose murderous intrigues cause the innocent Raby to be

1. Works, v.123.
2. Ibid., vi.449, 450.
3. p.241.

branded as Cain,

'away, ere your brow be stamped for ever with the brand of Cain!'

'away, you foul murderer, you cruel Cain, stained with a brother's blood!'

'we live in a cruel world: one would think they were neither fathers nor brothers, to open full-mouthed at such a challenge, as if our whole breed had come from Cain.' I

But though the theme, which so fascinated Hood, was taken up in Tylney Hall, it was not developed in a striking, purposive fashion as it had been in 'The Dream of Eugene Aram'.

This perfunctory treatment of the influence of the Bible on Hood must be excused partly because of the largeness of the theme, partly because the influence may be defined as not literary, but religious and moral. I have, however, indicated two themes from Genesis which Hood used creatively in his treatment of love and guilt.

Hood's religious orthodoxy is also testified to by the similar tone and frequency of his references to the Book of Common Prayer. His most striking, perhaps irreverent, use of it is in Our Family, which contains a character, Catechism Jack, who is hardly able to speak except in the language of the Catechism.²

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1. pp.295, 296, 345. Compare pp.319, 343, 361, and Works, v.452.
 2. Works, ix.315; 349-351, 371.

CHAPTER 3
GERMAN LITERATURE

The influence of German literature on Hood was much greater than that of other foreign literatures. In spite of moral, rational and national qualifications, he was responsive to German romanticism. His interest was further strengthened by a long stay in Germany. He knew enough of the language to get along there, and to read German books, but he wrote in 1841, 'I have always felt it as a reproach that I, a literary man, had not mastered that literary language.'¹

Hood knew Luther, both in general as 'the Great Reformer,'² and in particular through his Memoirs, as reviewed in the Athenaeum, 1836.

In his own review of Keightley's Tales and Popular Fictions, in the Athenaeum, 1834, Hood concurred cordially 'in the sentiment of the great Luther', quoted by Keightley: 'I would not, for any quantity of gold, part with the wonderful tales which I have retained from my earliest youth, or have met with in my progress through life.'³

During his stay in Germany, in October 1836, Hood visited Wittenberg. Luther's statue there 'conveyed the

1. Works, x.343.
2. Ibid., vii.250.
3. Ibid., vi.307; Keightley, p.9.

very impression I had from a late paper in the "Athenaeum", a sturdy friar, with a large thick-necked jowly head, sensual exceedingly, - a real sort of bull-dog to pin the pope's bull.' He described the statue again in a letter of December, comparing Luther with Friar John in Rabelais.¹ Finally, he repeated his comments in Up the Rhine, where again comparing Luther with Friar John, he advises the reader to 'turn to the memoirs of Luther compiled from his own letters'.² The Memoirs of Luther, written by Himself: translated and arranged by M. Michelet, had been copiously reviewed in the last three issues of the Athenaeum in June 1836, to which Hood referred in his letter to his wife. There is nothing comic in the Luther here portrayed, but the reviewer concludes with a weighty and favourable characterisation of him.³ This characterisation, coloured by the fiction of Rabelais, Hood accepted: for him the two found a remarkable pictorial representation in the statue at Wittenberg.

For Hood a leading characteristic of more modern

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1. Works, x.183, 202. Compare Specimens of the Table Talk of the late S.T. Coleridge, 1835, ii.165, 'I think with some interest upon the fact that Rabelais and Luther were born in the same year. Glorious spirits! glorious spirits!'
 2. Ibid., vii.250.
 3. Athenaeum, 1836, p.444. Hood refers to Luther at Works, vii.3, 197, 198; viii.148; Memorials, i.150; Letters, p.79.

German literature was a love of elevated speculation. This he distrusted as an Englishman and as a humourist. He wrote mockingly,

Germans, as shown
By their writings, 'tis known
Are always delighted with what is high-flown.¹

He also wrote that it was a characteristic of German metaphysics that it did not know when to leave off.² Kant was a useful peg on which he could hang these attitudes. Hood was not familiar with his works, though he may have known De Quincey's articles on him which appeared in the London Magazine in 1824. However, he used the name, associating it with high-flying speculative thought, and reacting to it with the inevitable quibble. His was a common reaction. As Carlyle wrote in 1827,

Among a certain class of thinkers, does a frantic exaggeration in sentiment, a crude fever-dream in opinion, anywhere break faith, it is directly labelled as Kantism; and the moon-struck speculator is, for the time, silenced and put to shame by this epithet. ³

In a passionate letter to Dilke of February 1835 Hood apologised, 'I am becoming Coleridgean Kantean, high metaphysical, - but common-place suits not my present mood.'⁴ In May he wrote to his Germanophile friend:

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1. Works, vii.308.
 2. Ibid., iii.187.
 3. 'On the State of German Literature', in Edinburgh Review; in Works, 1858, ii.56.
 4. Letters, p.21.

Shall I send you some free translations from the German? They translate from me, and I ought to show my gratitude. If I may choose, I should like to make my first experiment on Kant's Transcendentalism. I have been to the Hotel of an evening, and got a good notion of German philosophy, - perhaps you are not aware that it is laid on with pipes, like the gas in London! 1

In 'The Domestic Dilemma' Hood writes of a German character, 'when he once had in his mouth his favourite pipe, with a portrait of Kant on the bowl of it, he sucked through its tube a sort of Transcendental Philosophy which elevated him above all the ills of human life.'² Hood described Lamb as the opposite 'in Philosophy, of Kant',³ and he concluded 'An Open Question', on the movement to close the Zoo on a Sunday, with the peroration,

Spirit of Kant! have we not had enough
To make religion sad, and sour, and snubbish,
But saints zoological must cant their stuff,
As vessels cant their ballast - rattling rubbish!⁴

Hood makes fun of German philosophising not only by means of Kant. In Up the Rhine a German character apologises for his absent-mindedness: 'I had recently been reading Fichte, and my head was full of speculations.'⁵

Hood was also superficially interested in Zimmerman,

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1. Works, x.98.
 2. Ibid., ii.204, 207.
 3. Ibid., ii.389.
 4. Ibid., vii.338.
 5. Ibid., vii.100.

author of a work on Solitude. For example, in 'I'm not a single man', he deplored the social isolation of the newly-wed husband,

Go, where I will, I but intrude;
I'm left in crowded rooms,
Like Zimmerman on Solitude,
Or Hervey at his Tombs. 1

One of his mock book-titles is 'The Life of Zimmerman. By Himself.'² This he expanded into an extravagant article in the Comic Annual for 1832.³

Hood was suspicious of what he called 'high-fle~~x~~ing, deep-diving, German Romanticism'.⁴ He grounded his suspicion on a personal acquaintance with Germany and an acquaintance with recent German literature, particularly the work of Goethe, Schiller, and Richter. On the other hand, there were elements of German romanticism which he admired and followed.

In a letter of 1836 Hood gave an instance of German ridicule of the English - 'but this far from unusual sneer at our literary and reading propensity is somewhat misplaced in Intellectual Germany, the country of Goethe.'⁵ Here Hood is returning a sneer for a sneer, but also showing the great

1. Works, i.182.

2. Ibid., x.54.

3. Ibid., i.364. Hood also refers to Zimmerman at Works, v.46, vii.229, ix.83; Whimsicalities, p.43; Tylney Hall, p.263; Sporting, p.112.

4. Works, ii.288.

5. Ibid., x.144. Hood refers to Goethe at Works, iii.263. At Works, vii.192, he writes, 'Goethe charged the English with want of reflection, that they did not look backward enough.' I have not traced Goethe's remark.

respect in which Goethe was held by his own countrymen. It must be admitted that in many of his references to the works of Goethe with which he was familiar, Werther and Faust, Hood allowed his attitude to be coloured by his own unfortunate experience of the German character, and an insular prejudice. But his attitude is also that of a humourist as such and a serious writer in his own right.

In concentrating his attention on these two works Hood was concentrating on two of Goethe's works well known in England.¹

When Werther was first published in 1774 it was immediately popular, and, in Carlyle's words, 'gave birth to a race of Sentimentalists, who have raged and wailed in every part of the world.'² It was nowhere more popular than in England.³ However, as its popularity wore off, English appreciation of its finer qualities was not aided by the nature of the translation: to quote Carlyle again,

1. J.G. Robertson, Goethe and Byron, 1925, p.45, wrote of Byron, 'Werther he had read - who had not in those days?... The truth is Goethe to Byron was Faust, and Faust only.' Compare Theodor Zeiger on the English popularity of Goethe and Schiller at the turn of the century, 'Goethe wurde nur durch "Werthers Leiden" und Schiller durch "die Räuber" allgemein bekannt,' Studien zur vergleichenden Litteraturgeschichte, 1901, i.245.
2. Preface to German Romance, 1827, in Works, 1858, i.165.
3. See Orie W. Long, 'English translations of Goethe's Werther', Journal of English and Germanic Philology, 1905, xiv.171.

our current version of Werter is mutilated and inaccurate: it comes to us through the all-subduing medium of the French, shorn of its caustic strength, with its melancholy rendered maudlin, its hero reduced from the stately gloom of a broken-hearted poet to the tearful wrangling of a dyspeptic tailor.¹

Inadequate translation was, indeed, a general handicap to the understanding of German literature, under which Hood suffered. A contribution to Blackwood's Magazine, December 1826, complained: 'The fact is that the great majority of German translators are so villainous in point of style, that no gentleman or man of taste can bear to read their books.'²

Hood's satirical references to Werther belong to the general tendency of contemporary English feeling, but they are made up of several strands: the ridicule of the past by the present, the German by the English, the sentimental by the cynical, and the naïve by the realist.

In 'Symptoms of Ossification' Hood described the drying up of his own sensibility:

O'er Goethe how I used to weep,
 With turnip cheeks and nose of scarlet,
 When Werter put himself to sleep
 With pistols kiss'd and clean'd by Charlotte;
 (Self-murder is an awful sin,
 No joke there is in bullets flying,
 But now at such a tale I grin -
 I fear my heart is ossifying! 3

1. Works, 1858, ii.160.

2. p.857.

3. Works, ii.233. In fact Charlotte cleaned the pistols, Werther kissed them. The latter exclaimed, 'Your hands have grasped these pistols, you have cleansed them from the dust, you have wiped them for me! And I press them to my lips,' The Sorrows of Werther, 2nd ed., translated by J. Pratt, 1809, p.159. Compare Thackeray's verses in his Miscellanies, 1855, i.64.

The ossification of sensibility into humour is shown in Hood's references to Charlotte and Werther throughout the following decade.

In Tylney Hall Hood gave an example of Grief: 'clad in fashionable sables, she will weep becomingly into white cambric, as gracefully affected as at her first perusal of Charlotte and Werther.'¹ In a letter from Koblenz he quipped, 'Have you heard of our young sculptor, Hoche? his group of Goethe supported in the arms of Charlotte and Werther is just put up, but the pedestal is too low.'² In 'Love and Lunacy' he uses them as typical lovers,

Heav'n bless, in short, each posting thing, and varlet
That helps a Werter to a sigh from Charlotte. ³

Hood scorned 'the foreign romanticists who affect a love for dying'.⁴ This attitude he detected in Werther, and regretted to find present in the literary and social life of Germany. In a letter to Dilke of January 1836 he wrote,

I must tell you how delighted we were with Bettine on the first notice of her letters in the Ath^m & how disappointed and disgusted with her in the second. Of her talents there can be no doubt - but like Patmore who apparently sacrificed Scott to the éclat of a duel, so did Bettine sacrifice, or suffer the

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1. Tylney Hall, p.318.
 2. Works, x.98.
 3. Ibid., ii.297.
 4. Ibid., ii.272.

martyrdom, of Gunderode her friend, to the éclat of the suicide - the romance. Like Charlotte kissing the pistols and dusting them for Werther!

Hood goes on to give examples of Bettine's improper behaviour: 'She must lead her husband the poet a rare life of it!'¹ He is referring to three notices in the Athenaeum of Goethe's Correspondence with a Young Lady; in the third is given Bettine's account of the emotional circumstances leading up to the suicide of her friend.² Hood referred to this again in a further letter this month to Mrs. Dilke, 'Mind - poke it well into Dilke, about Bettine - when you want to plague him - whoever wrote that review had got up on a high german metaphysical horse - but I trust I have shown up the lady on the pillion.'³ In June he sent Dilke an imaginary portrait of the Germanophile editor of the Athenaeum, 'If he smiles, it is with the idea of "reading much, learning much, and dying young!" by a horse-pistol with a leaf out of Bettine for wadding.'⁴

Here Hood is taking off the exclamation of Bettine's friend, 'To learn many things, to embrace many things with

1. Letters, p.44.

2. Athenaeum, October 1835, pp.754, 772, 814. The second notice gives Bettine's account of meeting Beethoven and her sympathies with the Tyrolese revolutionaries. I think Hood must rather have been 'disappointed and disgusted' with the third.

3. Letters, p.78.

4. Works, x.148. There is a passing reference to Bettine at Works, x.341. Another friend of Goethe to whom Hood refers is Zelter: his description of the suppositious editor continues, 'when he is asleep he snores music, that, as Zelter says, by its very noise "reminds you of the universal silence!"' Works, x.147. I have not traced this phrase.

the intellect, and then die early! - I would not survive the loss of youth.' He again mocked suicides at the close of his letter, 'One fellow in the true spirit of the German sublime, did it with a forty-eight pounder, and went off with éclat. How proud some Charlotte must have been of such a Werther!'¹

Hood's sentiments concerning suicide were set out and summarised in Up the Rhine:

"A great many suicides," continued Markham, "were attributable to Werther, who brought felo-de-se quite into vogue." - "That Vairter," said my uncle, "ought to have been ducked in a horse-pond." - "He was a mere fiction, sir, a creature of Goethe's," said Markham. "Then I would have Gooty ducked himself," said my uncle. "Even at this day," said Markham, "there is Bettine, an authoress, who proclaims that one of her earliest wishes was to read much, to learn much, and to die young."² - "And did she kill herself, sir?" asked my aunt. "No, madam, she married instead; but her bosom-friend, dressed in white with a crimson stomacher, stabbed herself in such a position as to fall into the Rhine."

At the same place Hood cites another author, another victim of the German propensity to suicide,

"Louisa Brachmann, alias Sappho, so inclined to die young, that at fourteen years of age she threw herself from a gallery, two stories high." - "And was killed on the spot, of course?" said my aunt, with a gesture of horror. "No, madam, - she lived to throw herself, five-and-twenty years afterwards, into the

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1. Works, x.164.
 2. This was not Bettine's wish, but her friend's.

Saale." - "How very dreadful!" shuddered out my aunt. "Yes, madam, to English notions; but her German Biographer, or rather Apologist, says, that her first flight in her fourteenth year was only a lively poetical presentiment of that which weighed her down in her fortieth, namely, the beggarliness of all human pursuits compared with the yearnings of the soul." - "She must have been a forward child of her age," remarked my uncle, "to have seen and known the world so soon."¹

Hood may have known Louise Brachmann's Auserlesene Dichtungen, 1824 - 1826, edited by Schütz. This passage shows well his combination of horror and ridicule in the face of the German attitude to suicide. He concluded on a stern note.

"Seriously," said Markham, "this propensity to suicide is a reproach which the Germans have to wipe away before they can justly claim the character of a moral, religious, or intellectual people. The more so, as it is not the vulgar and ignorant, but the educated and enlightened, - Scholars, Doctors, Literati, - men that would be offended to be denied the title of Philosophers, - women that would be shocked not to be called Christians - who are thus apt to quench the lamp of life in unholy waters, or to shatter with a profane bullet 'the dome of thought, the palace of the soul'." ²

It was probably passages such as this which encouraged

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1. Works, vii.165.
 2. Works, vii.167. John Hennig, 'The Literary Relations between Goethe and Thomas Hood', Modern Language Quarterly, 1951, p.60, observes on the first part of the dialogue, 'This is a curious illustration of English reaction to that stage in the literary tradition where what had been the final message of Werther was no longer a serious moral temptation but a mere legend that could be freely ridiculed. Even in this instance, however, we see Hood's tendency to draw "alles ins Absurd-Possenhafte".' Professor Hennig does not comment on Markham's wholly serious remarks in the second paragraph.

Dilke to describe Up the Rhine with justice as 'a book in many points of view excellent, and above all for the large spirit of humane philosophy which pervades it.'¹

In Up the Rhine Hood gave the main expression to his feeling against the Werther cult, though he wrote in 'The Tower of Lahnneck' of 'a melancholy, morbid tone of feeling too common to German works, when they treat of a voluntary death.'² Of his several later references,³ the most detailed is in the Preface to the new edition of Tylney Hall where he defends his treatment in the novel of love-making.

In his view,

Love reads as badly in prose as Piety in verse...
 Rather than risk that my lovers should say too much, I have made them say too little - but it was erring on the safe side; and, moreover, a great deal of love may be made in one word; for example, when Charlotte laid her hand upon Werther's arm, and said "Klopstock!"

And now, in the very words of the hero of the novel just alluded to, "Adieu! I am going to put an end to all this." ⁴

Hood's later references at least suggest the continuance of Werther as an element in the sensibility of the 1830's and early 1840's.⁵ Hood's reaction to the cult was determined by the idiosyncrasies of his own personality

1. Bristol Central Library MS.

2. Works, viii.167.

3. Works, iii.276, iv.25, x.339.

4. Tylney Hall, p.xi. In Pratt's translation, p.31, "She then placed her hand lightly upon mine, and in a voice of extacy exclaimed, "O Klopstock! My heart was in raptures at the name!"; p.163, 'the clock strikes twelve! ...Hark! I am summoned! Charlotte, my mind is firm!... Beloved, farewell!'

5. J.M. Carré, Goethe en Angletorre, 1920, p.18, says the vogue of Werther reached its end by 1820.

and his characteristics as a humourist - he found it difficult to get on with the Germans and to tolerate the high-flown. That his comedy was not merely antithetical to the romantic, but has its own serious basis, is shown by the passage quoted from Up the Rhine.

Hood was particularly fascinated by two aspects of the Faust story, which he knew independently of Goethe's work: Faust selling his soul to the devil, and the Walpurgisnacht scenes. Hood treated the first with comic brilliance. The hero of 'A Storm at Hastings' had sold his soul to the devil in exchange for success at cards; after his death

We found a contract signed Mephistopheles!
 A bond of blood, whereby the sinner gave
 His forfeit soul to Satan in reversion,
 Providing in this world he was to have
 A lordship over luck, by whose exertion
 He might control the course of cards, and brave
 All throws of dice, - but on a sea excursion
 The juggling Demon, in his usual vein,
 Seized the last cast - and Nick'd him in the main! ¹

Again, in 'A Bull', Hood described a wager between an Irishman and the Devil,

The stake, the same that the old Source of Sin
 From German Faustus and his German Cousins
 Had won by dozens;
 The only one in fact he cares a pin
 To win.

1. Works, ii.45.

The Irishman lost his soul but

"It's true for you I've lost that same,"
Said Pat a little hazy in his wits -
"My soul is yours - but come, another game -
Double, or quits!"¹

Besides, the theme had a personal, and a serious, significance for Hood. In the 'Literary Reminiscences' he related how he himself had been ready as young man to 'sell himself, body and soul, after the German fashion, to that minor Mephistopheles, the Printer's Devil!'² An imaginary subscriber to his Magazine warned him, 'you've sold your soul to Miffy Stofilis; and there's a Divil waiting for your last proofs, as he did for Doctor Forster's.'³ In Tylney Hall Walter Tyrrel is tempted by Indiana: 'Thus whispered the devilish spirit of his female Mephistopheles, drowning the small still voice of conscience in his ear, and deadening all the promptings of natural compunction.'⁴

The most fruitful use of this theme is in 'Results of German Study', published in February 1845, whose central character has sold his soul to the devil. When he is discovered by his brother he exclaims in Faustian spirit,

I have not repined at my lot. I have lived above it.

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1. Works, iii.231.
 2. Ibid., ii.273.
 3. Ibid., ix.197.
 4. Tylney Hall, p.357. Hood also refers to Mephistopheles at Works, v.422, vi.392.

I never felt the common passions of men, and therefore sorrow and fear could be no part of my feelings, in bearing it. I have seen great things. I have bought knowledge which you can never learn - that kings do not possess, and wise men dream not of. Is this nothing? - I have leaped into the bowels of the earth, and traced nature in all her handiworks. Is this nothing? - I have held commune with the invisible spirits of another world, and spoken with restless and departed souls. But I have paid for all this - and you know the price, Wilhelm!

He kills his brother, and his secret is finally discovered by his bride in a climax which is powerfully melodramatic:

The appearance of Karl's features, as he rushed to Bertha and spoke to her, was truly awful. It was not anger, it was not fear, it was not remorse. It was frenzy and weakness - human weakness and distress. He clasped his hands, and bending over the poor wretch, whose face was buried in the earth, in a piercing, heart-rending tone, he cried, "My child, my wife! I CANNOT, I CANNOT - it is my curse - I CANNOT CLOSE THESE MARBLE MOCKERIES!!!"¹

Another victim of a Faustian complaint is the hero of 'Guido and Marina'. Like Faust, he has 'given himself up to the pernicious study of magic and astrology'. But he is doomed by his own science. Having cast his nativity, he 'resolves that at a certain hour of a certain day he is to die.' His resolution is effected.²

The early influence on Hood of the sheer fantasy of Faust is suggested by a reference in 'A Dream', published in November 1826, where he notes among the associations of

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- 132, 542/
1. Works, x.529. Hood also refers to Faust selling his soul at Works, viii.128; Jerrold, Life, p.150. See also Works, vii.420, viii.8, 30.
 2. Works, v.1.

dreams how 'The Charms of Di Vernon have faded, with me, into a vision of Dr. Faustus.'¹ The dream of the villain of Tylney Hall is more specific,

when he woke in the morning, it was from a spectral congregation of frightful demons, accompanied by one fair face and form, like the apparition of Faust's Margaret₂ at the Witches' Sabbath, in the Hartz Mountains.

In Up the Rhine one of the characters advances a theory associating diabolic fantasy with uneasy sleep,

Take my word for it, the German beds are at the bottom of the German stories. They're all full of hobgoblin work and devilry, as if a man had written them after bad dreams. Since last night I think I could make up a German romancical story myself, like 'the Devil and Dr. Faustus'. I'm convinced I should have had the horrors, and no need to eat a raw-pork supper neither, like Mr. What's-his-name, the painter.

Hood had recounted this anecdote of Fuseli in 'A Dream'.

The narrator of Up the Rhine continued,

Perhaps, Gerard, as you are of a speculative turn, you will think my uncle's theory of diablerie worth working out. To my own fancy, sundry passages of the "Faust", - read aloud in the original language, - sound suspiciously like a certain noise produced by uneasy lying; indeed, I think it very possible to trace all the horrible phantasmagoria of the Walpurgis Night to the inspiration of a German bed, and its "nightmare's pillion".³

Hood extended this theory in a sentence in 'The Longest Hour in my Life',

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1. Works, v.138.
 2. Tylney Hall, p.244.
 3. Works, vii.79. On snoring passages see Faust, i.3879, 3946, 4251; ii.7682.

a/ From his German reading, helped by an appropriate style of feeding, the stomach of his imagination had become so stuffed and overloaded with Zemiels, Brocken Witches, Hobgoblins, Vampires, Were Wolves, Incubi, and other devilries, that for years he never passed a night without what we call bad dreams.¹

n/ Thus Hood mockingly seeks to delimit the German phantasmagoria by ~~not~~ allowing it a status as a product of the independent imagination, but associating it with sleep and eating. He himself attempts to delineate the Walpurgisnacht fantasy in 'The Forge', an account of a night on the Brocken which

beats the very Walpurgis Night,
 Displayed in the story of Doctor Faustus,
 For the scene to describe
 of the awful tribe,
 If we were two Göthe's, would quite exhaust us!²

Hood refers to the Walpurgisnacht again in 'Miss Kilmansegg',

Gold, gold - alas! for the gold
 Spent where souls are bought and sold,
 In Vice's Walpurgis revel! ³

Hood was fascinated by the wild fantasy of the Walpurgisnacht scene, but with his moral, rational faculties he rejected it, and mocked it. German exuberance was too

1. Works, viii.445. Compare Blackwood's Magazine, December 1826, p.853, where a writer considered the 'German phantasmagoria... the product not so much of a gloomy fancy as of night-mare and indigestion'. Leigh Hunt in the Indicator, 1834, ii.126, thought it 'probable that a trivial degree of indigestion will give rise to very fantastic dreams in a fantastic mind... Italian pickles partake of the spirit of Dante.'
2. Works, viii.304.
3. Ibid., vii.447.

much for English common-sense. In such a spirit Hood asked Dilke,

when were the German artists pictorially great with pen or pencil? Fuseli represented both classes. In their sublimest they introduce the ridiculous, whereas a true Kentuckian in his ridiculous approaches the sublime. I would rather, as to style, prefer the last. Fair play's a jewel: if you want examples, I'll give them to you out of Goethe himself. 1

Hood refers further to two particular features of the Faust story. A character in 'Love and Lunacy'

gave a whistle, wild enough in sound,
To summon Faustus's Infernal Hound! 2

In the 'Literary Reminiscences', Lamb

allowed nobody to ride the High Horse. If it was a High German, one like those ridden by the Devil and Doctor Faustus, he would chaunt

"Güty Güty
Is a great Beauty,"

till the rider moderated his gallop. 3

Against such a background of fascination, and English common-sense merging into prejudice, may be set Hood's considered judgment of 'the German Romances' in general, and Faust in particular, which he expresses in 'Diabolical Suggestions'. Here he enumerates features of the 'diablerie', many of which are Faustian,

the Imp that lived in a bottle... the scholar who

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1. Works, x.161.
 2. Ibid., ii.297.
 3. Ibid., ii.371.

bartered his soul... men in black and black dogs...
Walpurgis Revels... the smooth voice of Mephistopheles
... infernal bargains... unholy contracts to be signed
with blood.¹

This piece, published in July 1842, is the story of a man
tragi-comically obsessed by a wager with the devil. For
this he is much indebted to a reading of the German
Romances, which he is at pains to characterise. Among them,

"... the maiden, whose studies never extended beyond
her prayer book, is involved in the fate of the ambi-
tious student who bartered his salvation for interdic-
ted knowledge. In short, you seem to recognise that
dreary fiction of the atheist - a World without a God.
Such is the German Diablerie!"

"You are too severe."

"Not at all. Look even at the Faust. Youth and Inno-
cence, personified in poor Margaret, have no chance.
She has no fair field, and assuredly no favour. The
fight is too unequal. She has to contend single-handed
against Man and Mephistopheles, the witchcraft of human
love and the sorcery of Satanic hatred. The Prince of
Hell in person acts supernaturally against her - but
Heaven is passive, and works no miracle in her behalf.
There is no help on earth - no pity in the skies - the
guardian spirits and ministers of grace supposed to
hover around, and to succour oppressed innocence, keep
far aloof - the weak is abandoned to the strong - and
the too tender and trusting nature is burdened, through
a sheer diabolical juggle, with the unnatural murder of
a Mother. The trial is beyond Humanity. The seduc-
tions of Faust are backed by the artifices of the subtle
Spirit that overcame Eve; and Margaret falls as she
needs must under such fearful odds - and seemingly un-
watched by that providential eye which marks the fall
of a sparrow. There is indeed the final chorus from
Heaven, that 'She is saved!' but was any mind ever sa-
tisfied - were you ever satisfied with that tardy ex-
hibition of the Divine Justice - just as Poetical Justice

1. Works, viii.217.

is propitiated at the end of some wretched melodramatic novel, wherein at the twelfth hour the long-persecuted heroine is unexpectedly promoted to a state of happiness ever after?" 1

Hood's reference to the 'dreary fiction of the atheist' recalls Jean Paul Richter's 'Speech of the Dead Christ', where he pictures the atheist mourning 'by the immeasurable corpse of Nature'.² Part of Richter's piece had been translated by Mme. de Staël in her work on Germany.³ In his criticism of Faust Hood takes a position similar to that of Mme. de Staël. Translating extracts from the drama, she had written that it

displays to us the moral world annihilated... It seems as if the government of the world were, for a moment, entrusted to the hands of the Daemon... Poor Margaret is delivered up to the power of evil... (Her) history is oppressively painful to the heart (for) the hand of beneficence is not perceived in the administration of the punishment.⁴

The central character of 'Diabolical Suggestions' is fascinated by the German diablerie, including essential elements of Faust, and condemns it. These attitudes are Hood's, and form part of the background of 'The Bridge of Sighs', published in May 1844. Hood's debt to Faust in this poem has been shown by Professor John

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1. Works, viii.216-217.
 2. The Death of an Angel, translated by A. Kenney, 1839, p.61.
 3. Germany, 1813, ii.345-349.
 4. Ibid., ii.183, 199, 203, 224.

Hennig.¹ The fate of Hood's Unfortunate in it is as

1. 'The Literary Relations between Goethe and Thomas Hood', Modern Language Quarterly, 1957, pp.57-66. Professor Hennig's article is valuable because it establishes the connection between Faust and 'The Bridge of Sighs', but it contains several errors of fact and assessment. Professor Hennig says that Goethe was 'one of the few topics of Continental literature among the bright young men of the London Magazine'. Although Lamb, to whose comment Professor Hennig is here referring, was hardly at this time a 'bright young man', and whatever these men talked about, the London Magazine was remarkable for its policy of stimulating interest in foreign literature among its readers: see Josephine Bauer, The London Magazine, 1951, pp.285-302. Professor Hennig finds it curious that Hood sought refuge in Germany: he went there on the recommendation of his friend Dilke, editor of the Athenaeum, and whom Hood's letters in the Memorials show to be something of a Germanophile. Neither Goethe nor Professor Hennig seems to have realised that Hood was illustrator to his own works; incidentally the illustrations in the pirated Frankfurt edition of Up the Rhine, 'sold at one fifth of the London Price', are not 'quite different from... those in the London editions', but inferior copies of them - see the illustrations in the London edition, 1839, facing pp.269, 83, 93, 160, 289. More importantly, Professor Hennig accuses Hood of 'vituperant anti-Catholicism'. This cannot be substantiated. Hood himself wrote to Dilke in June 1836, 'I have never had any of the vulgar insance dread of the Catholics. It appears to me too certain that they are decaying at the core, and by the following natural process: - men take a huge stride at first from Catholicism into infidelity, like the French, and then by a short step backwards in a reaction, attain the juste milieu. You see I philosophise, but it is in the air of Germany; only I do not smoke with it,' Memorials, i.187. In a similar spirit one of the sympathetic characters in Up the Rhine remarks, 'On my way home I looked in at several Catholic places of worship. In most of them service was going on, in which I joined, for although it was a foreign tongue, I felt it was in praise of the Almighty... Thank God, Popery is none of my bugbears', Works, vii.74. In fact, a plea for religious toleration is one of the central themes of Up the Rhine. Finally, Professor Hennig underestimates 'The Bridge of Sighs'. I have tried in my text to show a real moral quality in it. Among Hood's contemporaries, Browning thought it 'alone in its generation', Thackeray was grateful for it, and Baudelaire translated it: see Robert Browning and Alfred Domett, ed. F.G. Kenyon, 1906, p.112, Thackeray's Works, 1898, vii.723, and the Mercure de la France, 1949, i.iv.599. What Professor Hennig calls an 'inferior production' at least disarmed some powerful minds.

WHLN, K. 161/

vi/

miserable as that of Gretchen. This suggests the evil nature of this world, which is how, in Hood's view, Goethe had conceived it. To overcome this conception, Hood writes his poem in the form of an adjuration to the reader, encouraging him to show by his response that goodness does exist in the world.

Most of Professor Hennig's parallels between the ending of Part I of Faust and 'The Bridge of Sighs' are convincing. There are parallels between the taking up of Faust and that of Hood's Unfortunate, the tresses of the two, the lack of sympathy experienced in their lives by Gretchen and the Unfortunate, the image of Gretchen and the 'dreadfully staring' eyes of the Unfortunate, the final reliance on the mercy of God. Further, Hood's reference to the Unfortunate

Spurr'd by contumely, 1
Cold inhumanity

recalls the ill-treatment of Gretchen, and his lines on

h/ Her mutiny
Rash and undutiful:
Past all dishonour 2

recall by contrast the attitude of Gretchen's brother,

1. Works, ix.207.
2. Ibid., ix.205.

Da du dich sprachst der Ehre los,
 Gabst mir den schwersten Herzenstoss.
 Ich gehe durch den Todesschlaf
 Zu Gott ein als Soldat und brav.¹

Hood transforms Goethe's idea of the suffering and salvation of Gretchen and Faust into one which he can manage in terms of his own powers and experience, and the experience of his readers. His poem lacks the lofty spiritual progressiveness of Goethe's drama, but has its own quality, on which the strictures of Professor Hennig are an unworthy comment. In the first place Hood is concerned with the reaction to a social problem, at the same time as with a spiritual one. In the second his Unfortunate is quite a different character from Gretchen. When the latter relives the scene of her drowning child she exclaims in revulsion,

Fass es nur gleich!
 Es will sich heben,
 Es zappelt noch!
 Rette! rette! 2

But the Unfortunate drowning herself is darkly glad

to be hurl'd -
 Any where, any where
 Out of the world! 3

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1. Part I, 3772. Archer Gurney in his version of Faust, Part II, 1842, p.306, translated line 11934, 'Gerettet ist das edle Glied Der Geisterwelt vom Bösen', 'We snatched in gay and happy mood This soul from sin's dark river.'
 2. I.4559.
 3. Works, ix.206.

is/ Moreover, when she was alive she is not in herself innocent. Only in her dead body does Hood observe, in Goethe's phrase, 'das Ewig-Weibliche', in his own, the 'pure womanly'. His immediate concern is not with the spirit but the corpse, as the only object left in the sensual world we can give our respect to, as representing the personality lost to us. Finally, a spiritually satisfactory state is only arrived at through our act of prayer with her, in her body, before God.

Cross her hands humbly,
As if praying dumbly,
Over her breast! 1

The spirituality of this conception is Hood's own, and real.

There are several interesting parallels between Faust, Part II, and Hood's work. The Dorides of Faust, who save drowning boys in order to love them, but must give them up to the land, are of the same kind as the nymph in Hood's 'Hero and Leander'.² The various insubstantial nymphs of Faust are like those of 'Lycus the Centaur'. The Lamias

1. Works, ix.207. On the association between Faust and 'The Bridge of Sighs', see George Gilfillan's comment in Tait's Magazine, February 1847, p.73, 'The Bridge of Sighs' 'sounds like a voice from a loftier climate, like the cry which closes the Faust "She is pardoned".'
2. Faust, II.8931; Works, v.252. With Hood's poem, particularly at Works, v.265, 266, compare also La Motte Fouqué's Undine, translated by George Soane, 1818, p.87.

of Faust recall Hood's 'Lamia'.¹ Helen's lament, 'Ich schwinde hin, und werde selbst mir ein Idol' recalls Lamia's

Ah me! how frail
Are my foundations! Dreams, mere summer dreams,
Which, if a day-beam pierce, return to nothing!²

Helen's

Wehe mir! welch streng Geschick
Verfolgt mich, überall der Männer Busen
So zu betören, dass sie weder sich
Noch sonst ein Würdiges verschonten..
Nun dreifach, vierfach bring ich Not auf Not,-

is like Lamia's

for myself I weep -
The sport of malicious destinies!
Why was I heiress of these mortal gifts
Perishing all whether I love or hate?³

As these were early works by Hood it seems doubtful, however, that they were influenced by Faust.

Ruskin made the comparison between Mephistopheles' hatred of roses and that of Peggy in 'Miss Kilmansegg',

st/
s/
While Margaret, charm'd by the Bulbul rare,
In a garden of Gul reposes -
Poor Peggy hawks nosegays from street to street,
Till - think of that, who find life so sweet! -
She hates the smell of roses!⁴

A preoccupation with gold runs through Faust, Part II, from the opening scene, when the Emperor cries, 'Es

1. Faust, ii.7235; Works, vi.85.
2. Ibid., ii.8881; Works, vi.116.
3. Ibid., ii.9247; Works, vi.136.
4. Ibid., ii.11710; Works, vii.373; Ruskin's Works, 1903-12, xiii.520, xxviii.183.

a/ fehlt an Geld: nun gut, so schaff es denn!' But in 'Miss Kilmansegg' it is a dazzling obsession.¹

Hood had mocked what he conceived to be the sentimentality of Werther. He ridiculed it for its encouragement of suicide; he saw the latter deed, not as being of debatable morality, but as a sin. Hood was fascinated by the supernaturalism of Faust, particularly as in Faust's selling his soul to the devil, or the Walpurgisnacht scene, but he reacted against its extravagance. He condemned the morality of Faust, as shown in the treatment of Margaret. In 'The Bridge of Sighs' he set against the negative of suicide and suffering, which he found in Goethe, the positive of human sympathy and prayer.

Goethe's writing enriched Hood's mind and work. Though his reactions to it were partly based on prejudice and misunderstanding, they produced results positive and valuable in themselves.

Of the German drama before Goethe and Schiller Hood knew The Stranger of Kotzebue. He writes of 'The staple Stranger of the stage',² and from George Papendick's translation of this play, 1798, he several times quotes the phrase, 'another and better world'.³

1. Faust, ii.4926; Works, vii.381.

2. Works, v.45.

3. Ibid., viii.278, 405, 419, letter to Hewlett; The Stranger, Act I, Scene vi, p.9.

Schiller's The Robbers was a most popular and influential play. Hood referred to its popularity when he wrote, 'As Schiller's Robbers begot Robbers, so did my solitude beget solitudinarians, but with this difference, that the dramatist's disciples frequented the Highways, and mine the Byeways!'¹ Among the progeny of The Robbers was Hood's own early 'The Bandit', written before 1821.² In this poem the robber chief is still isolated from both the world and the gang he leads because of their mutual cruelty. Despite one discontented member, the gang is slavishly obedient. The chief leads them off on a 'final enterprise' to seek a just revenge which worldly justice would not give him. In the face of overwhelming circumstances, rather different in Hood's version, he gives up his command. Schiller's hero exclaims,

What Moor has done, who dares to question? - Hear my last command!.. Go, and devote what yet remains of life to mankind's service, to your country's cause.³

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- 366/
1. Works, i.182.
 2. Poetical Works, p.700.
 3. The Robbers, trans. F. Tytler, 1792, p.218.

Hood describes how 'all the band submit and crouch to one',¹ as he utters his

last command - Depart in peace...
Would that ye also left your crimes, and then
Were less a scourge and curse to better men! ²

Hood's hero is imprisoned, as Moor's father had been, and, as he reminisces, Hood calls up other elements from The Robbers. 'A wild enthusiast', the chief remembers the hopes and dreams of his youth, and his weak but noble father is recalled. Moor longs for his childhood, and admires the beauty of the world,

My innocence! O my innocence! - See how all nature
expands at the sweet breath of spring. - O God! that
this paradise - this heaven, should be a hell to me!
- When all is happiness... ³

Hood's chief exclaims,

Oh, heavens! How lovely is the new-born day!
All Nature smiles, all beautiful and gay,
Oh, in my youth, what fairy dreams of bliss
Would Fancy picture on a morn like this!
When like the buds I felt my soul expand,
And pictured love and joy on every hand!...
Life, like yon firmament (my fancy) drew serene...
And I have wakened, yea, to scenes of pain
That makes me wish that I could dream again.⁴

Moor laments, 'I alone the outcast - the prodigal son! -

Of all the children of his mercy, I alone rejected.'⁵

And Hood's chief, 'Why am I here alone? Why am I fettered

1. Line 440.
2. Lines 446-452.
3. The Robbers, p.110.
4. Lines 566-587.
5. The Robbers, p.110.

when all else are free?'¹ Moor, 'There was a time when I could weep with ease. - O days of bliss! - Mansion of my fathers!'² Hood,

Thus boiled the Chieftain's brain, and pondered o'er
The scene of long-lost happiness once more.

Yes; 'twas the mansion of his sires he eyed...³

Moor, welcoming death, pondered suicide, 'This awful key will shut the prison-door of life, and open up the regions of futurity.'⁴ Hood's chief, in a similar spirit, accepted it,

I laugh to scorn the feeble chain,
The guarded fortress shall not e'en detain...
(for) what can fetter or confine the soul? 5

The enthusiasm and misanthropy of the hero of 'The Bandit', derived from The Robbers, are forcefully magnified in the character of Indiana in Tylney Hall. Indiana describes herself as 'an outcast and a wanderer', to whom 'the world is a worthless weedy place.'⁶ She magnificently enforces the justice which the magistrate himself is unable to do, and flaunts it while he stands incapably by; she tells him to question her if he must,

apart from your myrmidons, in the middle of some wide barren waste, where no human beings are visible but ourselves; or at dead of night in some lonely ruin;

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1. Line 595.
 2. The Robbers, p.111.
 3. Lines 674-676.
 4. The Robbers, p.163.
 5. Lines 780-787.
 6. Tylney Hall, pp.150-151.

and I will tell you that I have the same natural privileges as yourself... The liberty which God gave me man shall not wrest from me.¹

7 She declares that she is 'willing to remain a nameless foreign wanderer, unshackled by any further communion with the world, and... unrestrained by its laws, customs, and prejudices.'² When she kills herself, cursing her son as Lear and old Moor had cursed, Hood comments, 'She died as she had lived, a victim to her own unrestrained passions.'³ Here he shows that his basic conception of the character of Indiana was that it was merely vicious. He had not endowed her with that moral ambiguity which belongs to Karl, and which is faintly shadowed in the hero of 'The Bandit'.

The continued popularity of The Robbers is shown by a reference in the half-literate maidservant's letter in Up the Rhine. She is describing a young German the party had seen,

He was drest xactly like a Banditty, such as you see in a play in Drewry Lane or Common Garden; but besides, I overherd yung Master say, he suposed he was one of Shiller's gang of Robbers.⁴

Among Schiller's poems Hood knew 'The Fight with the Dragon' and 'Fridolin'. The former had been translated

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1. Tylney Hall, pp.198-203.
 2. Ibid., p.209.
 3. Ibid., pp.412-414.
 4. Works, vii.126.

into English by John Payne Collier in 1825, and was accompanied by the plates of Moritz Retzsch. Hood intended 'a new version' of the poem in 'The Knight and the Dragon', published in Up the Rhine.¹ In both poems the dragon has devoured herds and flocks, and pilgrims; in both the knight is accompanied on his mission by his hounds. Hood's picture of the knight

Who withdrawing himself
To a high rocky shelf,
Sees the monster his tail disentangle
From each tortuous coil..²

might well be a description of Retzsch's plate six; and

after the victory, 'Home he jogg'd proud as Sultan or
Sophi\,'³ would make a good caption for plate fourteen.

The rejoicing of the people is exuberant in both Schiller and Hood,

Was rennt das Volk, was wälzt sich dort
Die langen Gassen brausend fort?...
Und tausend Stimmen werden laut:
Das ist der Lindwurm, kommt und schaut,
Der Hirt und Herden uns verschlungen!
Das ist der Held, der ihn bezwungen! 5

Blessed Saints! what a rout
When the news flew about,
And the carcass was fetch'd in a waggon;
What an outcry rose wild
From man, woman, and child -
"Live Sir Otto, who vanquish'd the Dragon!"⁴

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1. Works, vii.136, 139.
 2. Ibid., vii.146.
 3. Ibid., vii.147.
 4. Ibid., vii.147-148.
 5. Schiller's Werke, n.d., ed. Paul Brandt, i.136.

The nature of the poems, however, is quite different. Schiller shows the pride of the knight; his tone is loftily religious and ideally medieval; in the end the knight is repentant. Hood shows the tyranny of the knight; his tone is comically secular and cynically modern; his ending is more uncompromising, voiced in the exclamation of the oppressed,

"Would to the Lord,
That the Dragon had vanquish'd Sir Otto!"¹

Hood's familiarity with Retzsch's outlines is shown in 'The Friend in Need'; a strange ~~pelic~~ relic is discovered, and "'Huzza!" roars the illustrator of Schiller's "Kampf mit dem Drachen!"² Hood's son had pondered 'over Retzsch's (sic) "Faust", and "Hamlet", and the like,' and Hood referred to a 'bevy of Retzsch's Infernals'.³ He referred later to Schiller's poem, in his account of a bashful lover,

In vain, taking a hint from Schiller's "Fight with the Dragon", he dressed up a lay figure of the Lady, for his courage to practise on - he never succeeded beyond the rehearsal.⁴

Another poem of Schiller's on which Hood played a variation was 'Fridolin'. This also had been translated by Collier, in 1824, and was accompanied by the plates of

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1. Works, vii.149.
 2. Ibid., viii.13.
 3. Ibid., x.269, viii.314.
 4. Ibid., ix.120.

Retzsch. A translation also appeared in Blackwood's Magazine in November 1842.¹ In 'The Forge. A Romance of the Iron Age', published in July 1843, Hood incorporated elements from 'Fridolin' in the stormy atmosphere of the Walpurgisnacht. It is, however, only after twelve stanzas that Hood's demoniac Traveller takes a path,

The very identical path, by St. George!
Down which young Fridolin went to the Forge,
With a message meant for his own death-warrant!

Here follows a digressive stanza comparing the victorious Fridolin with his modern counterparts, and an exclamation,

Young Fridolin; young Fridolin!
Of his duty so true a fulfiller -
But here we need no farther go
For whoever desires the Tale to know,
May read it all, in Schiller.²

The forge the Traveller comes to is then described, 'With volleying smoke, and many a spark', all multiplied by 'the blast of the monstrous bellows!';³ Schiller wrote, 'Der Funke sprüht, die Bälge blasen.'⁴ At the beginning of Part Two of his poem Hood attempts to characterise the men at the forge,

But wherefore dwell on these verbal sketches,
When traced with frightful truth and vigour,
Costume, attitude, face, and figure,
Retsch (sic) has drawn the very wretches! 5

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1. p.576.
 2. Works, viii.296.
 3. Ibid., viii.297, 298.
 4. Schillers Werke, i.130.
 5. Works, viii.298.

They are full of laughter, like Schiller's -

Des freut sich das entmenschte Paar
Mit roher Henkerslust...
Und grinzend zerren sie den Mund. 1

The laughter is that of beings who

never spoke
Of burning Robert the Jäger to coke,
Except as a capital practical joke!

As in Schiller, the Traveller is thrust into the fire, the men standing round, 'Bar, and shovel, and ladle in hand'² - these instruments are in the plates of Retzsch. From this point Hood has a further twelve independent stanzas. Thus the central action of Schiller's economical tale, moral yet full of suspense, is plunged into the maelstrom of Hood's diffuse nightmare, which has only a faint verbal sting in the tail.

In September 1843, Hood wrote ^{to} Charles Dickens,

I have two other Poems, planned some time since, rather favorite subjects, and to be illustrated like the German ones, Fridolin - The Song of the Bell - The Fight with the Dragon etc. I think these would be likely to suit Chapman & Hall. 3

The two poems may have been 'The Forge' and 'The Knight and the Dragon'. There is no reason to suppose that Hood adapted 'The Song of the Bell', which had also been translated, and illustrated by Retzsch. Hood may have intended

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1. Schillers Werke, i.131, 133.
 2. Works, viii.301.
 3. HLQ, p.406. Hood names Schiller at Memorials, ii.157.

the poems to be published separately, as the Dream of Eugene Aram had been, but illustrated perhaps by himself in the manner of the Comic Annuals. The idea may not have appealed to Chapman and Hall, or may have been dropped by Hood. After this letter he went off for a short holiday in Scotland and came back to engross himself in the preparation of the forthcoming Hood's Magazine.

Hood had made use of Schiller's criminal psychology, as developed in The Robbers, in 'The Bandit' and the character of Indiana in Tylney Hall. He played variations on two of his ballads, 'The Fight with the Dragon' and 'Fridolin', in 'The Knight and the Dragon' and 'The Forge'.

In Hood's lifetime Jean Paul Richter was esteemed only a little less than Goethe and Schiller. At this time, in fact, Carlyle never ceased 'to thank Heaven for such men as' these three.¹ Hood no doubt first became acquainted with the work of Richter through Thomas De Quincey. The latter had a paper on him in the London Magazine for December 1821, and translated from him there in January and March 1824. In the first period at least Hood was sub-editor of the London Magazine, a duty which

1. J.A. Froude, Thomas Carlyle 1795-1835, 1890, ii.269, date 16 February, 1832.

included proof-reading and conveying editorial messages, some of these to De Quincey, when he was in London. Hood later recalled the occasions

When it was my frequent and agreeable duty to call on Mr. De Quincey... I have found him at home, quite at home, in the midst of a German Ocean of Literature, in a storm, ... on such occasions I have willingly listened by the hour whilst the Philosopher, standing, with his eyes fixed on one side of the room, seemed to be less speaking than reading from a "handwriting on the wall".¹

There is an echo here of one of De Quincey's opening phrases, where he refers to 'such an ocean as German literature'.

In his paper De Quincey shows in Richter several qualities often attributed to Hood. He describes 'the two-headed power which he possesses over the pathetic and the humorous; or, rather... this power is not two-headed, but a one-headed Janus with two faces.' Richter possesses 'an activity of understanding... restless and indefatigable'; his 'wit glitters like the stars on a frosty night'. He possesses 'a spirit of kindness' and is an 'intolerant hater... of ignoble things'.² These remarks may be compared with those made in the London Magazine just over two years later by Thomas Griffiths Wainewright, who praises Hood as

1. Works, ii.379.

2. London Magazine, December 1821, p.606.

commixture of, what the superficial deem, incongruous elements! - Instructive living proof, how close lie the founts of laughter and tears!... Though melancholy would seem to have touched thy heart with her painful (salutary) hand, yet is thy fancy mercurial - undepressed; - and sparkles and crackles more from the contact - as the northern lights when they near the frozen pole... ¹

Another admirer of Richter was Carlyle, who published estimates of his genius in the Preface to his German Romance, 1827, and in an article in the Edinburgh Review that year. ² These, too, suggest qualities which Richter and Hood had in common. It is less easy, however, to find specific links between them.

There are similarities between parts of 'The Sea of Death', published in the London Magazine for March 1822, and Richter's 'Annihilation'.³ The latter is an account of the delirious dream of a wounded soldier. He dreamed that 'The road crossed a sea of blood out of which were peep^g grey hairs and white fingers of children, like the blossoms on aquatic plants'. Later 'the poor children' are described 'with their smooth cheeks of roses, and their benumbed ^(sic) first smile'. In Hood's 'Sea of Death' lie 'spring-faced cherubs that did sleep Like water lilies...

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1. London Magazine, January 1823, p.89.
 2. Works, 1858, ii.1, 331.
 3. Works, iv.388; The Death of an Angel and other pieces, translated by A. Kenney, 1839, pp.121, 133.

with bright unruffled hair... And smile-bedimpled cheeks, and pleasant lips, Meekly apart'; beside them are 'neighbour brows scarr'd by the brunts Of strife and sorrowing'. Richter continues, 'The Figure crushed them all to pieces as it floated across, and drew after it its long grey veil, formed of the wet linen that is laid over the eyes of the dead, swimming on the broad blood.' In Hood's poem death sleeps

On crowded carcasses - sad passive things
 e That wore the thin grey surface, like a veil
 Over the calmness of their features pale...
 So lay they garmented in torpid light.

Finally, in Richter, 'The red waves mounted up around the terrified mortal - ... the road, shrinking in always more and more'. This is like the beginning of Hood's poem where 'The ocean-past... with increasing wave, Swallow'd (Life's) steps like a pursuing grave.'

'Presentiment', published in the London Magazine for December 1822, with its melancholy and fanciful portrayal of parental grief, is also Richteresque. It may be contrasted with the analects of Richter published in the London Magazine for February 1824, 'On the death of young children' and 'The prophetic dew-drops'.¹

'The Last Man', published in November 1826, has

1. Works, iv. 381; London Magazine, pp.117, 118.

feelings in common with 'Farewell to the Reader'. In the latter Richter exclaims, 'O ye good fellow-beings, how is it possible we should ever grieve one another, even for half an hour?'¹ This question has the naïveté of the statement of Hood's beggar, 'I never harm'd them, and they won't harm me.'² Richter continues,

(on) our little earth as it falls into decay, how is it possible that the forsaken mortal does not twine round the single warm breast in which lies a heart like his own, and to which he can say: "My brother, thou art as myself, and sufferest like me, and we can love each other."³

He is expressing the urge to fellow-feeling of the beggar in 'The Last Man',

Come, let us pledge each other,
For all the wide world is dead beside,
And we are brother and brother -
I've a yearning for thee in my heart,⁴
As if we had come of one mother.

Richter prays, 'may then a higher comforting hand lay without tarrying the last veil over the lonely eye of our brother, who falls asleep the last!'⁵ It is just this desolate delay which Hood's hangman, the last man, laments,

For hanging looks sweet, - but, alas! in vain,
My desperate fancy begs, -
I must turn my cup of sorrows quite up,
And drink it to the dregs, -
For there is not another man alive,⁶
In the world, to pull my legs!

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1. Death of an Angel, p.278.
 2. Works, v.117.
 3. Death of an Angel, p.279.
 4. Works, v.118.
 5. → Death of an Angel, p.282.
 6. → Works, v.123.

Professor Hennig has written of Hood's 'A Dream', published with 'The Last Man', that 'much of this may be found in the works of Jean Paul or Novalis'.¹ I cannot get any closer in this case, other than to say that Richter was fond of dreams as subjects. Hood's 'The Domestic Dilemma; a True Story, from the German of Jean Paul Nemand',² published in the Comic Annual for 1836, bears the only (almost) direct reference to Richter in his works; the skit in the title, on what Carlyle called Richter's 'half anonymity'. The story only shows that Hood associated Richter with humorous, grotesque tales of small-town life.³

Two of Hood's fellow contributors to the London Magazine, De Quincey and Wainwright, comment on Hood and Jean Paul Richter in a way which suggests affinities between the two. Similarly suggestive are Carlyle's accounts of Richter. Some of Hood's early pieces indeed are reminiscent of Richter in that they express, in a weird and moving fashion, a deep feeling of the pathos and melancholy of love and death.

Thomas Lovell Beddoes considered Richter 'in general..

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1. Modern Language Quarterly, 1951, p.58; Works, v.135.
 2. Works, ii.201.
 3. I am indebted for this comment to Dr. J.W. Smeed, formerly of King's College, University of London.

little better than a pedantical punster'.¹ Also fond of puns was a follower of Richter, Moritz Gottlieb Saphir,² and of course Hood himself. Hood refers to Saphir in Up the Rhine, naming 'a Jew-hater' as belonging to 'a rather numerous class, described by Saphir - whose satirical works, by the bye, I think you would relish.'³

Hood's acquaintance with German poets apart from Goethe and Schiller was slight.

The boy at the beginning of 'The Dream of Eugene Aram' is reading The Death of Abel.⁴ This long poem, by Salomon Gessner, was first published in 1758. It was very popular in England until early in the nineteenth century.⁵ In fact an edition was published by Hood's father in 1795.

Another work Hood knew was the Gedichte, 1783, of Ludwig Heinrich Christoph Hölty, a sentence from the biographical section of which he translated in a letter to Dilke.⁶

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1. Works, 1935, p.624.
 2. See Wolfgang Menzel, German Literature, translated by Thomas Gordon, 1840, iv. 62.
 3. Works, vii.183.
 4. Works, vi.448.
 5. Bertha Reed, The Influence of Salomon Gessner upon English Literature, 1905.
 6. Gedichte, p.xiv; Memorials, ii.4*, where Hölty's name is misspelt.

> Just before her Accident, Miss Kilmansegg
 could ride a dead heat
 With the Dead who ride so fast and fleet,
 In the Ballad of Leonora!¹

Bürger's poem had been much translated around the end of the eighteenth century, in particular by Scott. The description of Miss Kilmansegg and her husband to be is reminiscent of a passage in the poem. Scott has,

w/ His ~~will~~, that turn'd thy bliss to bale, 2
 Can change thy bale to bliss,

and Hood,

Such were the future man and wife!
 Whose bale or bliss to the end of life
 A few short words were to settle. 3

Hood wrote Franck, 'A civilian, indeed, would point with great satisfaction to a guard that had never hurt man, woman, or child.. but a warrior's sentiment, I presume, must be the very reverse - more in the style of Körner.'⁴ The patriotic Leyer und Schwerdt of Karl Theodor Körner, ~~were~~ published in 1814.

was/ Professor Hennig writes that Hood's 'Mermaid of Margate' 'was probably derived' from Heine's "Lorelei".⁵ There are similarities between the two, but the theme was common.⁶ Heine's poem was first published in March

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1. Works, vii.392.
 2. Scott's Poetical Works, 1904, p.631; see also p.651.
 3. Ibid., vii.430.
 4. Memorials, ii.108.
 5. Works, iv.109; Heine's Sämmtliche Gedichte, 1869, i.84; Modern Language Quarterly, 1951, p.58.
 6. See Milton's Comus, lines 880-882.

1824, and in book form in June two years later.¹ Hood's was published the following November.

Hood does mention Heine's name. In Up the Rhine he discusses the situation of the German Jews,

Yes - Heine abused Prussia, and he was a Jew. So did Börne, and he was a Jew too, born at Frankfort - the free city of Frankfort, whose inhabitants, in the nineteenth century, still amuse themselves occasionally, on Christian high days and holidays, with breaking the windows of their Hebrew townsmen. What wonder, if the galled victims of such a pastime feel, think, speak, and write, as citizens of the world! ²

Hood's 'Napoleon's Midnight Review' is a parody of Joseph Christian von Zedlitz's 'Die nächtliche Heerschau'.³ This had been made well-known in England by the singer, Chevalier Neukomm.⁴ In Hood's poem Zedlitz's ghostly review by the dead Napoleon is replaced by a sleepy review by the dreaming Napoleon. Hood's only suggestion of death is the translation of the repeated 'um die zwölfte Stunde' as 'In the dead of the night'. The funereal rhythms of tragedy are replaced by the drowsy rhythms of lazy comedy. The place of the whispered watchword, 'Frankreich', is taken by the silent 'Nap for ever!'

1. I am indebted for this information to Mr. F.H. Eisner.

2. Works, vii.185.

3. Works, iii.10; Zedlitz, Gedichte, 1832, p.16; the connection is observed by Emil Oswald, Thomas Hood, 1904, p.38.

4. Grove's Dictionary of Music and Musicians, 5th. ed., 1954, vi.53.

In April 1837 Hood wrote to Franck,

I quite forgot to ask... for what I wanted. If you can spare it then... please to send me the book the old clergyman gave you on the march, of military songs.

I mean that where he says his sweetheart is his belt, his knapsack, his firelock, etc.,¹ etc.; if you have it not, tell me the name of it.¹

He wrote again in January 1838,

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Many thanks for the Lieder Buch. We have had a good laugh over "Ach Grete! mein taubchen^(sic)..." How Dr. Weiterhauser would stare to see my use of it!²

Hood wanted the book as raw material for Up the Rhine, in which he wrote,

I amused myself with a volume presented to the Captain by a clergyman at whose house he was quartered in Nassau. The worthy pastor... had made a Collection of German War Songs. The following, of which I give a literal translation,³ may, I believe, be attributed to his own pen.³

There follows 'Love Language of a Merry Young Soldier', translated from 'Liebessprache eines lustigen Soldaten' in Carl Weitershausen's Liederbuch für deutsche Krieger und deutsches Volk, 1830, second edition 1837. Weitershausen was no clergyman but 'Lehrer an der grossherzogl. Hessischen Militair-Schule'. As Hood wrote to Franck in April 1841, 'We know from Dr. Weitershausen's book what sort of work a Prussian soldier will make of poetry!⁴

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1. Works, x.216.
 2. Ibid., x.349.
 3. Works, vii.246.
 4. Ibid., x.340.

288/
k
Ibid.

Of late eighteenth century German prose writers Hood refers to Baron Frederick Trenck,¹ whose Life, was translated by Thomas Holcroft in 1788. Trenck was well-known enough to figure in the Eccentric Mirror, 1807.²

Chamisso's Peter Schlemihl was one of the ingredients of Hood's phantasmagoria. It had been translated by John Bowring in 1824. In the Preface to his Own, Hood wrote ruefully that 'by a worse bargain than Peter Schlemihl's, I seem to have retained my shadow and sold my substance.' Among his 'Diabolical Suggestions' was that of 'the fellow who sold his own shadow.' Schlemihl had a passing obsession with gold, such as dominated 'Miss Kilmansegg',

✓I shook out gold, and gold, and gold, and still more gold; - ... feasting my weak senses in the glitter and the sound, I added pile to pile, till I sunk exhausted on the golden bed.✓ 3

Hood knew something of contemporary German literary critics. In his letter to Dilke of January 1836 he wrote,

Verily I am out of humour & confess it honestly, with all things German nearly but their country & their wine. There is Schlegel - Shakespeary Schlegel - in your last Athe^m but one, truckling and lecturing at Vienna for place - nothing else. I wish to like em but I can't.

1. Works, i.399, vii.102, viii.128.

2. Ibid., iv. 28.

3. Works, i.ix, viii.217; Peter Schlemihl, 1824, p.23.

4. ~~p.852.~~

Hood was so much out of humour that he confused the two brothers. As Professor Leslie Marchand notes,

The lectures to which Hood refers... were given.. by Friedrich von Schlegel, younger brother of August. The English translation of these lectures on "The Philosophy of History" was reviewed in the Athenaeum on December 12, 1835 (pp.925-927).¹

Hood refers again to 'Shakespeare Schlegel' in his review of Knight's Shakespeare, basing his reference on material presented by Knight,

We do not here forget our obligations to Schlegel, Tieck, and the Germans, our very dear friends, as we have proved by constantly bantering them; a proof of latent affection that such acute metaphysicians ought to have detected. Ulrici, however, overlooked it between Benedict and Beatrice, when he said, "after carrying on a campaign of words without real enmity, they were entrapped into a marriage without real love."

Hood refers to Ulrici again later in the review, on 'the folly of the "two fools"... Jaques and Touchstone'.²

Adolph Wagner dedicated his 1835 edition of Burns to Tieck. Hood referred to this ~~work~~ in his Own.³

Hood's miscellaneous German reading was quite varied. He wrote to his military friend Franck that he feared that in translating 'The Dream of Eugene Aram' the latter would make Aram read 'Scharnhorst' or 'Astor on Fortifications'.⁴

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1. Letters, p.46.
 2. Works, viii.243, 252. In the volume of his Pictorial edition, 1842-4, entitled 'Doubtful Plays etc.', Knight includes a special section on 'Shakspere in Germany', by A.R., in which these critics are discussed. Ulrici's comments are in the Library edition, ii.461, iii.368.
 3. Works, ii.127, 195.
 4. Memorials, ii.102.

Gerhard Johann David von Scharnhorst was the author of, for instance, Handbuch für Officiere, 1804-1814. I have not traced Astor or his work.

In another letter to Franck Hood writes, 'In the Berlin Transactions of the Natural History Society, 1829, is an account of a family of beavers...' This is Verhandlungen der Gesellschaft Naturforschender Freunde.¹

Hood makes a passing reference to Alexander von Humbolt in 'Miss Kilmansegg'. Her

Book of Pray'r was so overrun
With gilt devices, it shone in the sun
Like a copy - a presentation one -
Of Humboldt's "El Dorado". 2

In his letter to Dilke of June 1836 Hood wrote,

I have now before me "Der Preussische Staat, in allen seinen Beziehungen", an authentic work, and I cannot find one instance of a German, who married his cook. This is not prejudice but statistics! 3

This work by Leopold von Zedlitz, published in 1836, seems almost as exhaustive as Hood's reference would suggest.

In January 1837 Hood wrote to his engraver friend, Wright,

I have no doubt but the Count you are doing some cuts for, is the same that Prince Radziwill mentioned to me, as engaged on a work on modern German

notes, x. 257 /
lid.

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1. Memorials, i.326; Verhandlungen, i.325.
 2. Works, vii.381.
 3. Ibid., x.152.

art... I think the name I recollect was something like Raczynski. 1

He referred to the work in a letter to Franck a year later,² and commented on it in Up the Rhine: 'turn to the noble work on Modern German Art, by the Count Athanasius Raczynski, and there you will find that Düsseldorf can turn out painters, and good ones too, as well as lay figures.'³ A glance at the French edition in the British Museum shows the preeminence in the work of the school of Düsseldorf, and that many of the engravings were executed by Wright and Folkhard, the firm in which Hood's friend was a partner.

In a letter to Samuel Phillips of 1844 Hood asked him if he had read The Amber Witch, which he considered 'very good'.⁴ This German work, edited by W. Meinhold, was translated by Lady Lucie Duff Gordon.

Hood had some interest in German commentators on England and the English even before his stay in Germany. In May 1833 he wrote to Wright,

Please to copy the following verbatim, and send it to Dilke per post:-

Pencilled annotation on Prince Puckler Muskau, from Sackett's Library, Ramsgate, p.212, vol.i.

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1. Memorials, i.245-246. Works, X. 208-209.
 2. Ibid., ii.11. Ibid., X. 277.
 3. Works, vii.64. Ibid., vii.64.
 4. Memorials, ii.221. Ibid., X. 423.

"What a lie, you frog-eating rascal! What do you mean by telling such a twister?" 1

This is a reference to Muskau's Tour in England, Ireland, and France, in the years 1828 & 1829, published in 1832.

From Germany Hood wrote to Dilke in January 1836, 'I am somewhat of Puckler Muskau's opinion as to the making every man a soldier here - it has civilized them, in manners, feeling everything - at the very least mechanical gentlemen instead of 'practical' boors.'² He repeated the sentiment in June, 'Good or bad politically, the making of all men soldiers serves to lick these cubs into human shape; it makes them cut their hair, wash themselves, and behave decently, in fact as Puckler Muskau says, the men, who have served, and those who have not, are different animals indeed.'³ This statement occurs not in Muskau's Tour but in his Tutti frutti, published in 1834, which was included in the German Sketch-Book, a translation by Edmund Spencer: at the British Museum there is only the second edition of this, dated 1839. Muskau wrote, 'a decided amelioration of the national character is already visible... the extraordinary difference in those who are engaged in military duties,

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1. Works, x.65.
 2. Letters, p.47.
 3. Works, x.143.

and those who are not, is palpably evident.¹

Hood's last reference to Muskau is in Up the Rhine, where he writes that 'the low-born are infected with the same petty jealousy as their betters occasionally exhibit towards our country, from Prince Pückler Muskau, down to Mr. Aloys Schreiber.'² The justice of this comment may be doubted. The translator of the Tour had quoted Goethe on Muskau, to the effect that 'He is by no means inclined to favour the faults and weaknesses of the English; in these cases he has the greatest and best amongst them - those whose reputation is universal - on his side.'³

When in Germany Hood looked out for expressions of German opinion against which he could set his own views. One such expression was England in 1835, by Friedrich von Raumer, reviewed with copious extracts and before English publication in the Athenaeum, February 1836; Mrs. Sarah Austin's translation when published was reviewed there on 25 March. Hood's comments were included in a very long letter to Dilke of June. He begins facetiously with an account of a Friesland hen which 'cries "grauchschlacht!" which is the German for "all up!" and this is at least as true as some bits of Von Raumer.'⁴ He continues on the

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1. German Sketch-Book, ii.14.
 2. Works, vii.217.
 3. Tour, p.8.
 4. Works, x.139.

subject of German jealousy, 'In spite of Raumer (a jewel by the way) I think the spirit enters into our commerce.'¹ I think Hood considered Raumer a jewel because of his general tolerance and friendliness towards England.

Later Hood writes,

your notices made me long to read Von Raumer's England. It must be a capital book, but methinks he is apt to make azure of Prussian blue. Yet when I spoke of him here to our doctor, he seemed not to like him, and said he was considered a Jacobin. For example, too much credit is taken as to their contented and tolerant clergy... it would be dangerous for one party to tyrannise over the other.²

Raumer indeed considered that Prussia had important lessons to teach the English in the way of tolerance. 'Go to Ireland! in order to perceive with horror the consequences of an intolerant, barbarous legislation, and to bless the progress of improvement in Prussia... we have gained, by the abolition of military intolerance and of corporal punishment, a fund of human feeling and human dignity.'³

Hood continues,

The plan here, which is good, is that of both religions the ministers are paid by the King or State, an arrangement I should like for England and Ireland, or let every one pay their own, as in America. As to Education, I think our Government does wisely not to interfere too rashly. Something may be left to the sense of the people. The infamous boarding-schools of former times are dying or dead, and replaced by

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1. Works, x.144.
 2. Ibid., x.148.
 3. England in 1835, iii.200-201.

s/ proprietary ones without Government interference. If they meddle, let it be to reform Oxford, and the like; and, least of all, let us have the School a dependant on the Church, - with a Parson-Usher in each, preaching and teaching German philosophical "spiritualism", and "illumination and sanctification", which "reaches far beyond steam-engines and hydraulic presses".¹

Raumer had stressed the educational duty of state and church, and affirmed that '100,000 Prussian children pass more hours in school than the million and a half of English children,' attending Sunday schools only. He wrote further, 'That the German philosophy, notwithstanding some strange fantasies, always finds its way to spiritualism, always places at the head the doctrine of mind, always feels the want of this illumination and sanctification, is an infinite advantage, and gives it an advantage for time and eternity, which reaches far beyond steam-engines and hydraulic presses.'² Hood's remarks show his dislike of government or religious interference in education, and his deep distrust of pretentious thought.

Hood goes on to pick out and question in a more care-free way particular statements of Raumer. 'But even Von Raumer is not reliable... do you really believe the story of the factory boy's lament for pigs and poetry?' Raumer had written of 'the poetry of childhood' and put

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1. Works, x.149.
 2. Athenaeum, p.144.

into the mouth of a factory boy a long speech which included the phrase, 'How much I long to be back with my swine.'¹ Hood again, 'Did you ever... on the Royal birthday in London, see the innumerable children with flowers and flags, or hear... their chorus of "God save the King"?' Here he is suggesting that the people are less demonstratively loyal than Raumer claimed. And finally, 'did you ever hear... that row of street black-guard boys notorious throughout Germany, and characteristic of the Prussian capital, which Von R. with his natural taste for music calls "the prattle of little children"?'²

Hood concludes this section of his letter with a long quiz of Raumer's quizzes on English cookery. Raumer asserts that though the quantity and quality of the raw materials of cookery are good, the English 'want the second step in the progress of the art, or the scientific and tasteful combination of nature and art.'³ Had Hood seen Raumer's book he would have found that he enjoyed at least one meal in England. At an 'artisan's eating-house' he

received a large portion of black Laconian broth, in

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1. Athenaeum, p.125.
 2. Works, x.149-150.
 3. Athenaeum, p.142.

which pepper played a conspicuous part; and in this broth a number of pieces of something like meat, which transported me from foggy London to Sorrento, with its frutti di mare. With this was a large piece of wheaten bread, and two gigantic potatoes ... I was perfectly satisfied, and paid three pence.

P/ Hood's sentence, 'Lord help the man! he has been souping with the Sick Poor!'¹ recalls another passage of Raumer's text; at the Manchester poor-house he found that 'their dinner, two days in the week, (consists) of meat and vegetables; and the remaining five days they have soup, or potato soup, with a sufficient quantity of bread.'²

Hood returns to Raumer later in his letter.

I have just got the "Athenaeum" containing Raumer. He is very flattering to us in some things, but his true picture of Ireland gives one pain, abroad, - to think what foreigners must conceive of our wisdom or government. 3

Raumer had painted Ireland very darkly, writing of 'the inexplicable wretchedness of so many thousands... the innocent Irish are obliged to live worse than their cattle.'⁴ Hood continues,

I doubt, however, of the wisdom of returning for a remedy to the good old times when "mendicant monks imparted their goods to the poor." He learnt to bull in Ireland, seemingly.

pro/ That Raumer was not entirely ~~pro~~-Catholic is shown by his statement elsewhere that 'to affirm, as many... now

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1. Works, x.150.
 2. England in 1835, i.113, iii.225.
 3. Works, x.155.
 4. Athenaeum, p.99.

do, that the Roman Catholic Church has, at all times, taught and converted in pure love and kindness, is trampling all historical truth under foot.¹ Hood continues, 'Again, I do not clearly understand whether the "unhappy nation that has been for four-and-forty years seeking for liberty in all directions", refers to France or England.' Surely France is meant. Finally,

in either case, I do not agree with this prescription of "moderation, contentedness, and humility", by which I understand a sort of waiters on Providence, gaping for "a thrice happy Prussian's" condition, a "free proprietary peasantry, - a contented and tolerant clergy, and well educated youth", at the hands of the Tories or their equivalents. But I, perhaps, misunderstand him.. The two countries are widely different; what a good, absolute King can do here, cannot be done with us. If our peasantry were free and proprietary, I think they would work as hard and be as contented as the Germans. But the English labourer, labour as he may, can but be a pauper; and it seems a little unreasonable to require him to sit at Hope's or Content's table, eating nothing, with the same cheerfulness and gaiety as the barber's brother at the Barmecide's feast.

Thus Raumer's account of Ireland drew from Hood a statement of his own radical attitude to the Irish problem, his antipathy to a Catholic solution, and his deep sympathy for the lot of the English agricultural workers.

Hood again, and for the last time, adverted to Raumer some pages further on,

I cannot help agreeing with Von Raumer about English

1. Athenaeum, p.142.

music; I am deaf and have heard as little good as he; but why sneer at our buying better? if we purchased Italian, we paid lately the same compliment to the German. I believe in their "real music", but as for their "real song" I have a creed that the "sickly sentimentality" is as much a characteristic of the best German as the worst English. 1

Raumer had considered that all the English songs he heard 'had a similar stamp of sickly sentimentality'; the Italian opera was 'altogether alien to the English soil, and merely serves to prove that the English are very rich, and can purchase and command what they please.'² Hood continued,

As for our painters, whom he despises, let him show me a German Turner (except of the stomach), a Stanfield, an Etty, a Stump, a Gump. They are as unheard of as our musicians, except a notorious German, who daubed for George the Fourth.

Raumer had criticised the work exhibited at the Society of Arts and described a meeting with Mrs. Aiken.³ Hood commented that it was unfair to judge 'from the drawings of lap-dogs and poodles at our Society of Arts, an imbecility long since marked down as a subject for the "Comic" - with that void Aiken, at his head or tail, whom Coleridge used to compare to an "Aching void"!'⁴

^{the/} Hood was also indebted to the Athenaeum reviews for references to Raumer in Up the Rhine. On the German police-state he wrote,

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1. Works, x.161.
 2. Athenaeum, p.143.
 3. Ibid., p.142.
 4. Works, x.162.

Ask Von Raumer... or rather his book. He will tell you that the Prussian Police has been too busy in what he calls fly-catching, and has even driven patient people - and who so patient as the Germans? - to impatience. He will tell you that the folly of a day, the error of youth, is recorded in voluminous documents, as character indelibilis; and that the long list of sins is sent to Presidents and Ambassadors, that they may keep a sharp look-out after the guilty. ¹

This is just what Raumer had said. On persecution of the Jews Hood wrote,

Von Raumer speaks of a Prussian liberal, who abused Prussia, as no better than a beast; - but he surely forgot this oppressed portion of his countrymen. As to love of country in general, he is right - but has the degraded inhabitant of Juden Gasse a country? ²

This is ^a question which Raumer had not answered.

nm/ Raumer's serious work, copiously reviewed in the Athenaeum, drew forth from Hood some expression of his own common-sense political philosophy. He was in favour of freedom. At home he favoured state support for all churches or for none, and an independent educational system. He was concerned with the lot of the agricultural labourers and the maltreatment of Ireland, where he was against a Catholic solution. In Germany he opposed the police state and the oppression of the Jews. pas/

Another German opinion against which Hood could set his own was that of Aloys Schreiber, whose sketch of 'Die

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1. Ibid., vii.137.
 2. Ibid., vii.184.

'Engländer in Baden' was reviewed in the Athenaeum, 30 January 1836. The reviewer considered that, 'allowing for the gross caricature of its outline, it may be taken as a pretty fair representation of the impression which our travelling countrymen leave behind them upon the Continent.' Schreiber writes that it is among those 'who travel by compulsion... that the dark side of the British character is chiefly shown: rudeness, want of delicacy of feeling, and an economy that becomes petty and ridiculous.' The reviewer thought such a picture unfair but admitted that 'It is amongst the great and often-noticed faults of the Englishman in a foreign land ... that he seems to think every man's hand is against him.'¹

In his letter to Dilke Hood used Schreiber as a stalking-horse, along with Raumer. He detects among the Germans

much illiberal feeling... As a sample of what I mean, there is Schreiber's sketch of "Die Engländer in Baden" referred to in your No. 431 of the "Athenaeum," which I wish had fallen to my lot to review. I would have answered him with facts. The charge that the rectitude of many of the English is not to be uniformly depended upon is a grave one, on which I might retort fairly from my own experience as equivalent to his; and choose for my motto, in a new sense, "Beware - for there are counterfeit abroad"... As for the English quarrelling about coachmen's fares, etc., it

1. Athenaeum, p.81.

is hardly worthy a traveller to squabble about petty over-charges, but extortions may become too gross and palpable to put up with... Schreiber taunts residents like ourselves with "a petty and ridiculous economy", but it is mere resistance to extortion directed pointedly against the English... they retail stories about us, which have falsehood on the face of them, such as the Bible story in Schreiber, which is altogether out of keeping.

In this story the only intercourse an Englishman staying in the same hotel had with Schreiber was when he accosted him one day and presented him with a Bible.

As to our getting into rows and trespassing, I used to watch the steamer's arrival, and never saw a disturbance, but with a German lady, accused by the steward of secreting a spoon. But that Englishmen might get into rows I think very possible, and natural; I expect it myself. The lower class... are blackguardly disposed. 1

The accusation of 'getting into rows and trespassing', incidentally, was not Schreiber's but his reviewer's.

Hood goes on to give instances of anti-English feeling.

s/ Extracts, for example, headed "Distress in Rich England". Like "the haughty Isle of ~~shopkeepers~~", a phrase made use of by Schreiber... And now to Schreiber again; I take this for my text-book, because he represents the mass. Their usual ridicule of our habits, etc., might fairly and with interest be retaliated. For instance, an Englishman with coat-pockets "big enough to hold a couple of folios," is no more ridiculous than a German with ditto capacious enough for a pipe and a bag of tobacco... Suppose some English Schreiber, in inditing a sketch of the German watering-places, were to adopt the

1. Works, x.141-143.

portent/ous text of "take care of your pockets".¹ Although Hood's writing is obviously coloured by his personal feeling of resentment and isolation he makes a strenuous, and more than pathetic, attempt to assert his impartiality.

a/ I give you the facts, because in the "Athenaeum" you are sometimes called upon as a judge, between the natives of both countries, as in Schreiber's case... I speak only of what I have seen and know, or have heard from good witnesses, and my locale is Coblenz; though the same thing may prevail in the other routes of the English, pro+ex. Baden. It is for you that I have set it down, and I beg you to believe, in no spite, or resentment, or prejudice; but to put you on your guard, and prepare you for perhaps a very altered state of things on the Rhine, not belonging more to the natives than to human nature, except in degree. But I wished justice for my countrymen, and disclaim personal vengeance, though I confess to have felt irritation.² The tone of my book will be quite otherwise.

Later in his letter Hood refers again to Schreiber, in a story of some paintings at Coblenz. 'I have this on the authority of Schreiber, the guide-man, noticed shortly before Raumer, to whom I owe a grudge and will pay it.'³ I have not traced the story in the several editions of Schreiber's Guide at the British Museum.

Hood uses Schreiber in Up the Rhine. He writes of the 'petty jealousy' the Germans show towards England, 'from Prince Pückler Muskau, down to Mr. Aloys Schreiber.'⁴

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1. Works, x.144, 146.
 2. Ibid., x.146-147.
 3. Ibid., x.162.
 4. Ibid., vii.217.

He quotes Schreiber's picture of an Englishman, and sets beside it one of a German, concluding '... If you see a young lady - but no, I will not imitate Mr. Schreiber in his want of gallantry to the daughters of the haughty "Isle of Shopkeepers", a phrase borrowed from England's bitterest enemy, and therefore sufficiently expressive of the animus of the ungrateful Guide-Book-man towards so great a majority of his Courteous Readers.'¹ Other references to Schreiber are to his guide and are less personal.²

Schreiber had commented on the English in a less liberal way than Raumer, and Hood responded accordingly, though with all his animus he tried to preserve impartiality.

In this final section I intend to deal with Hood's reaction to German translation of his work. In May 1835 he wrote to Dilke,

shall I send you some free translations from the German? They translate from me, and I ought to show my gratitude. 3

He wrote again just over a year later, 'a Colonel has translated my Eugene Aram for his wife, having heard of

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1. Works, vii.218.
 2. Ibid., vii.230, 231.
 3. Memorials, i.92.

it through Bulwer's novel'¹ He wrote to Franck in January 1838, 'I fear to ask about the translation of "Eugene Aram"; it was in the most difficult style possible to translate into German; plain, almost Quaker-like; whereas the German poetical style is flowery almost to excess.'²

In October 1839 Franck wrote to Hood, having discovered a translation of the National Tales, and astonished at their character, so different from that of the work of the older Hood:

Tim says he! t'other day as I was looking over the catalogue of the circulating library for summut to read, lo! I beheld Ausgewählten Erzählungen: Tales selected from the works of Thomas Hood from the english, translated by Gustave Selen, published Leipsig: of course I had nothing sooner to do than to go and fetch them they were 1 Romantic love 2 the chesnut tree 3 Bazarde 4 the Robbers haunt, 5 the pretty maid of Ludgate, 6 the pedlar's wife, 7 the constant lovers of Sicily, Now Tim I am sure you never wrote these pieces, for the first, I have never heard you mention them and secondly they are not at all like you Tim, they are much to sentimental and as highflown and flowery as the germans generally write their novels but let me know if you own them as your children. 3

Hood commented in a letter to Dilke, 'That's what I call translation, not merely done into the German language, but into the German style, and German feeling.'⁴

Hood was certainly pleased by the translation of

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1. Memorials, i.162. Works, x. 145.
 2. Ibid., ii.18. x. 283.
 3. Bristol Central Library MS.
 4. Memorials, ii.44. Works, x. 304.

'The Dream of Eugene Aram', which Franck rendered into prose, versified by H.A. R the. It was published at Bromberg in 1841. Two copies were sent to Hood; 'one by special request accompanied by a letter from Herr R the, was sent by my father, to His Royal Highness Prince Albert'.¹ In his letter to Franck of 13 April Hood pulled his leg unmercifully about the translation,

No fear had I on account of my friend Mr. R the, his habits qualified him for the work, but "odds triggers, and blades!" (as Bob Acres says) a Lieutenant of the 19th Infanterie regiment!.. luckily I recollected Mr. R the, who would make the matter more fit to be read by civilised people... thank Heaven, Mr. R the will translate, and not recruit me into the German service.

However,

The highest literary honour that a poem can receive is its translation into a foreign language, particularly the German (this he had assured Prince Albert). You may therefore, estimate how much I feel myself indebted, as an author, to Mr. R the. Of the closeness of his version I can judge, but the beauty of it I can only relish through the testimony of yourself and others.

most unfortunately

He intends to write to R the:

Pray tell him.. that I really rejoice in the accession of such a member to the Freundschaft. 2

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1. Works, x.333. Luise Sigmann, Die Englische Litterature von 1800-50 im Urtheil der zeitgen ssischen deutschen Kritik, 1918, pp.190,191, refers to these translations, also 'eine neue Ausgabe seiner Gedichte' in 1845.
 2. Works, x.340-343; Hood refers to R the further at pp. 360, 364, 382. R the's translation was published again at Bromberg in 1861.

Though Hood was not a complete master of the German language, he read quite widely in its literature. He was interested, but critical. He deplored the German tendency to high-flown speculation and fancy. He deplored what he deemed to be the sentimentality of Goethe's Werther, and its attitude to suicide. He was intrigued by the theme of Faust, but deplored what he deemed to be its atheism. A positive reaction to Goethe's treatment of Gretchen was Hood's treatment of the fallen woman in 'The Bridge of Sighs'. There are traces of the influence of Schiller and Richter in Hood's work. He knew other poets and prose writers, including literary critics. He knew translations of his own work into German. He reacted positively to the social commentary of Raumer. His reactions to German literature as a whole were often humorously critical; they were sometimes valuable in themselves.

CHAPTER IV

ENGLISH LITERATURE TO THE AGE OF SHAKESPEARE

Hood's knowledge of English literature before the sixteenth century was confined within the work of Chaucer, the romances collected by Ritson, the ballads collected by Percy, and other ballads more likely than not handed down orally.

Hood was only slightly acquainted with Chaucer. He writes of 'the traditional freaks of... a Wife of Bath',¹ and interpolates in a letter of his wife's, 'Hood manages to get on with a little bad French, which, as he lived at Wanstead, he very probably picked up at "Stratford atte Bow", notorious, as Chaucer declares, for such a jargon'² He makes a similar quip in Up the Rhine, where he notes too that 'My aunt... resembles Chaucer's Prioress, who was "all conscience and tender heart".'³ He elsewhere refers to the 'old English' flower names of Chaucer, Spenser and Shakespeare.⁴ A volume of Chaucer is an item

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1. Works, vi.150. *The asterisks to the notes on this page indicate that the references are noted by Caroline F.E. Spurgeon, 500 Years of Chaucer Criticism and Allusion, 1925, ii.172, 225, 247.
 2. Ibid., x.84.
 3. Ibid., vii.207,* 56*; Prologue, line 150.
 4. Ibid., vii.341.*

in his will.¹

Hood was a lover from his youth of what he teasingly calls 'old ballads'. In 'The Ballad' he recalled how he delighted in the place where song-sheets were sold,

How hard, alas! if forced to pass
By that enchanted place,
In dismal sort - a farthing short -
To long for 'Chevy Chase'. 2

'Chevy Chase' and other of the ballads were included in Percy's Reliques of Ancient English Poetry. During his youthful stay in Scotland Hood regretted that he 'did not secure, as a literary curiosity - a collection of half penny ballads.., which contained.. a new version of Chevy Chase, wherein the victory was transferred to the Scots.'³ Percy had noted the existence of such a version.⁴

Hood refers to 'Chevy Chase' in the 'Lament for the Decline of Chivalry',

No Percy branch now perseveres,
Like those of old, in breaking spears -
The name is now a lie! -
Surgeons, alone, by any chance,
Are all that ever couch a lance
To catch a body's eye! 5

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1. Ibid., x.463. Hood also refers to Chaucer at Works, i. 308, ii.114, viii.260, x.54.
 2. Poetical Works, p.448.
 3. Works, ii.130.* The asterisks to the notes on this and the following pages indicate that the references are noted by Karl Nessler, Geschichte der Ballade Chevy Chase, 1911, pp.150-153.
 4. Reliques, ed. H.B. Wheatley, 1891, i.251. Allan Cunningham writes, 'the ballad of Chevy Chase, in the lips of an Englishman or Scotsman, ascribed ~~to~~ the honour of the victory to that side of the Tweed on which the person who sang it stood,' The Songs of Scotland, 1825, i.67.
 5. Works, v.306.*

The next reference, in 'The Dream of Eugene Aram', is more serious. Here 'ergreift der Mörder den Getöt^eten bei der Hand und nennt ihn beim Namen, von Schauer und Schmerz ergriffen, was an Percys Verhalten gegen den toten Douglas erinnert.'¹ A comic poem to set beside 'The Dream of Eugene Aram' is 'The Epping Hunt', published a year later. It is introduced by a quotation from 'Chevy Chase'.² Karl Nessler comments,

Wie in ('Chevy Chase') ist der unglückliche Ausgang vorangedeutet. Wie Percy schwört, er wolle jagen, so ist auch der Kaufmann John Huggins dazu fest entschlossen und bricht wie Percy am Montag Morgen nach Epping auf. Wie nur wenige den Kampf in Chevy Chase überleben, bleiben nur wenige Jäger im Sattel:

'The rest, alas! lay on the grass,
As once in Chevy Chase!'

Die Jagt endet verhängnisvoll für Huggins wie für Percy. ³

the/ In the discursive 'Shooting the Wild Stag in Poland' Hood refers to 'the Unting of the Art at Epping' and 'the ancient ballad of Chevy Chase' side by side; ~~th~~anks to the latter, 'we know that of old, in Britain, the hart was hunted "with hound and horn", and such a following of armed retainers, that the chieftain, if he so pleased, might indulge in "a Little War".'⁴

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1. Works, vi.447*. Geschichte, p.152.
 2. Ibid., vi.157*.
 3. Geschichte, p.151.
 4. Works, viii.135.*

In Tylney Hall the news of Ringwood's death is carried to Squire Ned and Twigg:

Like tidings to King Henry came
Within as short a space,
That Percy of Northumberland
Was slain in Chevy Chase.

S/ And the difference of manner with which the tidings were received by the two kings in the old ballad was paralleled in the two last instances. The squire listened to the heavy news of Ringwood's fall with the desponding reflection of the Scottish monarch, that death could not have stricken another of such account as he... The shock to the citizen's feelings, on the contrary, took a selfish turn, and gave his alarm a singular but characteristic direction. ¹

A more facetious reference to 'Chevy Chase' is made much earlier in Tylney Hall, where Sir Mark Tyrrel is described as unhorsed through gout,

a/ The woeful case of Witherington in Chevy Chase was light compared with the Baronet's, who had thus four legs taken from under him... He did not, however, make as mournful a fight as the bold esquire in the ballad. ²

Poor Witherington had been referred to obliquely in 'Lamia', where a character declares, 'We will pledge you in floods (of wine), and when knocked off our legs, Adore you on our knees.'³ In the 'Ode to Bodkin' Hood regretted the movement for the abolition of street-begging:

The Witherington without a leg ⁴
Mayn't beg upon his stumps!

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1. Tylney Hall, p.316.
 2. Ibid., p.10.
 3. Works, vi.124.
 4. Ibid., v.97.

Later, in 'Horse and Foot', he discourses on the difficulty of horsemanship, 'With all respect to our gallant Infantry, I have always looked on our Cavalry as a grade above them - indeed, the feat of Widdrington who "fought upon his stumps", and so far, on his own legs, has always appeared to me comparatively easy.'¹

Hood's final reference, an 'Epigram' published in his Magazine for February 1845, was a typical one,

A Lord bought of late an outlandish estate,
At its Wild Boars to Chevy and dig;
So some people purchase a pig in a poke,
And others, a poke in a pig.²

Hood refers to several other ballads collected by Percy. In 'The Rope Dancer' he refers to Gilderoy, hanged in 1636. He probably knew the ballad about him in Percy, or Campbell's poem.³ He also refers to 'The Nut-Brown Maid'.⁴

Another ballad printed by Percy to which Hood was indebted was the ballad of William and Margaret. This had been refurbished and called his own by David Mallet in the eighteenth century. That Hood knew Mallet's

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1. Works, iv.12.*
2. Ibid., x.543.
3. Works, i.406; Percy, i.318; Campbell, Poetical Works, 1902, p.172.
4. Works, viii.3; Percy, ii.31.

Kid.

version is suggested by the similarity of their first lines.

Mallet began,

'Twas at the silent, solemn hour
When night and morning meet.

Hood has, "'Twas in the middle of the night.' Hood's macabre alteration of the ballad sentiment in his own 'Mary's Ghost' is remarkable. In the earlier poem Margaret had lost her 'Maiden-Vow' to William; in Hood's version Mary's dead body has been stolen. Margaret had vowed her face, heart, eyes and lips to him, now all Mary's members have been snatched. Margaret's old lover had gone and died on her grave, now such a journey was useless - Mary's body was no longer there. Graves had given up their dead that they might wander as restless ghosts, now, that they might undergo the analysis of the anatomists.¹

Hood introduces 'Sally Simpkin's Lament' with a quotation from James Grainger's 'Bryan and Pereene', an eighteenth-century West Indian ~~ballad~~, included in Percy's collection,

He left his body to the sea,
And made a shark his legatee.

Hood's poem is, in fact, a skit on Grainger's, of whose hero the latter writes, 'a shark bit through his waste..his half

1. Works, iv.173; Percy, iii.124-127, 130-133, 308-312.
See NQ, September-October 1891, pp.188, 238, 295.

sprang through the wave.' Hood has,

Oh! what is that comes gliding in,
And quite in middling haste?
It is the picture of my Jones,
And painted to the waist. ¹

Hood refers often to the Babes in the Wood. The ballad concerning them was included in Percy's collection. In 'The Plea of the Midsummer Fairies' he writes of the

shrilly ruddock, with its bleeding breast,
Its tender pity of poor babes distrest.

He actually quotes the ballad in 'A Gipsy Party', where "two pretty babes" are found 'with their "pretty mouths all besmeared"'.²

Hood also refers several times to Valentine and Orson, the ballad concerning whom was also published by Percy. On the difficulty of rhyming he writes, 'The merest versifier that ever attempted a Valentine must have met with this Orson.' He objects to 'the pragmatic notion that Shakspeare was a sort of Orson, a powerful savage'.³

Guy of Warwick, whom Hood names in the 'Lament for the Decline of Chivalry', was referred to by Percy.⁴

- 230/
- 7 X.366/
1. Works, i.115; Percy, i.328.
 2. Ibid., v.172, ii.152; Percy, iii.169. Hood also refers to the Babes in the Wood at Works, i.384; iii.123; v.232; vi.217; vii.72; ix.129; Poetical Works, p.448; Memorials, ii.135; Whimsicalities, p.21.
 3. Works, i.308, viii.244; Percy, iii.265. Hood also refers to Valentine and Orson at Works, v.48, 129; vii.102; ix.291; x.559.
 4. Works, v.306; Percy, iii.364. See also Tylney Hall, p.264.

There are several links between Hood and other old ballads. His son associates Hood's own 'Old Ballad' with 'Binnorie'. The two poems have a similar rhythm, beginning,

There were twa sisters sat in a bour;

There was a fairy lived in a well,

and the envious sister of 'Binnorie' is paralleled by an envious brother in Hood's poem,

The eldest cam and push'd her in;

So he tumbled his brother into the wave.¹

In 'The Poacher' Hood appropriately quotes its Lincolnshire antecedent,

Each "shiny night" the moon was bright,
To park, preserve, and wood
He went, and kept the game alive,
By killing all he could.²

To introduce 'A Tale of a Trumpet' he quotes the 'Old Ballad',

Old woman, old woman, will you go a-shearing?
Speak a little louder, for I'm very hard of hearing.³

Hood elsewhere quotes from 'old ballads', 'Follow, follow, follow me'⁴ and 'Down-down-down, derry down'.⁵

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1. Works, iv.439; Oxford Book of Ballads, 1910, p.104.
 2. Works, ii.235; Oxford Book of Light Verse, 1938, p.373.
 3. Works, vii.340; Oxford Book of Nursery Rhymes, 1951, p.429.
 4. Works, i.154; see J.M. MacBain, Book of a Thousand Poems, 1942, p.154.
 5. Works, iii.322. Grainger's Index to Poetry, 4th ed., 1950, says this is to be found in Carl Sandburg's American Sandbag and John A. Lomax's Our Singing Country, but neither of these anthologies is at the British Museum.

ong/

He appropriately introduces the 'Ode to Green, Hollond and Mason', the balloonists, with 'Here we go up, up, up, - and there we go down, down, downy.'¹ He also quotes 'O be joyful',² and refers to 'Begone, dull Care'.³ He writes to the Duke of Devonshire that he is ready 'to exclaim with the Tinker to the "Good Duke" of Burgundy, in the old ballad,

"Well, I thank your good Grace,
And your love I embrace,
I was never before in so happy a case!"⁴

In the Atlas, 1826, he writes, 'they bow both their heads, as the old ballads have it.'⁵

The author of an Athenaeum review, 1833, attributed to Hood and W.C. Taylor, quotes,

The bees perfuming the fields with music,
Which yields more beauty to Castle Hyde.⁶

There is a song at the British Museum, 'Beauty's (sic) of Castle Hyde', beginning 'As I rode out on a summer morning', without these lines. Geoffrey Grigson, in The Romantics, 1942, includes Edward Kenealy's 'Sweet Castle Hyde', which begins similarly, from his Boallaghan, 1845.⁷

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1. Works, vi.373; Book of a Thousand Poems, p.2.
 2. Works, ix.267.
 3. Ibid., ix.134.
 4. Ibid., x.58.
 5. p.170.
 6. p.51.
 7. The Romantics, p.309.

Ibid. ✓

Hood refers to 'every schoolboy who has read the "Seven Champions"'.¹ He himself knew Joseph Ritson's Ancient English Metrical Romances, 1802. He refers to the 'squire of low degree'.² This was the title of one of the romances collected by Ritson,³ but Hood may have got the phrase from references in the novels of Scott familiar to him.⁴ He introduces 'The Schoolmistress Abroad' with a quotation from the 'Romance of Emare', included in Ritson's collection.⁵

Medieval literature thus meant little to Hood, though, in common with many of his contemporaries, he knew Percy's and other collections of ballads, whose simple phrases and striking movement he delighted in.

Of prose writers of the sixteenth century Hood has a reference to the Latin of James Crichton. 'The Prayse of Ignorance' is a mock 'extract from an oration delivered before the... faculty of Padua, by the Admirable Crichton'.⁶ Crichton was in Padua in 1581. Johnson's account of Crichton in the Adventurer, 1754, had been based on that of George Mackenzie in The Lives and Characters of the most eminent writers of the Scots Nation, 1722: the latter uses

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- 173/
1. Works, viii.13. Compare p.12, below.
 2. Ibid., ii.198. Hood uses the phrase, 'of low degree', at Works, v.282.
 3. iii.145.
 4. Quentin Durward, ch.XIX; Talisman, ch.IV; Fair Maid of Perth, ch.V; Redgauntlet, Letter XII.
 5. Works, iii.247; Ritson, ii.220.
 6. Works, iv.90.

the phrase in Hood's title when he writes that at Padua
 Crichton 'concluded with an extemporary Oration in Praise
 of Ignorance'.¹

Of sixteenth century English prose Hood refers to
 Fox's Martyrs, this being John Foxe's Actes and Monuments,
 popularly known as the Book of Martyrs. In Tylney Hall
 the sporting Sir Mark falls 'a martyr to the gout, though
 he had rather been one of Fox's Martyrs'.² In 'The Quaker's
 Conversazione' Hood shows not only his attitude to the work,
 but also his willingness to play on the names of John Foxe
 and George Fox. During a Quaker courting,

it was in return for Moore's Melodies - the exchange
 at this time being against me - that I received "Fox's
 Martyrs". It was rather a ponderous tome for a lover
 of light reading; and if St. Swithin's Festival had
 not fallen on a very wet Sunday in the country, I might
 never have opened its leaves. ³

In the 'Ode to Rae Wilson' Hood declares,

no part I take in party fray...
 (but) let great Ernest play
 At Fox and Goose with Fox's Martyrs!⁴

I do not know who Ernest was.

Hood also has a particular reference to Moore's Utopia.⁵

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1. Adventurer, ii.64, no.81; Mackenzie, iii.201. See
 P.F. Tytler, Life of Jas. Crichton, 1819, p.128.
 Crichton is referred to by Hood at Works, i.453, v.16, 85.
 2. p.10.
 3. Works, ii.237.
 4. Ibid., vi.417.
 5. Works, ix.9.

3/
 Ibid. /

When he refers to Andrew Brode's Breviary of Health, 1547, and to John Lyly in his review of Knight's Shakespeare, he is only following Knight's comments.¹

Among Elizabethan poets Hood admired Sidney, and made fun of him as a chivalric exemplar. He called him, as the author of the Arcadia, 'that young fair gentleman, in armour, with a ruff'.² He asked in 'A Lament for the Decline of Chivalry'

c/
k/
Bold Sidney, and his kidney - nay,
Those "early Champions" - what are they
But knights without a morn? 3

'The Forlorn Shepherd's Complaint' is

an unpublished poem, from Sidney... the effusion in question may confidently be referred to Sidney: and even - on the internal evidence of its pastoral character - to the Arcadia.. The lover of Old English Poetry would vainly hunt for it in any edition extant of the works of Sir Philip; and, probably, the family records and remains at Penshurst might be searched to as little purpose for a copy in MS.

The 'Complaint' begins,

Vell! Here I am - no Matter how it suits,
A-keeping Company with them dumb Brutes,
Old Park ~~was~~ no bad Judge - confound his vig!
Of vot vood break the Sperrit of a Prig! 4

Elsewhere, on the other hand, Hood quoted Sidney on 'our Sweet Enemy France'.⁵ In his Magazine, 1844, he describes the sonnet where this phrase occurs as

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1. Works, viii.251.
2. Works, iv.170.
3. Ibid., v.306.
4. Ibid., ii.464.
5. Ibid., iv.45.

16id. x

-465/

st/ Rare Composition of a Poet-Knight,
 Most chivalrous among chivalric men,
 Distinguish'd for a polish'd lance and pen
 In tuneful contest, and the tourney-fight;
 Lustrous in scholarship, in honour bright,
 Accomplish'd in all graces current then,
 Humane as any in historic ken,
 Brave, handsome, noble, affable, polite,
 Most courteous to (the now discourteous French)...
 Alas! fair Verse, how false and out of date
 Thy phrase "sweet enemy" applied to France! 1

Hood opined that Raleigh might 'have helped (Shakespeare)
 in the technicals of seamanship',² and he quotes from him,

Fain would I climbe
 But that I fear to fall.³

He modernises this in 'The Sweep's Complaint',

Climbin's an ancient respectable art, and if
 History's of any vally,
 Was recommended by Queen Elizabeth to the great
 Sir Walter Raleigh,
 When he wrote on a pane of glass how I'd climb, if
 the way I only knew,
 And she writē beneath, if your heart's afeard,
 don't venture up the flue.⁴

Hood also refers to William Stevenson's song of 'jolly
 good ale and olde'.⁵ Stevenson may have been the author of
Gammer Gurton's Needle, on which Hood quips.⁶

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1. Works, ix.248. Sydney's sonnet and this phrase had been
 picked out by Lamb in the London Magazine, September 1823,
 see his Works, 1903, 11.215, 218. Edward Moxon, Sonnets,
 1830, p.13, had called Sidney 'thou star of beaming
 chivalry'.
2. Works, viii.249.
3. Works, iv.11.
4. Ibid., ii.171. The story is told in Scott's Kenilworth,
 ch.XVII.
5. Ibid., ix.134; Oxford Book of English Verse, 1939, p.82.
6. Ibid., viii.76.

Ibid. 2/

te/ In a review of 'The Plea of the Midsummer Fairies' a writer in the Literary Gazette, 1827, found that the volume contained 'those dainty simplicities' which are 'an affectation of imitating the older bards, such as Crashaw and in some of his pieces perhaps Michael Drayton',¹ Frederico Olivero has indeed suggested a connection between Hood's title-poem and Drayton's 'Nymphidia'.² Both poems are an attempt to preserve the delicate charm of the Fairies, in Drayton's phrase, 'Shaddowes, seeming Idle shapes',³ and in Hood's

Like notes dependent on the sunny beam,
Living but in the sun's indulgent ken,
And when that light withdraws, withdrawing then.⁴

In both poems Puck plays an important part; in Hood he is seized by Saturn, just as a wasp had been seized earlier by the angry Oberon. In Drayton's poem a difference between Oberon and another fairy, timorous Mab's lover, is settled by the intervention of Prosper^p~~ine~~_{ine}, as in Hood the difference between Titania and Saturn is settled by the intervention of Shakespeare. Tangible evidence that Hood knew 'Nymphidia' is provided by a reference he makes to

Y/ 'necromancy (by Drayton called "nigromancie")': this word

1. p.513.
2. 'Hood and Keats', Modern Language Notes, December 1913, p.234.
3. Drayton's Works, ed. J.W. Hebel, 1932, iii.126.
4. Works, v.220.

is used in 'Nymphidia'.¹ Also, Drayton and Hood both use the unusual word 'mounter'.²

Of English poetry outside Shakespeare in his own time and before Hood was chiefly influenced by the work of Spenser and by Marlowe and Chapman's 'Hero and Leander'. His admiration for Spenser was expressed in 'The Plea of the Midsummer Fairies', where he wrote of the poets' debt to the fairies:

Brave Spenser quaff'd out of their goblets golden,
And saw their tables spread of prompt mushrooms,
And heard their horns of honeysuckle blooms
Sounding upon the air most soothing soft,
Like humming bees busy about the brooms, -
And glanced this fair queen's witchery full oft,
And in her magic hath soared far aloft. 3

Hood is here in line with his contemporaries who saw Spenser as the poet of youthful fancy. Leigh Hunt wrote of his work, 'we hear... the ground trembling with the coming of a giant; and our boyhood is again existing.'⁴ Elsewhere he associated Spenser with 'the uncritical side of poetry', considering him 'merely poetical', - by 'merely' he means 'purely'; he wrote of his 'luxurious indolence'.⁵ Hazlitt wrote similarly,

Spenser's poetry is all fairy-land... He.. fulfils

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1. Works, vi.308; Drayton's Works, iii.126. Drayton's actual spelling is 'Nigromancie.'
2. Works, iv.312; Drayton's Works, iii.144.
3. Works, v.247.
4. Quoted by Herbert E. Cory, 'The Critics of Edmund Spenser', Modern Philology, 1911, p.176.
5. Literary Criticism, 1956, pp.163, 420, 237.

ibid. /

the delightful promise of our youth... In reading the Faery Queene, you see... a giant and a dwarf... a damsel in a boat upon an enchanted lake, wood-nymphs....¹

In 'A Dream' Hood pondered on the control of dreams, and how 'It would be worth a day's devotion... to Spenser, to purchase but one magical reflection - a Fata Morgana - of the "Faery Queen"!'² The hero of Tylney Hall carries a copy of this work as he leaves home.³

Though the immediate influence of Spenser is not apparent in the lines concerning him quoted above from 'The Plea of the Midsummer Fairies', there are links between that poem and The Faerie Queene. In the latter Spenser pictures Contemplation

With snowy lockes adowne his shoulders shed,
As hoarye frost with spangles doth attire
The mossy braunches of an Oke half ded.⁴

Later, Proteus appears

with head all frory hore,
And sprinckled frost upon his deawy beard,

from which are hanging 'cold ysicles'.⁵ Apart from being a personification of Time on a Spenserian scale, Hood's Saturn is described in terms reminiscent of the lines of Spenser quoted above,

1. Quoted in Modern Philology, 1911, p.178.
2. Works, v.139.
3. Tylney Hall, pp.378, 381.
4. I.x.48.
5. 3.viii.30, 35.

Gaunt was he as a wolf of Languedoc,
 With bloody jaws, and frost upon his crown;
 So from his barren poll one hoary lock
 Over his wrinkled front fell far adown,
 Well nigh to where his frosty brows did frown
 Like jagged icicles at cottage eaves. 1

Spenser also has,

Mammon ^{mv}er~~er~~moved was with inward wrath;
 Yet forcing it to faine, him forth thence led
 Through griesly shadowes by a beaten path,
 Into a gardin goodly garnished
 With herbs and fruits...
 ...direfull deadly blacke both leafe and bloom...
 There mournfull Cypresse grew in greatest store,
 And trees of bitter Gall, and Heben sad,
 Dead sleeping Poppy, and blacke Hellebore... 2

This phraseology is echoed in 'The Plea of the Midsummer
 Fairies',

Look how a poison'd man turns livid black,
 Drugg'd with a cup of deadly hellebore,
 That sets his horrid features all at rack, -
 So seem'd these words into the ear to pour
 Of ghastly Saturn, answering with a roar
 Of mortal pain and spite and utmost rage,
 Wherewith his grisly arm he raised once more... 3

Hood also uses the Spenserian 'elfin brood'.⁴ ✓

Another Spenserian phrase, 'hoary locks', Hood uses
 in 'Hero and Leander'.⁵ Arthur in The Faerie Queene had
 addressed Night as 'thou foule Mother of annoyance sad'.⁶

1. Works, v.218.
2. 2.vii.51, 52.
3. Works, v.248-249.
4. 1.x.65; Works, v.251. A critic in the Edinburgh Review, 1846, p.380, recognised in 'The Plea', Works, v.236, 'no unworthy pendant' to Spenser's Cave of Despair, Faerie Queene, 1.ix.34.
5. 2.vi.47, xi.23; Works, v.257. The phrase is also used by Spenser in The Shepheardes Calendar, February, line 181.
6. 3.iv.55.

Hood echoed this in an invocation in 'Hero and Leander',

O foul Arch-Shadow, thou old cloud of Night...
Life's ruthless murderer, and dear love's bale! 1

Professor Oliver Elton considered that this poem and 'The Two Swans' were indebted to Keats and

Spenser and the young-eyed Elizabethans. In The Two Swans the stanza and its whole tune and movement are Spenserian. 2

So are aspects of the theme and vocabulary. Perhaps Hood got the mere idea of 'the two swans' from 'Prothalamium'. The quality of Spenser's theme which he here follows is suggested by a sentence in Hazlitt's Lecture on Spenser, where he writes that among the images evoked by reading The Faerie Queene is that of 'a damsel in a boat upon an enchanted lake'.³ These are three elements in 'The Two Swans'.

Hedwig Reschke has noted the Spenserian repetition in phrases occurring in 'The Two Swans',

amid/ Blackest ~~amid~~ black shadows...
Making the pale moon paler with affright. 4

The latter word is especially Spenserian.⁵ When Hood uses it again he links 'wild affright' with 'sore annoy';⁶ Spenser had written of 'sore affright'.⁷ The Spenserian

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1. Works, v.269. This association is pointed out by Douglas Bush, Mythology and the Romantic Tradition, 1937, p.191.
 2. Survey of English Literature 1780-1830, 1912, ii.286.
 3. Hazlitt's Works, 1930-1934, v.35.
 4. Works, v.6; Die Spenserstanze im 19en Jahrhundert, 1918, p.70.
 5. See Faerie Queene, 2.iii.19.
 6. Works, v.14.
 7. Faerie Queene, 1.xi.50.

influence is epitomised in the lines,

Prince or princess in dismal durance pent,
Victims of old Enchantment's love or hate,
Their lives must all in painful sighs be spent...
... in darksome fears
They weep and pine away as if immortal years. 1

Parallel phrases in The Faerie Queene are

captured in endlesse duraunce...
with most painefull pangs to sigh and sob.²

'Darksome', used several times by Hood, is a Spenserian word.³ Like Spenser, Hood delights in the play of moonlight,

... slow and mute the cloudy shadows float
Over the gloomy wave, and pass away,
Chased by the silver beams that on their marges play...

And forth she paddles in the very noon
Of solemn midnight, like an elfin thing,
Charm'd into being by the argent moon -
Whose silver light for love of her fair wing
Goes with her in the shade...⁴

Reschke links such passages with a sentence in The Faerie Queene,

his glistring armor made
A little glooming light, much like a shade.⁵

Reschke indeed finds in Hood not the archaic Spenser of the eighteenth century, but his essence:

1. Works, v.6.
2. 3.v.42, xi.8.
3. See Works, v.12, 14; Faerie Queene, 2.iv.28, vii.20.
4. Works, v.7, 8.
5. 1.i.14. See also Shepheardes Calendar, August, line 89.

Mit Reynolds teilt Hood seine Vorliebe für Adjective wie silvern, light, bright, argent, snowy, lily radiant; doch mit Spenserischer Kontrastliebe stellt er ihnen black, dark, shadowy, gloomy und sable entgegen, letzteres ein beliebtes Spenserwort... Was sonst Sprache und Metrik anbelangt, so ist Hood einer der treussten Spenserjünger... er hat sich so in ihn hineingeträumt, dass ihm seine Sprache, sein Rhythmus zum eigenen wird. 1

In 'Lamia', which probably belongs to the same period as the works here discussed, the period leading up to the publication of Hood's serious romantic poems in The Plea of the Midsummer Fairies, 1826, the phrase,

I was hung
With dew, rich pearly dew - shed from such spheres
As sprinkle them in amber, 2

recalls two phrases in The Faerie Queene,

gan the humid vapour shed the ground
With perly deaw...
With perly dew sprinkling the morning grass.³

In the Preface to his Own Hood quotes from The Faerie Queene when he writes that 'the cheerful Philosophy... teaches to "make a sunshine in a shady place".⁴ He makes punning use of the phrase when he writes that his son 'makes a son-shine in a shady-place'.⁵ He names Sir Calidor as a type of chivalry.⁶ This knight figures in Book 6 of The Faerie Queene, whereas most of Hood's other references are to the first three or four books.

1. Op. cit., pp.69-70.
2. Works, vi.90.
3. 3.x.46; 4.v.45. With the refrain of 'The Haunted House,' Works, ix.40, compare Faerie Queene, 2.vii.23.
4. Works, i.14; Faerie Queene, 1.iii.6.
5. Poetical Works, p.372.
6. Works, ii.248.

e/ In 'Colin Clout' Spenser describes 'the morning clear
 ... With silver dew upon the roses pearling'.¹ Hood fol-
 lows this in his 'Ode. Autumn', where he sees 'Autumn in
 the misty morn... Pearling his coronet of golden corn'.²
 In Hood's lyric on the same subject there is an echo of
The Shepheardes Calender, February, where Spenser has,

in his small bushes used to shrowde
 The sweete Nightingale singing so lowde. 3

Hood has,

In secret boughs no sweet birds sing,
 In secret boughs no birds can shroud;
 These are but leaves that take to wing,
 And wintry winds that pipe so loud. 4

In the June eclogue Spenser writes of the 'systers nyne
 which dwell on Parnasse hight'.⁵ In 'A First Attempt in
 Rhyme' Hood writes of

Bards... on that glorious height,
 Of sun and song, Parnassus hight.⁶

Thus Hood not only took pleasure in Spenser's faerie,
 but he was much influenced by his language and imagery,
 particularly that in the early part of The Faerie Queene.

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1. Line 504.
 2. Works, iv.432.
 3. Line 122.
 4. Works, v.280.
 5. Line 28.
 6. Works, iv.10. Hood quotes from The Shepheardes Calender
 in several places. See Tylney Hall, p.191; Shepheardes
Calender, September, line 1. Works, ix.272, 344;
Tylney Hall, p.214; Shepheardes Calender, May, line 160.
Works, vi.397; Shepheardes Calender, September, line 3.

The influence is most apparent in his own early serious poems, 'The Plea of the Midsummer Fairies', 'Hero and Leander', and 'The Two Swans'. The influence is not merely a softening one, but it added an archaic and rugged element to Hood's style. He was not only pleasantly aware of the fairy imagery in Spenser, but also of his firm poetic presentation of it, and, through that, of his complex allegory: witness the personification of Time in 'The Plea of the Midsummer Fairies'.

Hood was also much influenced by the prosodic form of Spenser, though he used his unadulterated stanza only in 'The Two Swans'.¹ Here he shows great rhythmic skill in this medium, as the following examples, tentatively stressed, show,

Of that dark dwelling, builded for despair,
 And soon a little casement flashing bright
 Widens self-open'd into the cool air -
 His jaws, wide yawning like the gates of Death, 2
 His horrible pursuit - his red eyes glare.

In the alexandrine Hood varies the stress with equal ease, for example,

Like blended streams that make one music as they run...
 And little birds were singing sweetly from each spray.³

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1. On the widespread use of this form see Leigh Hunt's London Journal. 25 June 1834, p.103.
 2. Works, v.11, 13.
 3. Ibid., v.11, 15.

In 'The Irish Schoolmaster', written at the same period as the poems which seriously follow Spenser, and published in 1826, Hood uses the Spenserian stanza for the purpose of burlesque in an eighteenth-century manner. He submits Shenstone's 'Schoolmistress', itself an imitation of Spenser, to this treatment. Hood's comic use of the stanza in general might be considered justifiably brutal, but there are instances of sensitivity in the alexandrine,

They sit, like timid hares, all trembling on their forms...
In murder'd English write Rock's murderous commands.¹

In 'The Plea of the Midsummer Fairies' Hood abandoned the final alexandrine of the Spenserian stanza.² In doing this he eased in a way his burden as a rhythmic craftsman, but in another he laid the poem open to the danger of monotony. It is characterised by uniformity of texture, but this is relieved rhythmically by many variations of stress and by the introduction of a number of eleven-syllabled lines, which increase as the poem continues. Hood is generally successful with his final line, though the following may be accounted failures:

h/ He is a blot
Upon the book of life, as well ye wot!..

Her hills and vales and brooks, sweet birds and flow'rs!³

The end-lines usually possess the rhythmic felicity of
the remainder,

1. Works, v.145, 146.

2. This was regretted by George Saintsbury, History of English Prosody, 1910, iii.144, and Oliver Elton, op.cit., ii.287; the latter considered 'The Plea' 'less satisfying to the ear... in that the final alexandrine is shortened to a line of ten.

3. Works, v.217, 248.

Like a fray'd bird in the grey owl's beak...
 And raise great trophies to my ancient might. ²

Perhaps the subtlest rhythmic effect of the poem is in the line,

And oft the Moon was incens'd with her sighs -¹

Here the natural stress of 'incens'd' is reinforced by its position in the line and by its poetic stress, thus strengthening by means of rhythm the sensation produced in the reader by the word in its context.

In 'The Plea of the Midsummer Fairies' Hood is able to produce with ease rhythms of lightness and strength. The following are examples of the first,

As, so much to the earth - so much to fling
 In showers to the brook - so much to go
 In whirlwinds to the clouds that made them grow...

Then came an elf, right beauteous to behold,
 Whose coat was like a brooklet that the sun... ³

Beside these may be set the following contrary examples of heavy stress,

Over hush'd cities, and the midnight chime
 Sounds from their hundred clocks, and deep bells toll
 Like a last knell over the dead world's soul...

And leaves the brown bleak limbs with few leaves on... ⁴

The effect that tends to be produced by such stressing is that of clotted richness, or of a mosaic pattern, as in the following,

1. Ibid., v.216.
2. Ibid., v.215, 225.
3. Ibid., v. 223, 231.
4. Ibid., v.223, 229.

Smit by the sadness in each other's eyes; -

But Hope must have green bowers and blue skies...¹

Finally, there are many examples to show the musical variety produced by setting off a regular portion of a line against an irregular one,

And O his voice was sweet, / touch'd with the gloom...

The shrill sweet lark; / and when the day is done...

Or glad thy fingers on his smooth soft skin... ²

Though the above paragraphs have not shown Hood's indebtedness to Spenser as he used the Spenserian stanza, I hope they have shown his masterful use of the medium as he adapted it to his own ends.

Other 'young-eyed Elizabethans' to whom Hood was indebted were Marlowe and Chapman. He was indebted to them as joint authors of 'Hero and Leander' in his own poem of that name. Though he was no doubt more susceptible to Marlowe's sensuous appeal than to Chapman's intellectual, classical fabric, yet Marlowe is concerned with the aspiration and success of Leander's love-making whereas Chapman and Hood share a concern for the tragedy consequent on the love. In Chapman Leander is drowned at sea, and Hero dies of sympathetic grief. The fate of Hood's protagonists is the same.

1. Ibid., v.229.

2. Ibid., v.222, 226. Hood refers to Spenser at Works, i.308, 358; ii.114; viii.260, 341; x.54; Tylney Hall, p.187.

Early in Hood's poem he has, 'There stands Abydos! - here is Sestos' steep.'¹ This is an immediate echo of Marlowe's opening, 'The one Abydos, the other Sestos hight.'² Hood's description of Leander's joy as

past and spent,
Like stars extinguish'd in the firmament,³

is perhaps an inverted echo of Chapman's account of Hero,

No heaven but her appears; each star repines,
And all are clad in clouds, as if they mourn'd
To be by influence of earth out-burn'd.⁴

or/ In the next line Hood's references to 'the golden devices of morn' is reminiscent of Chapman's stress on morning as 'the sovereign of heaven's golden fires', though Hood does not follow up the word-play of his predecessor, which he must have admired,

The god of gold of purpose gilt his limbs,
That, this word gilt including double sense,
The double guilt of his incontinence
Might be express'd. 5

The flattering parting words of Hood's Leander are perhaps similar to those with which Marlowe's Leander had urged his love.⁶ Hood at least followed his Elizabethan predecessors in the adventurous quality of his images; his

1. Works, v.253.
2. Marlowe's Works, ed. Alex. Dyce, 1858, p.279, i.
3. Works, v.253.
4. Marlowe, p.307, ii.
5. Ibid., p.289, ii.
6. Works, v.254, Marlowe, p.288, i.

evocation of whiteness,

Their cheeks are white as blossoms of the dark,
Whose leaves close up and show the outward pale,¹

might be compared with Chapman's

As two clear tapers mix in one their light,²
So did the lily and the hand their white.

Hood's expression of Hero's fears as to Leander's fate finds little precedent. His image,

tears unfix her iced resolve again,
As steadfast frosts are thaw'd by show'rs of rain,³

though daring, is not so much so as Marlowe's,

Forth from those two tralucent cisterns brake
A stream of liquid pearl, which down her face
Made milk-white paths,⁴ wherein the gods might trace
To Jove's high court.

Hood again develops Leander's setting out in his own way. The sympathetic though 'superfluous tears' of the waves are reminiscent of those of Marlowe's waves at not possessing Leander and of Chapman's at his fate.⁵ Hood's Hero prays to Neptune as 'The old and hoary majesty of sea', 'the kind pitying sea-god'; Neptune also plays a role in the earlier poem, as lover in Marlowe and as vain sympathiser in Chapman.⁶ Hood's Hero prays that 'mountain billows' may not bury Leander in death, but such is the accidental fate of Chapman's Leander.⁷

1. Works, v.254.
2. Marlowe, p.302, i.
3. Works, v.255.
4. Marlowe, p.283, i.
5. Works, v.256; Marlowe, pp. 287.i, 308, i.
6. Ibid., v.257, 277; Marlowe, pp.287.i, 308.i.
7. Ibid., v.257, Marlowe, p.308.ii.

When Hood writes,

A woman's heart, and its whole wealth of love ,
 Are all embark'd upon that little boat... 1
 A perilous voyage for so dear a freight,

he is remembering Chapman's,

that one ship where all her wealth did pass,
 Like simple merchant's goods, Leander was. 2

It is a slight surprise to the reader to find Hood's Hero lamenting over Leander's 'painted image'; Hood is remembering that Chapman's Hero had such a 'lovely picture' in her bosom.³ Hood's description of the watery temptress, who has no role in the earlier poem, is original, though when he refers to her as

Syren fair,
 Mislodging music in her pitiless breast,⁴

this recalls Marlowe's comparison of Hero's beauty to 'sea-nymphs' inveigling harmony'.⁵ The life-or-death struggle of Hood's Leander with the sea-nymph,

He cannot loose him from his grappling foe,
 Whether for love or hate, she lets not go,⁶

is reminiscent of Marlowe's playful fight, where Hero

Striv'd with redoubled strength; the more⁷she striv'd,
 The more a gentle pleasing heat reviv'd.

1. Works, v.257.
2. Marlowe, p.295, i.
3. Works, v.257; Marlowe, p.296, ii.
4. Ibid., v.259.
5. Marlowe, p.280.ii.
6. Works, v.261.
7. Marlowe, p.286.i.

Hood's Leander is dragged down below the waves by the nymph, just as Marlowe's waves, the servants of amorous Neptune, had

+ pull'd him to the bottom, where the ground
Was strew'd with pearl, and in low coral groves
Sweet-singing mermaids sported with their loves
On heaps of heavy gold. 1

Hood elaborates the nymph's actions in his own way, though when she murmurs,

4 Lay thine ear against this golden sand,
And thou shalt hear the music of the sea,
Those hollow tunes it plays against the land, -
Is't not a rich and wondrous melody? 2

this recalls Hero's account of Sestos in Marlowe's poem,

The sea, playing on yellow sand,
Sends forth a rattling murmur to the land,
Whose sound allures the golden Morpheus
In silence of the night to visit us. 3

Hood again elaborates in his own way on the nymph's discovery that Leander is dead. When she weeps 'the liquid crystalline Drops straightway down', and

shrinks and hardens into pearls opaque,
Hereafter to be worn on arms and ears;
So one maid's trophy is another's tears! 4

This is reminiscent not only of Marlowe's 'stream of liquid pearl'⁵ but also of his lines,

And, as she wept, her tears to pearl he turn'd,
And wound them on his arm, and for her mourn'd. 6

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1. Marlowe, p.287.i.* Asterisks beside the following notes indicate that the parallels have been remarked by Douglas Bush, Mythology and the Romantic Tradition in English Poetry, 1937, p.191.
 2. Works, v.266.
 3. Marlowe, p.283.ii.*
 4. Works, v.269.
 5. Marlowe, p.283.i.*
 6. Marlowe, 284.i.*

It is noteworthy that in this long, largely original section Hood's references are to Marlowe's part of the earlier poem.

This image of tears and pearls was perhaps a poetic version of the early popular belief that 'pearls are made of glutinous dew-drops'.¹ Shelley used the image in 'Adonais', writing of 'frozen tears instead of pearls'.² In 'The plea of the Midsummer Fairies' Hood has,

his young cheek was softer than a peach,
Whereon his tears, for roundness, could not dwell,
But quickly roll'd themselves to pearls, and fell,
Some on the grass, and some against his hand. 3

In 'Hero and Leander', in the lament of Hood's nymph, her phrase, 'And those were stars set in his heavenly brow', recalls Chapman's line, 'A golden star shin'd in her naked breast.'⁴ A few lines further on,

e/ I'll lay him in the clear blue air,
And see how those dull orbs will kindle there,

recalls Chapman's description of Hero's beauteous body,

that all-love-deserving paradise:
It was as blue as the most freezing skies.⁵

Hood's account of the people who spy on the nymph,

Just then,
Some listless fishers, straying down the beach,
Spy out this wonder, 6

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1. Izaak Walton, Complete Angler, ed. 1792, p.177.
 2. Complete Poetical Works, 1904, p.477.
 3. Works, v.237.
 4. Ibid., v.272; Marlowe, p.295.i.
 5. Marlowe, p.295.i.
 6. Works, v.272.

and later,

the churls' report
Has throng'd the beach with many a curious face,
That peeps upon her from its hiding place; 1

these recall Marlowe's account of Hero's admirers,

like sea-nymphs' inveigling harmony,
So was her beauty to the standers by...
So ran the people for to gaze upon her,
And all that view'd her were enamour'd on her. 2

Hood's nymph 'falls upon (Leander's) mouth with kisses many' in an attempt to revivify him, what Marlowe's Leander had fancifully succeeded in doing for Hero, 'He kiss'd her, and breath'd life into her lips.'³ Hood's Leander is stolen away, leaving 'only his void impression' for the nymph to grieve over, with a more bitter grief than that of Chapman's Hero when

She view'd Leander's place, and wish'd he were
Turn'd to his place, so his place were Leander.⁴

Hood elaborates upon the nymph's grief in his own way, but when a woman approaches to lay 'Her hand upon that sea-maid's shoulder white', this hintingly recalls Marlowe's description of Leander's neck which 'surpast The white of Pelops' shoulder'.⁵ In Hood a storm rises,

And heaven is cover'd with a stormy rack,
Soiling the waters with its inky black, 6

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1. Works, v.274.
 2. Marlowe, p.280.ii.
 3. Works, v.272; Marlowe, p.285.i.
 4. Ibid., v.273; Marlowe, p.294.ii.
 5. Ibid., v.275; Marlowe, p.280.i.
 6. Ibid., v.275.

a situation in which Chapman had apostrophised Leander,

ill-favour'd storms must chide
Thy sacred favour; I in floods of ink
Must drown thy graces, which white papers drink,
Even as thy beauties did the foul black seas. 1

In the storm Hood's Hero, in order to guide her lover,

wav'd aloft her bright and ruddy torch,
Whose flame the boastful wind so rudely fann'd,
That oft it would recoil. 2

In Chapman the whipping winds'

Even her poor torch envi'd, ^{cruelties} and rudely beat
The baiting flame from that dear food it eat. 3

The Heros of Hood and Chapman know, without seeing his
body, that their Leander is drowned.⁴ In Hood Hero's fall
'from the giddy steep' is explicitly described,⁵ but in
Chapman it is only suggested,

She bow'd herself so low out of her tower,
That wonder 'twas she fell not ere her hour...
She fell on her love's bosom, hugg'd it fast,
And with Leander's name she breath'd her last. 6

Hood's Hero, without the benefit of mythology, throws her-
self into a watery grave; Chapman's lovers are metamorphosed
into 'two sweet birds'.

All these parallels have shown the very close link

1. Marlowe, p.307.ⁱ
2. Works, v.276.
3. Marlowe, p.308.i.
4. Works, v.277; Marlowe, p.308.i.
5. Works, v.278.
6. Marlowe, pp.308.ii; 309.i.

between the language and imagery of Hood's poem and those of its predecessor. Hood particularly follows Chapman in his theme of the mortal consequences of the love of Hero and Leander. To this narrative Hood adds the intervention of the sea-nymph, whose part in the development he found in another source. But in spite of this intervention of the non-human in the middle of his action Hood's contribution to the poem lies in the laying bare of sincere feeling. This appears in his dwelling on Hero's fear at the departure of Leander, and on the nymph's grief at his death. The nymph, indeed, has superhuman attributes, but is human in feeling. The ending of Hood's poem shares this emphasis, for with it Hood shows that he has been developing the story of a human tragedy of love. He cannot palliate the deaths of the lovers by a mythological device, as had Chapman. They are human lovers, dead. Thus Hood combines the sensuous and the verbal play of Marlowe and the verbal artifice of Chapman with elements of real tragic feeling.

The influence of 'Hero and Leander' on Hood is concentrated in his version of the story. However, his Lycus, bathing in a stream in Circe's island,

b/
 clung to the brink,
 Chill'd by watery fears, how that beauty might sink
 With my life in her arms. ¹

1. Works, iv.402.

This is reminiscent of Marlowe's

boy..

That of the cooling river durst not drink,
Lest water-nymphs should pull him from the brink.¹

Apart from 'Hero and Leander', Hood knew Marlowe's

'Come live with me', where

the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sing madrigals. ²

This is echoed in 'The Plea of the Midsummer Fairies',

where

We guide (streams') windings to melodious falls,
At whose soft murmurings, so sweet and low,
Poets have tuned their smoothest madrigals,
To sing to ladies in their banquet halls. ³

Hood's references to Faust do not betray a knowledge
of Marlowe's drama, but he did know a speech of Edward II.

In it kings are described as 'perfect shadows in a sun-
shine day'. Such are the characters of Hood's 'Plea of
the Midsummer Fairies'. The speech continues,

I am lodg'd within this cave of care,
Where sorrow at my elbow still attends,⁴
To company my heart with sad laments.

This suggests the lines in 'The Two Swans' descriptive
of 'Prince or princess in dismal durance pent' whose 'lives
must all in painful sighs be spent', watching the clouds

1. Marlowe, p.287.ii.

2. The link is noted by Douglas Bush, op. cit., p.100.
See also Works, ix.119. Hood had probably met the poem
in Walton's Complete Angler, see ed. 1792, p.67.

3. Works, v.231.

4. Act 5, Scene 1.

that 'company their grief with heavy tears'.¹ Apart from the similar rhythm of the last lines, the verb 'company' there used is rare.

Hood's lines in his 'Ode on a Distant Prospect of Clapham Academy',

Perchance thou deem'st it were a thing
To wear a crown, - to be a king!²

are perhaps reminiscent of Tamburlaine's

Is it not passing brave to be a king...
To wear a crown enchas'd with pearl and gold.³

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- 6/
1. Works, v.7.
 2. Ibid., v.18.
 3. Tamburlaine, Act 2, Scene 5.

Thus his own literature only came alive for Hood at the Elizabethan renaissance. The 'especial favourites' of Raby Tyrrel, the hero of Tylney Hall, 'were the old English dramatists and poets, whose golden passages he got by heart, or rather by soul.'¹ Chief among the poets in Hood's own esteem were Spenser, Marlowe and Chapman. The faerie and form of 'The Faerie Queene' and the presentation of the myth of 'Hero and Leander' deeply influenced his romantic work. Thus a participant in a new movement of English literature looked back to find sustenance in a movement of the past. In doing this, he was following eagerly and closely on the steps of his elder contemporaries. He then made his own contribution to the developing pattern. But though Hood perhaps felt Spenser and Marlowe to be pioneers or originators he knew Shakespeare to be a peak, within whose shadow such as himself must be content to work.

1. Tylney Hall, p.58.

CHAPTER V.

SHAKESPEARE.

Shakespeare was for Hood the greatest writer he knew, remarkable not only for the superabundance of his imagination, but for his profound knowledge of humanity and for his powerful delineation of good and evil.

Hood first gave serious expression to his admiration in his 'Sonnet. Written in a Volume of Shakespeare', published in 1827. Here praise is expressed not only by means of imitation, but also in numbering Shakespeare among the poets upon Apollo's immortal roll of honour.¹

Shakespeare plays a leading dramatic role in 'The Plea of the Midsummer Fairies'. He is introduced three-quarters of the way through the poem as the fairies' successful champion against Time. He appears at first

a mortal, at mere hunt
For coney, lighted by the moonshine cold,
Or stalker of stray deer, stealthy and bold.²

But he is a mortal and more,

Nay, by the golden lustre of thine eye,
And by thy brow's most fair and ample span,
Thought's glorious palace, framed for fancies high,
And by thy cheek thus passionately wan,
I know the signs of an immortal man, -
Nature's chief darling, and illustrious mate,

1. Works, v.198.

2. Ibid., v.242. Hood also refers to Shakespeare the deer-stealer in a letter to Horace Smith at the Folger Library.

Destined to foil old Death's oblivious plan,
 And shine untarnish'd by the fogs of Fate, 1
 Time's famous rival till the final date!

He is distinguished by two qualities, graciousness and sympathy with nature. The former is stressed by repeated adjectives, 'his courteous cap... the gracious Shade... the kind Shade... the gracious Bard... Nature's kind Inquisitor... his gentle hand'. On the other hand, he defends the fairies because their 'lives are... leased on Nature's loveliness and love... (they) are kindly ministers of nature...'

o/ 'Twas they endear'd what I have still preferr'd, 2
 Nature's blest attributes and balmy pow'rs.

He is again, 'Nature's kind Inquisitor'. From the ground of these qualities he rises to divinity. Titania

Waves thrice three splendid circles round his head;
 Which...
 Wears still the glory which her waving shed,
 Such as erst crown'd the old Apostle's head,
 To show the thoughts, there harbour'd, were divine,
 And on immortal contemplations fed. 3

m/ Hood continues his high praise of Shakespeare in Tylney Hall, 'even Shakespeare, the best judge of man, next to his ~~maker~~, and the best acquainted with the human heart, has been moused out by some of his owlish critics, for his abrupt transitions from the pathetic to the

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1. Works, v.245.
 2. Ibid., v.248.
 3. Ibid., v.251.

humorous, as if such were not the very warp and woof of our variegated fabric.¹ In his first letter on 'Copyright and Copywrong' Hood names Shakespeare with Milton as a priest of literature, and in the second he calls him 'the high priest of humanity'.² He elsewhere links 'the noble... discourse' of the two, and also links them in his second chief exposition of his conception of Shakespeare, the review of Knight's edition: 'The Epic Bard has painted Man before the Fall, the Dramatic Poet has described whatever he has been ever since...'³ Hood also links Shakespeare with Homer, Addison and Scott.⁴ He considers Lamb to be 'like Shakspeare in the universality of his sympathies'.⁵

In his review of Knight's edition Hood first argues that Shakespeare demands respect merely because of his universal and long-lived popularity. With a volte-face from the dramatic position of 'The Plea of the Midsummer Fairies' he now describes Shakespeare's as 'a work that time, the sternest and surest of censors, had so deliberately recommended to posterity'.⁶ The work has survived by 'some hard principle of vitality... The Shakspearian

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1. Tylney Hall, p.317.
 2. Works, vi.379, 397.
 3. Ibid., x.377; viii.241-242.
 4. Ibid., iv.369; v.51, vi.380.
 5. Ibid., ii.388.
 6. Ibid., viii.240.

stamina, a tenacious vitality.'¹ The qualities which I have described as graciousness and sympathy with nature Hood still perceives in Shakespeare. The former may be defined through Hood's account of 'Gentle Willy' whose essential characteristics are 'catholic toleration' and 'Socialism (a good word badly abused)'; omnipresent in him are 'The soul of goodness, the love of virtues, (and) pure-mindedness'.² Hood later evoked this 'catholic toleration', without the 'Socialism', in his final letter to Sir Robert Peel, thanking him for a pension and commenting on the state of national affairs. What was needed was a

Catholic Shaksperian sympathy, which felt with King as well as Peasant, and duly estimated the mortal temptations of both stations. Certain classes at the poles of Society are already too far asunder; it should be the duty of our writers to draw them nearer by kindly attraction, not to aggravate the existing repulsion, and place a wider moral gulf between Rich and Poor. ³

Thus Hood applied the value which he had found in Shakespeare to the contemporary political situation.

In the review Hood shows that, when in 'The Plea of the Midsummer Fairies' he had observed Shakespeare's sympathy with nature, in doing this he had not subscribed to the eighteenth century notion of him as 'a pure "Child of

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1. Works, viii.243.
 2. Ibid., viii.241.
 3. Ibid., x.450.

Nature"', which 'phrase involves... an egregious error in the implied opposition of Nature to Art, as if they were antagonistic, instead of being as vitally connected as the Siamese Twins'. Thanks to the criticism of Coleridge,

The energy of genius is admitted to be controlled and guided by a Nous analogous to the moral Conscience, an internal censorship not acting capriciously, but in accordance with certain innate principles, compared with which the Dogmas of Aristotle are still in their puppyhood. In short, we now recognise in Shakspeare a composite Genius, an exquisite Poet, a powerful Dramatist, a profound moral Philosopher, a first-rate Naturalist, and a consummate artist. 1

Hood goes beyond this high praise and again raises Shakespeare to a level only less than divine. Johnson 'was sadly deficient in the humility with which any mortal and fallible critic should have approached' his work.² It is a chief distinction of the 'new school of criticism', headed by Coleridge and Lamb, that they display 'a veneration towards the great Dramatist, as if he had been a departed Prophet'. The new critics are 'devout expositors earnestly seeking to interpret the oracles of a superior intelligence, faithful ministers striving conscientiously, lovingly, and humbly, to expound the Englishman's lay Bible'.³ Thus Hood eloquently described the unique position

1. Works, viii.244-245.

2. Ibid., viii.240.

3. Ibid., viii.243-244. Hood refers to Shakespeare as 'An Universal Man' at Works, v.30; as 'immortal' at Works, v.110, vii.215. He especially names Knight's Shakespeare in his last arrangements, Works, x.463. He also refers to Shakespeare at Works, ii.114, 118; iii.190; iv.14, 361; v.28, 285; viii.22, 109, 260, 262, 265, 279, 280; New Monthly Magazine, May 1842, p.137; letter to W. Fraser at the British Museum. He wrongly attributes a quotation to Shakespeare at Works, i.188.

to which Shakespeare was elevated in his own moral and imaginative experience, and that of his time.

Hood's adulation of Shakespeare was based on a wide knowledge of his work. Quotations from Shakespeare are often used either to introduce a sketch, poem or chapter, or in the course of writing. Characters from Shakespeare are similarly used to lend interest as the writing proceeds. Hood, as far as I have noticed, refers to all of Shakespeare's plays except The Taming of the Shrew and Henry VI; among the poems he refers to 'Venus and Adonis', 'The Rape of Lucrece', 'The Passionate Pilgrim', and various sonnets. Judging largely by numbers of references, A Midsummer Night's Dream, Much Ado About Nothing, As You Like It, and The Tempest, of the comedies, and Romeo and Juliet, Hamlet, Othello, King Lear, and Macbeth, of the tragedies, were his favourites.

Hood showed his high estimation of some of Shakespeare's plays and his low estimation of their theatrical presentation when he wrote, 'Who would care to sit at the miserable parodies of "Lear", "Hamlet" and "Othello", - to say nothing of the "Tempest", or the "Midsummer Night's Phantasy," - that could command the representation of either of these noble dramas with all the ... awful reality of a dream?'¹

1. Works, v.139.

In Shakespeare's non-dramatic verse Hood was well acquainted with 'Venus and Adonis', which particularly influenced his 'Hero and Leander'. From 'Venus and Adonis' Venus's 'I'll be a park, and thou shalt be my deer' is quoted by the lover in 'Bianca's Dream'.¹ Her kneeling 'like a lowly lover' recalls the fairy's phrase in 'The Plea of the Midsummer Fairies', 'love goes lowly'.² Adonis' retort,

'I know not love,' quoth he, 'nor will not know it,
Unless it be a boar, and then I chase it,'

is quoted in the text of Tylney Hall, where Ringwood does not respond when he is encouraged to make love to Grace Rivers, and in the preface to the new edition, where Hood replies to criticism of the love-making in the novel, 'the sentimental part of the passion was purposely shirked, not that I was exactly in the predicament of the innocent Adonis... but because that, to my taste, with very rare exceptions, Love reads as badly in prose as Piety in verse.'³ Venus' account of the hare,

Then shalt thou see the dew-bedabbled wretch
Turn and return, indenting with the way;
Each envious briar his weary legs do scratch,
Each shadow makes him stop, each murmur stay;
For misery is trodden on by many,
And being low never reliev'd by any,

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1. Works, v.181; 'Venus and Adonis', line 231. All the references in the following chapter are to Shakespeare's Complete Works, ed. Peter Alexander, 1951.
 2. Ibid., v.233;# 'Venus and Adonis,' line 350.
 3. Tylney Hall, pp.141, xi; 'Venus and Adonis', line 409.

Hood quotes to illustrate the fate of Raby Tyrrel in his novel, pursued for the murder of his brother.¹ He uses the last couplet to illustrate the lot of the poverty-stricken author, and doubtless had the stanza in mind in that part of 'The Plea of the Midsummer Fairies' where the fairies apply

healing balsams to the wounded hare,
Bedded in bloody fern, no creature's care!²

Venus's 'Foul cank'ring rust' may have influenced Puck's

We never let the canker melancholy
To gather on our faces like a rust. 3

'Lo, hear the gentle lark' introduces 'The Lark and the Rook'.⁴

The presence of the influence of 'Venus and Adonis' on Hood's poetry, however, is most deeply felt in 'Hero and Leander'. Here Hood uses Shakespeare's stanza-form and even follows him in his use of half-rhymes, for example,

<u>Venus and Adonis</u>	<u>Hero and Leander</u>
line 8. compare... roses are	sung...tongue
47. broken... open	dew... rue
38. love... prove	love... remove ⁵

1. Ibid., p.325; 'Venus and Adonis', line 703.
2. ~~Ibid.~~, vi.397, v.246.
3. ~~Works~~, v.240; 'Venus and Adonis', line 767.
4. Ibid., iv.81; 'Venus and Adonis', line 853.
5. Ibid., v.252, 255.

Works,
Ibid. /

For its subject, Hood's poem might even be described as a grafting onto the Hero and Leander theme of that of Venus and Adonis. When his Leander leaves Hero and falls into the clutches of the sea-nymph, he becomes, like Adonis, the passive object of an ardent lover, though here his passivity is induced not by indifference but by drowning. When she discovers that he is dead, the sea-nymph, like Venus, first reproaches, and then cajoles, death. Venus concludes her sensual fantasy addressed to Adonis by saying that even if she could only smell,

Yet would my love to thee be still as much;
For from the stillitory of thy face excelling
Comes breath perfum'd, that breedeth love by smelling.¹

Hood's nymph is similarly ecstatic: 'It seems she hath no other sense but sight'.² She conjures death, who, had he been blind,

should'st have spared my rose, false Death,
And known Love's flow'r by smelling his sweet breath.³

Shakespeare continues,

Once more the ruby-colour'd⁷ portal open'd
Which to his speech did honey passage yield.⁴

This is echoed in Leander's undelivered 'odorous message from life's ruby gates'.⁵ Hood also repeats Shakespeare's

1. 'Venus and Adonis', line 442.
2. Works, v.263.
3. Ibid., v.269.
4. 'Venus and Adonis', line 451.
5. Works, v.263.

'strict embrace'.¹ His lines on the smell of the rose and death, quoted above, also recall Shakespeare's later,

when he liv'd, his breath and beauty set,
Gloss on the rose, smell to the violet.²

Venus exclaims,

If he be dead - O no, it cannot be,
Seeing his beauty, thou shouldst strike at it,
O yes, it may; thou hast no eyes to see,
But hatefully at random dost thou hit.
Thy mark is feeble age; but thy false dart
Mistakes that aim, and cleaves an infant's heart.³

This is followed by Hood's nymph,

Lo! what a lovely ruin thou hast made,
Alas! alas! thou hast no eyes to see,
And blindly slew'st him in misguided shade.
Would I had lent my dotting sense to thee!
But now I turn to thee, a willing mark,
Thine arrows miss me in the aimless dark!⁴

For both Venus and the nymph death is momentarily 'Sweet Death'.⁵

All these parallels show that there is some basis for Alfred Ainger's statement concerning 'Hero and Leander', that 'It was really on Shakespeare - notably Venus and Adonis - that Hood there modelled himself, I believe.'⁶ Hood certainly adopted the stanzaic form and half-rhymes of 'Venus and Adonis', as well as following some of its language and imagery. He introduced elements of its theme into his own account of Hero and Leander, in order to give it greater dramatic richness.

1. Ibid., v.270; 'Venus and Adonis', line 874.
2. 'Venus and Adonis', line 935. This and the following link are noted by Douglas Bush, p.191, Mythology and the Romantic Tradition, 1937.
3. 'Venus and Adonis', line 937.
4. Works, v.269.
5. Ibid., v.270; 'Venus and Adonis', line 997.
6. Alfred Ainger, Life and Letters, 1906, p.289.

The nymph's address to Night in 'Hero and Leander' is reminiscent of that of Lucrece in 'The Rape of Lucrece'. The latter appeals to 'foggy night!.. Muster thy mists to meet the eastern light.' The nymph similarly addresses 'thou old cloud of Night... Blotter-out of light.'¹ Hood writes of the 'oozy damps' of Death;

this vain complaining breath,
It does but stir the troubles that I weep.

Lucrece had urged Night with similar phraseology and imagery,

With rotten damps ravish the morning air;
Let their exhal'd unwholesome breaths make sick
The life of purity. 2

Hood does not seem to have been closely familiar with the sonnets. Shakespeare's lines, in Sonnet XVIII,

s/ Summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,

are echoed in Hood's, in a sonnet,

I love thee in no passionate whim,
Whose summer dates but with the rose's trim,
Which one hot June can perish and beget. 3

Lines in Sonnet LXV express in miniature the dramatic problem of 'The Plea of the Midsummer Fairies',

How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
O, how shall summer's honey breath hold out...?

1. Works, v.269; 'Rape of Lucrece', lines 771, 773.
2. Works, v.270; 'Rape of Lucrece', lines 778-780. Douglas Bush, *op.cit.*, p.191, suggests these links.
3. *Ibid.*, vi.321.

In Hood's poem Saturn declares himself angry at hearing
'How boastful fathers taunt me with their breed' and

cha/
f

a thousand challenges to Time,
Which bragging lovers have compiled in rhyme.¹

These were two of Shakespeare's themes in the sonnets.

In 'The Plea of the Midsummer Fairies' he triumphs, because,
unlike the decaying wielders of worldly power he successfully
'dares Time's irresistable affront'.²

'Crabbed age and youth cannot live together', from
The Passionate Pilgrim, introduces Hood's 'December and
May', a poem on that theme.³ 'As it fell upon a day' is
the first line of a poem by Richard Barnfield collected
there, and the punning title of one of Hood's pieces.⁴

Among the history plays, Hood does not betray an
acquaintance with Henry VI. When he quotes 'Invention's
seventh heaven', he must have in mind the Chorus's 'bright-
est heaven of invention' in Henry V.⁵ The grandeur of the
lines,

When Cressy battle fatally was struck,
And all our princes captiv'd by the hand
Of that black name, Edward, Black Prince of Wales,⁶

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1. Ibid., v.226.
 2. Works, v.249, 242. Hood quotes from Sonnet IX at Works, iv.254; Sonnet LXXVIII at Works, i.390; Sonnet CXI at Works, viii.5; Sonnet CXVI at Works, v.319, vi.327.
 3. Works, iv.130; Passionate Pilgrim, XII.
 4. Ibid., iv.121; Passionate Pilgrim, XX.
 5. Works, vi.208; Henry V, Prologue, line 2.
 6. Henry V, 2.iv.54.

is woefully diminished by Hood in the 'Lament for the Decline of Chivalry',

Our Cressys, too, have dwindled since
To penny things - at our Black Prince
Historic pens would scoff:
The only one we moderns had
Was nothing but a Sandwich lad,
And measles took him off! 1

This is a reference to the King of the Sandwich Islands, who died on a visit here. Hood refers to the description of the death of Falstaff,² and Pistol's grandiloquent phrase, 'giddy Fortune's furious fickle wheel', is echoed by 'Fortune's giddy wheel' in 'The Plea of the Midsummer Fairies'.³ Hood finds in Shakespeare himself and in Dickens 'the soul of goodness'.⁴

From Henry VIII Hood several times quotes Wolsey's farewell speech.⁵ From Richard II Richard's piteous laments,

of comfort no man speak.
Let's talk of graves, of worms and epitaphs; Ø
... with rainy eyes,
Write sorrow on the bosom of the earth...
For God's sake let us sit upon the ground
And tell sad stories of the death of kings... 6

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1. Works, v.367.
2. Works, viii.37; Henry V, 2.iii.9.
3. Ibid., v.220; Henry V, 3.vi.26.
4. Works, viii.241; HLQ, p.393; Henry V, v.i.4. Hood also quotes from Henry V at Works, v.143, vi.365; Memorials, ii.229; see Henry V, 3.i.1, 20; 4.iii.52.
5. Works, i.74, 132; ii.229, 272; iv.96; Henry VIII, 3.ii.350. Hood also quotes from Henry VIII, 1.iv.61, at Tylney Hall, p.244.
6. Richard II, 3.ii.144, quoted in Tylney Hall, p.26.

In winter's tedious nights sit by the fire
 With good old folks, and let them tell thee tales
 Of woeful ages, long ago betid...
 Tell thou the lamentable tale of me,
 And send the hearers weeping to their beds:¹

these Hood follows in his 'Ode to Melancholy,' where he writes,

Come, let us set our careful breasts,
 Like Philomel, against the thorn...
 ... there are dainty themes of grief,
 In sadness to outlast the morn...
 With all the piteous tales that tears
 Have water'd since the world was born.²

In the 'Lament for the Decline of Chivalry' Hood names 'Grim John o'Gaunt' and Percy.³

Hood quotes from Richard III,⁴ and refers to the fate of Clarence.⁵ He writes to Dilke, 'you I believe also have "blood suckers at you",' that is, leeches: this is reminiscent of Grey's,

God bless the Prince from all the pack of you!
 A knot you are of damned blood-suckers.⁶

Hood was interested in Richard himself as a type. In

1. Richard II, 5.i.40.
2. Works, v.288.
3. Ibid., v.306. Hood quotes Richard II, 3.iv.46, at Works, viii.330.
4. Ibid., i.278; Tylney Hall, p.247; Richard III, 1.i.24; iii.338.
5. Works, i.281; Richard III, 1.iv.267.
6. Letters, p.69; Richard III, 3.iii.5.

'Miss Kilmansegg' he refers to 'that Crook-Back'd Tyrant Care,' but in a review of Master Humphrey's Clock, discussing Quilp, who, like Richard, is hyperconscious of his own ugliness, he regrets that 'according to the popular notion, the young Princes... were not so much the victims of ambition as of a Crooked Back.'¹ Hood uses a phrase of Richard's to introduce a chapter of Tylney Hall where Walter Tyrrel and Indiana conspire together.² But he was most impressed by Richard at the end of the play. On the eve of the final battle Richard exclaims,

Fill me a bowl. Give me a watch.
Saddle white Surrey for the field tomorrow.³

This phrase is taken over by Hood's delirious Quaker in 'The Friend in Need'.⁴ The ensuing procession of ghosts is referred to in Tylney Hall, contrasted with Walter Tyrrel's triumphal imaginings.⁵ Among the ghosts, the Princes, 'mothered in the Tower', are referred to,⁶ and Hood uses a phrase introduced by Cibber in the next morning's scene, 'Richard's himself again.'⁷ The latter's order to 'caparison my horse' is quoted,⁸ and his final cry for a horse is taken up by the delirious Quaker.⁹ Part

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1. Works, vii.416; viii.99.
 2. Tylney Hall, p.206; Richard III, 2.ii.151.
 3. Richard III, 5.iii.63.
 4. Works, viii.30.
 5. Tylney Hall, p.357.
 6. Works, viii.99; Richard III, 5.iii.151.
 7. Ibid., x.265; Colly Cibber, Richard III, 1700, p.52.
 8. Tylney Hall, p.232; Richard III, 5.iii.289.
 9. Works, viii.30; Richard III, 5.iv.7.

of the impression made on Hood by Richard III must have been effected by the acting of Edmund Kean

who makes the soul
Tremble; in Richard...¹

cha/ In 'News from China' one of Hood's ~~ex~~ characters refers to King John: 'another exampel you will say of a hard harted Uncle and a neglected Nevy.' He continues, 'I could not help symperthisin with King John, with a plaguy Nevy of a Prince Arthur, and an unreasonable Muther, always harping... on her son, her son... and to be sure when she did kick up a dust it was a hot one, like ground pepper and ginger!'² Hood refers to King John in 'The Ocean', 'there is a storm coming - as the Powers proposed to storm Angiers in King John's days - from all the four quarters at once!'³ He uses a line from Constance's lament, 'Here I and sorrows sit,' to introduce a chapter of Tylney Hall dealing with Grace's grief.⁴ Constance's

now will canker sorrow eat my bud
And chase the native beauty from his cheek,⁵

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1. Ibid., i.310. Hood also refers to Richard at Works, vi.231, 232.
 2. Ibid., iii.442/443.
 3. Ibid., ii.284; King John, 2.i.409ff.
 4. Tylney Hall 1, p.361; King John, 3.i.73.
 5. King John, 3.iv.82.

suggests Puck's lines in 'The Plea of the Midsummer Fairies',

We never let the canker melancholy
To gather on our faces like a rust.¹

Hood quotes her intention to 'stuff out his vacant garment with his form'.²

Hood quotes John's gloomy 'midnight bell' sentence.³ He was particularly impressed by the horrible fate intended for Arthur, whom John orders Hubert to kill as a 'serpent on his path', and whom Hubert intends to blind, being 'sworn to do it'. Hood discusses this in a Note with the quaint suggestion 'to future painters and stage-managers, that the inhuman deed would not have been performed with great clumsy instruments like plumbers' irons, but more probably with heated metal skewers or bodkins...'⁴ He introduces the deed to more serious effect in his comments on 'The Lay of the Labourer', where he puts it forward ironically as a Christianly punishment for the incendiary.⁵ Hood quotes Arthur in the Preface to the National Tales, 'During my short lifetime, I have often been as "sad as night", and not like the young gentlemen of France, "merely from wantonness".'⁶ He refers facetiously to Hubert's playing on John's proneness to superstition when he informs

1. Works, v.240.
2. Ibid., v.134; King John, 3.iv.97.
3. Ibid., iii.353; King John, 3.iii.37.
4. Ibid., iii.408; King John, 4.i.58.
5. Ibid., ix.239.
6. Ibid., v.321; King John, 4.i.14.

him of Arthur's death,

My lord, they say five moons were seen to-night;
Four fixed, and the fifth did whirl about
The other four in wondrous motion. 1

Such a night would not be so awesome in the time of Madame Hehgler, firework-maker to Vauxhall, perhaps preparing for the birthday celebration of Miss Kilmansegg, in connection with whom Hood uses the sentence.²

The line in 'Hero and Leander', 'As drowsy men are poison'd through the ear', hints not only at Hamlet but also at the Dauphin's 'the dull ear of a drowsy man'.³

Hood quotes several times from I Henry IV.⁴ He quotes the opening stage direction of Part II,⁵ and from Rumour's opening speech.⁶ In the preface to the new edition of Tylney Hall he excuses the 'judicial errors' of that work,

1. King John, 4.ii.182.
2. Works, i.305, vii.376. See also Works, ii.324, viii.30.
3. Works, v.259; King John, 3.iv.109. Hood also makes the following references to King John: Works, vii.443, ix.11; King John, 4.ii.11. Works, vi.212; King John, 4.ii.176. Works, vii.338; King John, 4.ii.210. Works, x.302; King John, 5.vii.118.
4. I Henry IV, 2.iii.52, Works, ii.183; I Henry IV, 3.i.12, vii.375; I Henry IV, 3.i.53, Works, ix.89; I Henry IV, 3.i.154, Works, i.408, ii.453; I Henry IV, 4.i.110, Works, v.28, vii.268, ix.97, Tylney Hall, p.123, Atlas, 1826, p.58.
5. Works, i.139, iv.83, viii.426.
6. Tylney Hall, p.322; 2 Henry IV, Induction, line 15.

remembering Shakespeare's characterisation of Master Shallow.¹ He also refers to 'the sprightly Prince Hal'.² In the 'Ode on a Prospect of Clapham Common' Hood newly glosses a well-known line,

Alas! thou know'st not kingly cares;
Far happier is thy head that wears
That hat without a crown! 3

In his passages on sleep in 'The Bandit' Hood was doubtless remembering Henry's speech; in particular compare 'uneasy pallets' with 'uneasy bed'.⁴

Thus Hood shows himself to have been generally acquainted with the historical plays, but he was only deeply impressed by the strongly drawn villain, Richard III, and by the brutal attempts against Arthur in King John.

Among the comedies, I have not traced a reference by Hood to The Taming of the Shrew. He only refers in passing to The Comedy of Errors.⁵ In The Two Gentlemen of Verona he remarks Crab 'attending constantly... upon Launce',⁶ and he refers to a song, 'Should he upbraid',⁷ apparently interpolated into this play. He quotes from All's Well that

1. Tylney Hall, p.ix.
2. Works, x.559.
3. Ibid., v.18; 2 Henry IV, 3.i.31.
4. Poetical Works, pp.706, 711; 2 Henry IV, 3.i.10.
Hood also quotes 2 Henry IV, 4.iv.31, at Works, vi.403.
5. Works, ii.368.
6. Ibid., x.558.
7. Ibid., x.560.

End's Well,¹ and once from Pericles.²

Hood was of course delighted with the character of Falstaff, both in the historical plays and in The Merry Wives of Windsor. When one of his characters adopts a 'Memento Mori face' he is perhaps thinking of Falstaff's comment on Bardolph's: 'I make as good use of it as many a man doth of a death's head or a memento mori: I never see thy face but I think upon hell-fire.'³ From the same scene in I Henry IV Hood quotes Falstaff's 'mine Inn'.⁴ He was watching Robert Elliston performing the part of Falstaff when the actor collapsed,

As far as looks went, they promised well for his performance; his laughing eye told admirably of the roguish, humorous knight... Even as Cassio miscarried, so did he! Just at that speech - "Hall, if thou see me down in the battle, bestride me, so - 'tis a point of friendship,"⁵ - the performer staggered to the stage-door, and fell.⁶

In another Atlas review Hood remembered how Stephen Kemble

1. Works, ix.211; All's Well, 1.i.80.

Tylney Hall, p.104; All's Well, 1.iii.136.

6/ Charles Dilke, Papers of a Critic, 1875, i.54; All's Well, 4.iii.67. Hood wrongly attributes this last phrase to Scott.

2. Works, ii.275; Pericles, 2.i.59.

3. Works, i.178; I Henry IV, 3.iii.30.

4. Ibid., i.101; I Henry IV, 3.iii.79. Compare 'Let the world wag, and take mine ease in mine Inn', John Heywood, Proverbs, ed. 1874, p.20, the first part of which Hood quotes at Works, vi.274.

e/ 5. I Henry IV, 5.i.122.

6. Works, x.550.

had played the part ' - without stuffing'.¹ Hood uses Falstaff's expression, 'there's that will sack a city'.² From the same act Hal's farewell, 'I could have better spared a better man', is well applied to the retiring Grimaldi.³

In Hood's view Lamb, like Falstaff, was 'not only witty himself but the occasion of it by example in others.' This reference is to 2 Henry IV.⁴ Hood wrote to Sameul Phillips, 'Phillips me like a three-man beadle,' making punning use of Falstaff's phrase.⁵ Other of his phrases are facetiously taken up.⁶ Hood quotes Prince Hal, 'Thou didst run, Jack,'⁷ but I have not traced this.

Hood's main interest in The Merry Wives of Windsor is in Falstaff, from the scenes concerning whom he quotes widely.⁸ The fairies which finally torment Falstaff no

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1. Works, x.555.
 2. Ibid., iii.108; 1 Henry IV, 5.iii.51.
 3. Ibid., v.56; 1 Henry IV, 5.iv.104.
 4. Ibid., ii.389; 2 Henry IV, 1.ii.10.
 5. Memorials, ii.222; 2 Henry IV, 1.ii.215.
 6. Works, iii.408; 2 Henry IV, 2.ii.124.
Works, i.283; 2 Henry IV, 2.iv.77.
Works, iv.262; 2 Henry IV, 4.iii.122.
 7. Nimrod's Sporting, p.15.
 8. Tylney Hall, p.1; Merry Wives, 1.iii.17. Works, 1.xiii; Merry Wives, 1.iii.28. Works, v.63; Merry Wives, 3.iii.136. Works, i.281, ii.35, ix.57; Merry Wives, 3.v.16. Memorials, i.95; Merry Wives, 3.v.108. Works, iii.408; Merry Wives, 4.ii.64. Hood mentions Falstaff at Works, iii.236.

doubt had a small part in the inspiration for 'The Plea of the Midsummer Fairies'. Their queen calls them 'You moonshine revellers, and shades of night'.¹ In Hood's poem Shakespeare calls them 'Fancy revellers by night', and the word 'moonshine' occurs ten lines before this.²

Hood was also taken with Mistress Anne Page. He quotes Slender's nervous, 'You have not the Book of Riddles about you, have you,'³ and wonders, 'How many would have remained in the front garden shilly-shallying like Master Slender, till the Camberwell Beauty herself came forth, as sweet Anne Page did, to entreat her bashful lover to enter the premises!'⁴ 'Sweet Anne Page' was Slender's doting phrase.⁵ Hood's 'a big lubberly fellow' goes back to Slender's phrase for Anne Page, 'a great lubberly boy'.⁶ He also quotes Hugh Evans's admiring 'Tis one of the best discretions'.⁷

Hood was interested in the conflict between justice and mercy in Measure for Measure, and introduced it into Tylney Hall. The brief dialogue,

Isabella. Yet show some pity.

Angelo. I show it most of all when I show justice,⁸

1. Merry Wives, 5.v.36.

2. Works, v.242, 243.

3. Merry Wives, 1.i.182; Jerrold, Life, p.152.

4. Works, viii.395.

5. Merry Wives, 3.i.37.

6. Ibid., 5.v.175, Works, vi.145.

7. Ibid., 4.iv.1; Works, 1.298.

8. Measure for Measure, 2.ii.99.

heads the chapter where the merciful Grace and her father, the stern Justice, first appear.¹ Hood introduces Isabella's notion of 'brief authority' into a comment on homicidal monomania, asking 'what are a few bewildered creatures roaming the earth, though furnished with sticks, stones, swords and guns, to the legion of sound Destructives who go at large, armed with "a little brief authority", and a billy-roller or a forge hammer!'²

Hood was oddly struck by the fate of Isabella's 'poor beetle'.³ In 'Pompey's Ghost' Pompey laments,

Oh, Phoebe dear, what pain it was
To sever every tie!
You know black beetles feel as much
As giants when they die - 4

And in 'Miller Redivivus' an alderman declares that 'A Parish Beadle, when he's trod upon, feels as much corporal suffering as Gog and Magog'.⁵ Claudio's later reference to 'region of thick-ribbed ice' comes in handy for the 'Ode to Captain Parry,' the Arctic explorer.⁶ Hood also uses Shakespeare's image of the 'tooth of time',⁷ and calls the murderer, Thurtell, a 'gravel-hearted Barnardine'.⁸

1. Tylney Hall, p.73.

2. Works, viii.425; Measure for Measure, 2.ii.118.

3. Measure for Measure, 3.i.80.

4. Works, iii.217.

5. Ibid., i.442.

6. Ibid., v.72; Measure for Measure, 3.i.124. Hood also quotes this phrase at Works, vi.416.

7. Works, v.47, 220; Measure for Measure, 5.i.12.

8. Works, vi.439; Measure for Measure, 4.iii.60.

Gratiano's speech at the beginning of The Merchant of Venice expresses an attitude in which Hood heartily concurred.

There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit;
As who should say 'I am Sir Oracle,
And when I ope my lips let no dog bark.'¹

With the whole of this passage Hood opens a chapter in Tylney Hall where the stupid constable who discovered Raby's body is delineated.² Hood remembered that

There was nothing of Sir Oracle about Lamb. On the contrary, at sight of a solemn visage that "creamed and mantled like the standing pool", he was the first to pitch³ a mischievous stone to disturb the duck-weed.

In the gardens of 'The Haunted House' each walk is 'as green as is the mantled pool'.⁴ With Gratiano's last phrase Hood introduces 'Laying Down the Law'.⁵

Perhaps Hood remembered Bassanio's lines,

So are those crisped snaky golden locks
Which make such wanton gambols with the wind
Upon supposed fairness, often known
To be the dowry of a second head,⁶

when in 'Lycus the Centaur' he described Circe's deceiving

1. Merchant of Venice, 1.i.88.
2. Tylney Hall, p.373.
3. Works, ii.386.
4. Ibid., ix.42.
5. Ibid., viii.308; Hood quotes Merchant of Venice, 1.i.114, at Works, ix.121.
6. Merchant of Venice, 3.ii.92.

'long snaky locks of the adder-black hair' which 'suddenly blazed into gold'.¹ Lycus indeed discovered the truth of Bassanio's following sentence, that 'ornament is but the guiled shore To a most dangerous sea'.

For the rest, Hood's interest centred on Shylock, and the dealings with him. As Shylock considered sufferance for the Jews, so Hood considered poverty for men of letters, 'the badge of all our tribe'.² In Up the Rhine a German Jew shares Shylock's feeling,³ and his declaration in the trial-scene of his merely whimsical hatred of Antonio is used, with some conscious irony, to illustrate German anti-Semitic prejudice.⁴ On the trial-scene in general Hood comments finely in 'Etching Moralised',

So in worldly affairs, the sharp-practising man
Is not always the one who succeeds in his plan,
Witness Shylock's judicious exposure;
Who, as keen as his knife, yet with agony found,
That while urging his point he was losing his ground,
And incurring a fatal disclosure.⁵

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1. Works, iv.406. Hood's use of 'gravel blind' at Works, iv.192, follows Merchant of Venice, 2.ii.32, and Scott's The Heart of Midlothian, Ch.XXXI,(NED). Hood quotes Merchant of Venice, 5.i.91, at Works, i.128.
 2. Works, vi.396; Merchant of Venice, 1.iii.105. Hood also uses the phrase in Nimrod's Sporting, p.16.
 3. Works, vii.184.
 4. Ibid., vii.183; Merchant of Venice, 4.i.47.
 5. Ibid., viii.314. Hood also quotes phrases concerning Shylock, Merchant of Venice, 1.iii.28; at Works, v.370; Merchant of Venice, 4.i.305, 328, 336, at Works, viii.43, 58; i.82; New Monthly Magazine, May, 1842, p.137. Hood refers to Shylock at Works, ii.184, iii.424; to Portia at Works, vi.301.

Hood often quotes from Twelfth Night.¹ He several times uses the first verse of the concluding song,

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

With the last line he introduces the 'Ode to St. Swithin'.² The beginning is incorporated into 'A Retrospective Review',

Oh, when I was a tiny boy,
My days and nights were full of joy,
My mates were blithe and kind! -
No wonder that I sometimes sigh,
And dash the tear-drop from my eye,
To cast a look behind! 3

The same opening line introduces 'The Ballad'.⁴

Hood was particularly interested in Malvolio, especially as a conceited and melancholy, foolish lover. Of Mr. Booby in 'The [^]Camberwell Beauty' he writes, 'never was there a man in such a fever of vanity and love delirium, since the conceited Steward, who walked in yellow stockings and cross-gartered, and dreamt that he was a fitting mate for the Beauty of Illyria!'⁵ Hood refers several times particularly to the following teasing dialogue:

1. Twelfth Night, 1.i.4; Works, v.86. Twelfth Night, 1.iii.127; Works, iv.427; London Magazine, September 1822, p.280. Twelfth Night, 1.v.227; Works, vii.2. Twelfth Night, 1.v.224; Works, 1.281. Twelfth Night, 2.iii.77; Atlas, 1826, p.58. Twelfth Night, 2.iv.50; Works, iv.20. Twelfth Night, 2.iv.113; Works, iv.298. Twelfth Night, 3.i.57; Works, v.56. Twelfth Night, 5.i.208; Works, v.390.
2. Works, ii.20.
3. Ibid., v.199.
4. Poetical Works, p.448.
5. Works, viii.390; Twelfth Night, 3.iv.27. See also Works, v.115, viii.425; Works, vi.145 and Twelfth Night, 2.v.131.

Clown. Say'st thou that house is dark?

Malvolio. As hell, Sir Topas.

Clown. Why, it hath bay windows transparent as barricadoes, and the clerestories towards the south north are as lustrous as ebony...¹

Malvolio. I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abus'd...²

Clown. What is the opinion of Pythagoras concerning wild fowl?

Malvolio. That the soul of our grandam might haply inhabit a bird.³

Clown. What think'st thou of his opinion?

Malvolio. I think nobly of the soul, and no way approve his opinion.⁴

Most of Hood's references to Much Ado About Nothing are to the playful war of the sexes as typified in Benedict and Beatrice, or to the stupid clowning of Dogberry.⁵ Hood discusses the relationship of Benedict and Beatrice in a note to his review of Knight's Shakespeare. Commenting on an opinion of Ulrici's, quoted by Knight, he writes that,

In reality these skirmishes of wit are delicious to the parties, from the very assurance, understood on both sides, that with all the show of hostility, there is no more actual war than in the manoeuvres of a sham-fight...(Beatrice's) very first words are an

1. Works, 1.128, viii.242, x.506.

2. Tylney Hall, p.155.

3. Works, iv.236.

4. Twelfth Night, 4.ii.34. Hood quotes 'the whirligig of time' at Works, i.156, ii.385, viii.288; Twelfth Night, 5.i.363.

5. For other references see Tylney Hall, p.387, Works, viii.252; Much Ado, 5.i.3, 16.

inquiry if Signor Montanto be returned from the wars, and being assured of his safety, she immediately "borrows language of dislike" to conceal the interest she feels in him. On this point, and the character of the lady, sharp, sweet, and spirited,¹ as essence of punch, we agree with Mr. Knight.

In an Atlas review of 1826 Hood wrote that he despaired of 'seeing a good Lady Teazle, as of seeing a perfect Beatrice',²

Against the highly conscious wit of the lovers is set the accidental wit of Dogberry.³ With an adaptation of his 'Is our whole dissembly appear'd' Hood introduces a chapter of Tylney Hall devoted to an exposure of the coroner's inquest, the jury at which is often headed by a foreman 'little better than a Dogberry'.⁴ The constable in Tylney Hall has a small rôle at the inquest, but his whole Dogberry-like nature is revealed in a chapter where he discovers a drowned body. Like Dogberry he is vain and stupid, with a special gift for stating the obvious,

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1. Works, viii.243.
 2. p.105. For Hood and Benedict and Beatrice see the following: Much Ado, 1.i.161, 214; Tylney Hall, p.183, Jerrold, Life, p.135. Much Ado, 2.i.220; Works, vi.149, 254, 390. Much Ado, 2.i.244; Works, i.139. Much Ado, 2.iii.58, 59; Works, i.291; ii.283; iv.131. Much Ado, 3.iv.40; Works, vii.319. Much Ado, 4.i.304; Works, iv.234. Much Ado, 5.iv.99; Works, ix.118. Hood also refers to Benedict at Works, iii.15, 51; iv.120; vii.153.
 3. See Much Ado, 3.iii.13; Works, iv.296, vi.395. Much Ado, 3.iii.23; Works, v.96. Much Ado, 4.ii.68; Sporting, p.18. Much Ado, 5.i.311; Works, i.145, ii.295; Tylney Hall, p.116. There are general references to Dogberry at Works, ii.131, and in a letter to Wright at the Morgan Library.
 4. Much Ado, 4.ii.1; Tylney Hall, p.330.

A dead man isn't a live un... Drowning isn't hanging... If there's no trial, there can't be no conviction... That's logic, then; that's what I call knock-me-down. ¹

This may be compared with Dogberry's, 'If you meet a thief, you may suspect him, by virtue of your office, to be no true man.'² Hood himself is not ashamed to tell his friends that 'like Dogberry, I have had losses.'³

Hood discusses Love's Labour's Lost in his review of Knight's Shakespeare. He considers that

the majority of the characters are laborious triflers, and are all losers; the very pedants toil at the composition of a Masque, and get nothing but mockery for their pains. Every one has been rolling a stone, big or little, up hill, and it has rolled down again, as if what the Germans call the fundamental idea of the play had been derived from the fable of Sisyphus.

He goes on to discuss 'the connection of Armado and the Schoolmaster with Lyly', on the heels of Knight, and with Rabelais. Finally, Love's Labour's Lost is an 'open-air play', composed, with As You Like It, 'in the Spring of Shakespeare's Authorship'.⁴

In the 'Ode to Rae Wilson' Hood, with Rosalind, dotes 'upon a jest Within the limit of becoming mirth'.⁵ Berowne's 'Like a demigod here sit I in the sky' is used

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1. Tylney Hall, p.371.
 2. Much Ado, 3.iii.46.
 3. Life of Edward Bulwer, by his grandson, 1913, ii.62; David Moir, Poetical Works, ed. Thos.Aird, 1852, p.lxv.
 4. Works, viii.251-252.
 5. Works, vi.416; Love's Labour's Lost, 2.i.67.

to introduce a National Tale where the central character enjoys the vantage-point of a chestnut.¹ Armado's 'By the North Pole, I do challenge thee' happily introduces the 'Ode to Captain Parry'.² Earlier in this final scene the Princess's 'pure as the unsullied lily' may have influenced the reference in 'The Plea of the Midsummer Fairies' to 'The virgin lily, faithful to her white'.³ The final juxtaposition of Spring and Winter is noteworthy in connection with Hood's poem, and Spring's flowers,

daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue,⁴

recall Hood's daisies 'and those veil'd nuns, meek violets ... And golden daffodils'.⁵ These links, though slight, underline the aptness of Lamb's quotation of the final sentence of the play to introduce his prose summary of 'The Plea of the Midsummer Fairies': 'The words of Mercury are harsh after the songs of Apollo.'⁶

In his review of Knight's Shakespeare Hood calls As You Like It 'that delicious sylvan comedy'⁷ which we never read but our heart seems sprouting out fresh midsummer shoots'.

1. Works, vi.49; Love's Labour's Lost, 4.iii.75.
2. Ibid., v.71; Love's Labour's Lost, 5.ii.681.
3. Ibid., v.224; Love's Labour's Lost, 5.ii.351.
4. Love's Labour's Lost, 5.ii.881.
5. Works, v.223-224.
6. Lamb's Works, 1903, i.315. Hood quips on 'a love-lost labour' at Works, i.46.
7. The phrase is repeated at Works, viii.434.

He calls it, with Love's Labour's Lost, an 'open-air play': 'Fain would we here wander with Mr. Knight into the Forest of Arden, and discuss the folly of the "two fools" (according to Ulrici), Jaques and Touchstone.'¹ In 'The Plea of the Midsummer Fairies' Hood refers to 'Gentle Rosalind', and in Tylney Hall he names her as a type of beauty.²

Hood was much impressed by speeches in Act 2 Scene 1. The following section of Duke Senior's introductory speech he refers to several times,

Sweet are the uses of adversity; Works, i.9.
 Which, like the toad, ugly and venomous,
 Wears yet a precious jewel in his head;
 And this our life, exempt from public haunt, Works, viii.
 Finds tongues in trees, books in the running brooks, 177.
 Sermons in stones, and good in everything. ³

Works, i.140; v.36; vi.242 / 299.

The next part of the scene is even more significant to Hood. A courtier describes how he had found Jaques observing

a poor sequester'd stag,
 That from the hunter's aim had ta'en a hurt...
 The wretched animal heav'd forth such groans
 That their discharge did stretch his leathern coat
 Almost to bursting; and the big round tears
 Cours'd one another down his innocent nose
 In piteous chase. ⁴

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1. Works, viii.252.
 2. Ibid., v.228; Tylney Hall, p.187. Hood refers to Arden in 'The Bandit', Poetical Works, p.706.
 3. As you Like It, 2.i.12.
 4. Ibid., 2.i.33. Hood also refers to this passage at Works, iv.359, 393.

Hood introduced the stag into 'Lycus the Centaur' where
the beasts

gazed with red eyeballs, all wistfully dry,
At the comfort of tears in a stag's human eye.¹

And again in 'The Plea of the Midsummer Fairies' the
fairies

befriend the timid trembling stag,
When, with a bursting heart beset with fears,
He feels his saving speed begin to flag;
For then they quench the fatal taint with tears,
And prompt fresh shifts in his alarum'd ears,
So piteously they view all bloody morts. ²

A hardening of attitude is apparent in Tylney Hall, where
Sir Mark is angry at the mildness of his younger son,

tell Raby of a stag of ten tines, and he'll open
about Shakspeare, and the big round tears running
down his innocent nose, as if it wasn't the nature
of the beast to cry like a human creature. Not
that I wouldn't as soon as any one cry hark to human-
ity, only it's just not the time for it, when Tiger
and Terrible are hanging at his throat. ³

A verse of one of Raby's poems runs,

Go gazing on, and bounding
Thou solitary deer!
My fancy does not hear
Hounds baying, and horns sounding.⁴

The stag reappears trembling in 'The Haunted House' with
'The blood-hound at his haunches'.⁵ The moral drawn by
Jaques from this spectacle,

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1. Works, iv.399.
 2. Ibid., v.246.
 3. Tylney Hall, p.59.
 4. Ibid., p.220.
 5. Works, ix.46.

thou mak'st a testament
 As worldlings do, giving thy sum of more
 To that which had too much,¹

Hood quotes with fine appropriateness in the 'Ode to
 Hahnemann, the homoeopathist',² Jaques soliloquises,

'thus misery doth part
 The flux of company.' Anon, a careless herd,
 Full of the pasture, jumps along by him
 And never stays to greet him. 'Ay,' quoth Jaques,
 'Sweep on, you fat and greasy citizens;
 'Tis just the fashion. Wherefore do you look
 Upon that poor and broken bankrupt there?'³

He swears that his companions are 'mere usurpers, tyrants',
 killing the animals 'In their assign'd and native dwelling-
 place'. In his youthful Address to a literary society
 Hood uses this section to achieve a sententious effect in
 an eighteenth-century manner. He wishes that fools

would ne'er forget the lot,
 The want, and woe in many a British cot,
 Where manly hearts distil the big, round, tear,
 And bleed, in silence, like the stricken deer.
 Shall gay, ungalled hearts, go bounding by,
 And heedless Wealth its patronage deny?
 Sweep on, sweep on, ye citizens, nor look
 On overflowing hearts, that swell the brook.
 Seek other homes, on other pastures range,
 And say, that Tyranny provoked the change,
 Go, make your coward infamy your boast,
 And fly, when Patriots are wanted most!⁴

That the passage had real continuing personal significance
 to Hood is shown in a letter which he wrote twenty years after

1. As You Like It, 2.i.47.
2. Works, vi.362. See also Works, iv.189.
3. As You Like It, 2.i.51.
4. Works, x.19.

the above,

I may suffer with what is called society, because, like many others, I do not pretend to be a rich man; but as I never sought the herd, they are welcome to shun me, as they did the bankrupt stag in the Forest of Amiens. After all, "As you like it", is the great secret, and I like it well enough as it is.¹

Thus Hood sympathises deeply with Jaques' pity for the human-like suffering of a beast, though he recognises that such pity may be disabling. With Jaques he appreciates the solitude of the unfortunate, and he applies his image to the misery of the poor and to his own condition.

Hood refers to other parts of Act 2.² He of course knew Jaques' soliloquy,

All the world's a stage, Works, i.159.
 And all the men and women merely players;
 They have their exits and their entrances... Works, iii.339
 ... the whining school-boy, with his satchel Ibid. ~~iv.184~~
 And shining morning face, creeping like snail Ibid.v.191.
 Unwillingly to school... Then a soldier,
 Full of strange oaths, and bearded like the pard...
 Seeking the bubble reputation Works, v.249, vii.131.
 Even in the cannon's mouth. And then the justice... Ibid., i.271, vi.198.
 Full of wise saws...³ Works, ~~7~~.441.

Hood also refers to Jaques' description of old age,

1. Ibid., x.327. Hood also quotes As You Like It, 2.i.67, at Works, vii.185.
2. As You Like It, 2.v.1; Works, ii.148, v.228, vii.262. As You Like It, 2.v.70; Works, i.109. As You Like It, 2.vii.30; Tylney Hall, p.xvii, Works, i.xiii. As You Like It, 2.vii.39; Works, i.178, v.220, vi.122, viii.249n. As You Like It, 2.vii.114; Works, i.280, vi.420. As You Like It, 2.vii.122, Works, vi.420.
3. As You Like It, 2.vii.139. Hood makes the following references to later in this play: As You Like It, 3.ii.197; Works, x.550. As You Like It, 3.ii.290; Works, viii.434-454, vi.313. As You Like It, 3.iii.13; Works, iii.304. As You Like It, 5.iv.57. Works, i.371. As You Like It, 5.iv.97; Works, vii.232.

IV.184.

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his 'childish treble', and final line.¹

In The Winter's Tale Hood was delighted with the beautiful flower-language of 'lovely and loveable' Perdita,² and the rascalry of Autolycus. For the phrase, 'rosemary and rue', used in 'The Plea of the Midsummer Fairies' and elsewhere, Hood is probably indebted to this play.³ From later in the scene where the phrase occurs Perdita's exclamation,

O Prosperina,
For the flowers now that, frightened, thou let'st fall
From Dis's waggon!⁴

is echoed in the 'Ode to Melancholy',

As frightened Prosperine let fall
Her flowers at the sight of Dis:
Ev'n so the dark and bright will kiss.⁵

The flowers which Perdita goes on to list, 'daffodils,
That... take the winds of March with beauty; violets, dim,
But sweeter than... Cytherea's breath; pale primroses,
That die unmarried ere they can behold Bright Phoebus in
his strength... lilies': these find their remembrance in
'The Plea of the Midsummer Fairies', 'meek violets... daffodils, pluck'd for May's Queen... Hyacinth... Whose tuneful

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1. Works, v.128, 179; i.21, x.569; London Magazine, May 1822, p.423. Hood makes general reference to the passage at Works, i.372, iv.88, v.30.
 2. Works, viii.213.
 3. Works, v.242, x.576; Winter's Tale, 4.iv.74.
 4. Winter's Tale, 4.iv.116.
 5. Works, v.291.

voice, turn'd fragrance in his breath... The widow'd (!) primrose weeping to the moon... The virgin lily.¹ A reference to Shakespeare's passage, which shows the extent to which Hood can swing between the beautiful and the crude, occurs in 'Literary and Literal', where he converts 'The Winter's Tale to something like a pig-tale!'

With that peculiar voice
 Heard only from Hog's Norton throats and noses,
 Miss G., with Perdita, was making choice
 Of buds and blossoms for her summer posies,
 When coming to that line, where Prosperine
 Lets fall her flowers from the wain of Dis;
 Uprose on his hind legs old Farmer Grayley,
 Grunting this question for the club's digestion,
 "Do Dis's Waggon go from the Ould Baailey?"²

imagine this - /

In 'A Tale of a Trumpet' a pedlar is introduced,
 Stock'd with brooches, ribbons, and rings...
 For lad and lass, as Autolycus sings.³

The latter's

The white sheet bleaching on the hedge...⁴
 Doth set my pugging tooth on edge,

is perhaps remembered by Hood in 'The Forlorn Shepherd's Complaint', uttered by a transported convict,

Vot chance have I to go to Race or Mill?
 Or show a sneaking Kindness for a Till;
 And as for Washings, on a hedge to dry,⁵
 I'd put the Natives' Linen in my Eye!

-
1. Works, v.224.
 2. Ibid., ii.119.
 3. Ibid., vii.345; Winter's Tale, 4.iv.215.
 4. Winter's Tale, 4.iii.5.
 5. Works, ii.466. Hood also refers to Shakespeare's Bohemia, at Works, ii.289, ix.244; Winter's Tale, 3.iii.2.

n.p. [Hood makes several references to Cymbeline.¹ He was delighted with the character of Imogen, whom he addressed in 'The Two Swans' as

Immortal Imogen, crown'd² queen above
The lilies of thy sex.

He wrote most appositely to his wife, when he was separated from her, 'I cannot help wishing with Imogen (- your own image) for "a horse with wings".'³ The song,

Hark, hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,⁴

may have influenced 'The Plea of the Midsummer Fairies', where 'larks are carolling above, To wake Apollo'.⁵ In the introduction to Tylney Hall Hood notes that sectarians do not 'mount upwards like the sweet lark to carol at heaven's gate'.⁶

Hood was also taken with the flowers of Cymbeline. Iachimo's phrase, 'fresh lily, And whiter than the sheets,' like that in Love's Labour's Lost quoted above, suggests the phrase in 'The Plea of the Midsummer Fairies',

1. Cymbeline, i.vi.17; Works, viii.431. Cymbeline, i.vi.92; Tylney Hall, p.206. Cymbeline, 3.vi.37; Works, v.360. Cymbeline, 4.ii.301; Tylney Hall, p.130.
2. Works, v.5. See also Tylney Hall, p.187.
3. Bristol Central Library MS; Cymbeline, 3.ii.46. Hood several times quotes the succeeding 'beyond beyond', Cymbeline, 3.ii.58; Works, ii.363, vii.206, 320.
4. Cymbeline, 2.iii.19.
5. Works, v.222.
6. p.xviii.

'virgin lily, faithful to her white'.¹ The connection here is strengthened by the rapport between his following lines and a passage in 'Hero and Leander'. Tachimo says,

The flame o' th' taper
Bows toward her and would under-peep her lids
To see th' enclosed lights, now canopied
Under these windows white and azure.

These lines, especially with the rare verb 'underpeep', suggest Hood's in 'Hero and Leander', where

you might gaze twice
Ere Death it seem'd, and not his cousin, Sleep,
That through those creviced lids did underpeep.
But all that tender bloom about his eyes,
Is Death's own violets, which his utmost rite
It is to scatter when the red rose dies;
For blue is chilly, and akin to white. ²

Belarius's praise,

They are as gentle
As zephyrs blowing below the violet,³

may have an echo in the stanza of 'The Plea of the Midsummer Fairies' recently referred to. Here occur 'meek violets, Sighing to that warm world from which they screen... And Hyacinth... Kiss'd by said Zephyr.'⁴ In a following speech Arivagus promises for Imogen's grave 'pale primrose', harebell, and

The leaf of eglantine, whom not to slander,
Out-sweeten'd ~~by~~ not thy breath. The ruddock would, ⁵
With charitable bill... bring thee all this.

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1. Cymbeline, 2.ii.15; Works, v.224.
 2. Works, v.264.
 3. Cymbeline, 4.ii.172.
 4. Works, v.224.
 5. Cymbeline, 4.ii.222.

'The widow'd primrose', harebell, again with 'Hyacinth... Whose tuneful voice, turn'd fragrance in his breath', are included in Hood's first list of flowers. He later refers to the ruddock, with 'Its tender pity of poor babes distrest', and in his second list the meadow-sweet mingles 'breaths with dainty eglantine'.¹

Hood comments on The Tempest in his review of Knight's Shakespeare, observing Shakespeare's 'imagination and fancy' at work there. The opening scene he considers 'the true Tempest and ship-board, where every sentence works its passage.. Neptune himself must have supplied that inimitable "Boson" of a breed still as extant as a sea-dog ... His "what, must our mouths be cold?"² has the very twang of iron nerves braced taut by the salt sea-breeze!' Hood adds one or two textual suggestions.³

Hood's conception of the general theme of the play is suggested by a sentence in which he writes of 'the Imagination - lovely and beneficent as the delicate Ariel⁴ under the command of a gifted Prospero - but headstrong, brutish, and devilish as Caliban turned out - according to a later history - when the wand that held him in subjection was broken!⁵ His admiration of Ariel as represent-

1. Works, v.230, 250.
2. Tempest, 1.i.49.
3. Works, viii.248-250.
4. Tempest, 4.i.49.
5. Works, viii.207.

ing the virt~~u~~ous imagination is shown in an early poem,
 'To Fancy',

Most delicate Ariel! submissive thing,
 Won by the mind's high magic to its hest, -
 Invisible embassy, or secret quest, -
 Weighing the light air on a lighter wing; -
 Whether into the midnight moon, to bring
 Illuminate visions to the eye of rest, -
 Or rich romances from the florid West, -
 Or to the sea, for mystic whispering, -
 Still by thy charm'd allegiance to the will,
 The fruitful wishes pre~~er~~ in the brain,
 As by the fingering of fairy skill, -
 Moonlight, and waters, and soft music's strain,
 Odours, and blooms, and my Miranda's smile,
 Making this dull world an enchanted isle. ¹

In 'The Plea of the Midsummer Fairies' Ariel is among the
 fairies,

shooting from a star,
 Who bears all fairy embassies afar,

and Shakespeare there exclaims,

With sweet swift Ariel how I soar'd and stirr'd
 The fragrant blooms of spiritual bow'rs! ²

Hood is proud that his own muse is 'a delicate Ariel'.³

The variety of Hood's quotations show that he was
 impressed by Prospero's 'so potent art',⁴ his statements

1. Works, iv.421.

2. Ibid., v.215, 248.

3. Ibid., vi.387. Hood also refers to Ariel at Works,
 ii.289, vi.373. He quotes Prospero's description of
 him, 'tricksy spirit', Tempest, 5.i.226, at Works,
 i.x, v.45, and refers to 'tricksy Puck' at Works,
 iii.136. He quotes Ariel's 'still-vex'd Bermoothes',
Tempest, 1.ii.229, at Works, viii.248. Compare Keats's
 'intense interest' in Ariel, Caroline Spurgeon, Keats's
Shakespeare, 1928, p.8.

4. Works, viii.248.

on life and magic.¹ The third member of this trio, Caliban, came to Hood's mind when he described Quilp in Master Humphrey's Clock as 'a sort of human Caliban, who plots mischief and misery with the restless malignity of a fiend, and fights, bites, and pinches with the wanton malice of a monkey.'² Caliban's

in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, ³

is reflected in the speech of a drunken servant in 'Lamia',

I've had such glorious pictures in my brains -
Such rich rare dreams!..
With a score of moons shining at once upon me...
The hills seemed made of cloud..⁴

In his review of Knight's Shakespeare Hood comments on the easy passion of Ferdinand and Miranda that 'it illustrates that favourite dream of the young and romantic, love at first sight'.⁵ In Tylney Hall Hood quotes Miranda to cap his account of Raby Tyrrel's arrival at a true state of manhood, 'In the apposite words of Miranda .. in reference to her beloved Ferdinand, the affectionate

1. Tempest, 4.i.152; Works, vi.428, ii.III. Tempest, 4.i.257; Works, vi.366, x.13, Tylney Hall, p.431; Tempest, 5.i.54; Works, v.280, 284; Memorials, ii.27; Tylney Hall, p.212. Hood quotes Prospero, Tempest, 1.ii.132, at Works, ix.293. He refers to Prospero's power at Works, i.377.
2. Works, viii.99.
3. Tempest, 3.ii.148.
4. Works, vi.101. Hood also refers to Caliban at Works, v.59; Tylney Hall, p.248. At Works, vii.269, Hood refers to Sycorax, Tempest, 1.ii.340.
5. Works, viii.250.

Grace could apply the same perfect character to her restored lover, that he was "gentle and not fearful".¹ A quotation from Ferdinand,

O, she is
Ten times more gentle than her father's crabbed;
And he's compos'd of harshness,²

introduces a chapter of Tylney Hall,³ and, with the quotation just cited, suggests the influence which The Tempest may have had on Hood's delineation of his gentle lovers, Raby and Grace, set against the harshness of Grace's father, the Justice.

On the other hand, Hood was delighted with the drunken seamen, particularly 'That rum-sodden Trinculo!'⁴ He also thinks that 'Stephano's song - more pitchy than any of Dibdin's - was composed in the fore-peak'.⁵

William Whiston, Hood's demoniac card-player, is forever humming Ariel's

Come unto these yellow sands,
And then take hands.⁶

The song, by the way, continues, with an innuendo

1. Tylney Hall, p.437; Tempest, 1.ii.468.

2. Tempest, 3.i.7.

3. p.73.

4. Works, viii.5. Hood refers to Trinculo at Works, i.283; viii.248. He quotes him at Tempest, 2.ii.27, in Nomrod's Sporting, p.111, and at Tempest, 2.ii.156, in Memorials; i.165.

5. Tempest, 2.ii.44;

Works, viii.249. Hood quotes Stephano at Tempest, 3.ii.1, at Works, i.279.

6. Works, ii.262; Tempest, 1.ii.37f.

which Hood must have appreciated,

’/ Curtisied when you have and kiss’d,
The wild waves whist.

The song of Ariel's which follows closely upon this Hood considers a

’/ a sweet snatch of song... exquisitely toned to the circumstances of the case. Its announcement is knowingly false; the inspiration of melancholy feeling is wanting; and hence the melody is more airy, and the images are more fanciful, than would befit a dirge in earnest for a true death.¹

Hood includes a mocking version of the song in the 'Stanzas to Tom Woodgate,'

Ay, while I write, mayhap your head
Is sleeping on an oyster-bed -
I hope 'tis far from truth! -
With periwinkle eyes; - your bone
Beset with mussels, not your₂own,
And corals at your tooth!

In 'The Ocean' he again reacts against the romance of Shakespeare's song. In the midst of a storm he writes,

I will try a stave or two... "Full fathom five" -
Alas! it will not go down. I am too much out of sorts for even the "delicate Ariel". It was one thing for Shakspeare... to compose such a sea song for the wood and canvas Tempests of the stage; but it is another guess thing to hear it, as I do, howled through hoarse ship-ropes, by Boreas himself, in a real storm. What comfort to me that every-thing about me shall suffer a sea-change? - that my bones shall turn, forsooth, into coral?...³

Hood was particularly conscious of the difference between

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1. Works, viii.249.
 2. Ibid., v.204.
 3. Ibid., ii.289. Hood refers to a 'sea change' in Memorials, i.259.

fanciful and true grief when he wrote an address to be recited for the benefit of the family of E.W. Elton, an actor drowned at sea. His introduction 'knowingly' brings to mind the real loss:

with staid presence and a quiet breath,
One solemn moment dedicate to Death!

Hood here abjures fancy, for he sings

No fabled Tempest, or dramatic wreck,
No Royal Sire wash'd from the mimic deck,
And dirged by Sea Nymphs to his briny grave!
Alas! deep, deep beneath the sullen wave,
His heart, once warm and throbbing as your own,
Now cold and senseless as the shingle stone;
His lips, so eloquent, choked up with sand;
The bright eye glazed, - and the impressive hand,
Idly entangled with the ocean weed -
Full fathom five, a FATHER lies indeed!¹

Hood intended 'The Plea of the Midsummer Fairies' to be a tribute to Shakespeare, 'our great Dramatist', for his immortalising of the fairies. The tribute is an acknowledgement of his own debt to Shakespeare, a debt which is further acknowledged by imitation from the mother-poem, A Midsummer Night's Dream. The decline of the range of faerie between the times of the two poets is shown by the difference in power which the fairies possess in Shakespeare's description and in Hood's defence. In A Midsummer Night's Dream the fairies are the 'parents and original'

1. Works, ix.16.

of a great 'progeny of evils'.¹ Unlike other spirits, they are unaffected by the coming of the dawn.² They have profound power over human beings.³ In Hood's poem the fairies have a much inferior role. They are admitted to be 'the children of a dream',⁴ and at the end of the poem the dawn

Crept o'er the failing landscape of my dream.
Soon faded then the Phantom of my theme. 5

On the other hand, Shakespeare had presaged this weakening. His Puck spoke of

w/ f/ s/ We Fairies, that do run,
By the triple Hecate's team,
From the presence of the Sun,
Following darkness like a dream. 6

And he concluded,

If we shadows have offended,
Think but this, (and all is mended),
That you have but slumb'ed here,
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend. 7

In line with their greater vigour, Shakespeare's fairies took a mischievous delight in interfering with the smooth course of human love. With Hood, only Puck is a

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1. Midsummer Night's Dream, 2.i.110.
 2. Ibid., 3.ii.388.
 3. Ibid., 4.i.78.
 4. Works, v.219.
 5. Ibid., v.251.
 6. Midsummer Night's Dream, 5.i.372.
 7. Ibid., 5.i.412.

mischief-maker, though harmless. His fairies are merely^{243.}
'famous for patronage of lovers true'.¹ On the other
hand again, Shakespeare's Oberon returns to virtue's path
with the determination that

back to Athens shall the lovers wend
With league, whose date till death shall never end.²

In his characters of Oberon and Saturn Hood owes some-
thing to his great original: in Puck almost all, though his
character is more philosophical than Shakespeare's. For
Hood as for Shakespeare Puck is a 'shrewd and knavish
sprite'.³ The earlier Puck's antics are echoed by Hood.
Shakespeare has,

g/ And sometime lurk I in a Gossip's bowl,
In very likeness of a roasted crab...
And then the whole quire hold their hips and laugh,⁴
And waxen in their mirth, and neeze, and swear...

Hood has,

We steal the morsel from the gossip's fork...
Or stop the sneezing chanter at mid verse. ⁵

When he refers to a changeling, Hood's Puck is obviously
thinking of Titania's, and in his reference to 'canker melan-
choly' he perhaps has in mind her listing of the fairies'
duties, 'Some to kill cankers in the musk rose buds'.⁶

In the night of Hood's poem Oberon is exiled, perhaps

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1. Works, v.243.
 2. Midsummer Night's Dream, 3.ii.372.
 3. Ibid., 2.i.33.
 4. Midsummer Night's Dream, 2.i.47.
 5. Works, v.240.
 6. Ibid., v.240; Midsummer Night's Dream, 2.ii.4.

because 'some distemper'd spleen Kept him and his fair mate unreconciled',¹ as it had done in A Midsummer Night's Dream. Because of their quarrel the seasons had been disturbed. Doubtless to Titania's description of Hiems in this state, as well as to the description of Spenser, Hood owed the initial inspiration for his Saturn:

hoary-headed frosts
 Fall in the fresh lap of the crimson rose;
 And on old Hiem⁰'s thin and icy crown
 An odorous chaplet of sweet summer buds
 Is, as in mockery, set. 2

Saturn appears with

frost upon his crown;
 So from his barren poll one hoary lock
 Over his wrinkled front fell far adown,
 Well nigh to where his frosty brows did frown...
 And for his coronal he wore some brown
 And bristled ears gather'd from Ceres' sheaves.³

Later he exclaims in anger,

when am I stuck
 With gaudy buds, or like a wooer crown'd
 With flow'ry chaplets?⁴

The fairies in gratitude to Shakespeare promise to keep his 'chaplet fresh and green' and will entwine for him more 'pastoral flowery chaplets'.⁵

flower In his imagery Hood delights to follow in the steps of Shakespeare. The fairy had told Puck,

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1. Works, v.215/ 216.
 2. Midsummer Night's Dream, 2.i.107.
 3. Works, v.218.
 4. Ibid., v.224.
 5. Ibid., v.245, 250.

The cowslips tall her pensioners be;
 In their gold coats spots you see;
 Those be rubies, fairy favours,
 In those freckles live their savours.
 I must go seek some dewdrops here,
 And hang a pearl in every cowslip's ear.¹

Oberon later describes how

that same dew which sometime on the buds
 Was wont to swell like round and orient pearls
 Stood now within the pretty flowerets' eyes,
 Like tears that did their own disgrace bewail.²

One of Hood's fairies acknowledges that 'The pastoral
 cowslips are our little pets',³ whilst another sought

For honied cowslips, sweetest in the morn,
 Whilst yet the buds were hung with dewy beads,

and found a child upon whose cheeks the

tears, for roundness, could not dwell,
 But quickly roll'd themselves to pearls, and fell.⁴

Hood's Titania also followed Shakespeare's lines when she
 adjured her fairies to anoint Shakespeare

with fairy dewes of magic savours,
 Shaken from orient buds still pearly wet.⁵

Oberon had told Puck,

I know a bank where the wild thyme blows,
 Where oxlips and the nodding violet grows,
 Quite over-canopied with lush woodbine,
 With sweet musk-roses, and with eglantine.⁶

Titania had lain beside Bottom: 'So doth the woodbine

1. Midsummer Night's Dream, 2.i.10.
2. Ibid., 4.i.50.
3. Works, v.223.
4. Ibid., v.237.
5. Ibid., v.250.
6. Midsummer Night's Dream, 2.i.249.

the sweet honeysuckle Gently entwist'; Oberon observed how she had put round his forehead a 'coronet of fresh and fragrant flowers'.¹ Hood's Titania again adjures the fairies to plant in Shakespeare's way

the purple violet,
And meadow-sweet under the hedges set,
To mingle breaths with dainty eglantine
And honeysuckles sweet, - nor yet forget
Some pastoral flowery chaplets to entwine,
To vie the thoughts about his brown benign! ²

As Hood wrote later, 'the Horticulturists... will never invent such apt and pleasant names (for flowers) as the old English ones, to be found in Chaucer, Spenser, and Shakespeare.'³

There are many particular links between 'The Plea of the Midsummer Fairies' and A Midsummer Night's Dream. In the opening of his poem Hood is indebted not only to Boccaccio but also to Shakespeare. Oberon and Titania had met 'in grove or green, By fountain clear',

in dale, forest, or mead,
By paved fountain, or by rushy brook.⁴

Hood's poem begins where there are 'dewy meads, and rushy leas',

fountain springs to overflow
Their marble basins, - and cool green arcades.⁵

1. Midsummer Night's Dream, 4.i.39, 49.
2. Works, v.250.
3. Ibid., viii.341.
4. Midsummer Night's Dream, 2.i.28, 83.
5. Works, v.213, 215.

Titania's account of how 'the moon... washes all the air'
and her 'The moon, methinks, looks with a wat'ry eye'¹
are perhaps echoed in Hood's reference to the 'wat'ry
moon' and his,

some bloomy rain,
Then circling the bright Moon, had wash'd her car.²

As the elves 'Creep into acorn cups' at the anger of
their king and queen, so does Titania at the sight of
Saturn.³ Helena had found

your tongue's sweet air,⁴
More tuneable than lark to shepherd's ear.

Perhaps this is echoed in Saturn's

Sweet is the merry lark,
That carols in man's ear so clear and strong.⁵

Titania's command to the fairies, 'The honey-bags steal
from the humble bees', is echoed in a fairy's defence be-
fore Saturn.⁶ Oberon and Titania had met by 'spangled
star+light sheen'; one of Hood's elves wears a coat glit-
tering 'With spangled tracteries',⁷ Helena, 'fancy-sick',
pale and sighing, and saved by the fairies, may have
been the prototype of Hood's would-be suicide.⁸ Deme-
trius had threatened Helena,

-
1. Midsummer Night's Dream, 2.i.103; 3.i.183.
 2. Works, v.215, 241.
 3. Ibid., v.218, compare 227; Midsummer Night's Dream, 2.i.31.
 4. Midsummer Night's Dream, 1.i.183.
 5. Works, v.223.
 6. Ibid., v.230; Midsummer Night's Dream, 3.i.154.
 7. Ibid., v.231; Midsummer Night's Dream, 2.i.29.
 8. Ibid., v.234; Midsummer Night's Dream, 3.ii.96.

I'll run from thee, and hide me in the brakes,¹
And leave thee to the mercy of wild beasts.

Another of Hood's would-be suicides was pursued 'Through
brake and tangled copse... Where only foxes and wild
cats intrude'.² Puck had described the frightened rus-
tics,

As wild geese that the creeping fowler eye,
Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report.³

This is echoed in Hood's defence of the fairies, put in
the mouth of Shakespeare,

Or if the gunner, with his arm, appears,
Like noisy pyes and jays, with harsh reports,
They warn the wild fowl of his deadly sports.⁴

Hood was remembering 'The Plea of the Midsummer
Fairies' and A Midsummer Night's Dream when he wrote in
the Preface to his Own:

I prefer to believe in the ministry of kindlier Elves,
that "nod to me and do me courtesies".⁵ Instead of
scaring away these notes in the sunbeam, I earnestly
invoke them, and bid them welcome; for the tricky
spirits make friends with the animal spirits, and do
not I, like a father romping with his own urchins, -
do not I forget half⁶ my cares whilst partaking in
their airy gambols?

He intended his own son to share this delight, for he
wrote in a letter of 1841, 'Tom has fagged very hard at
his books with his Ma till he can master the fairy work
of "Midsummer Night's Dream", and is particularly

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1. Midsummer Night's Dream, 2.i.227.
 2. Works, v.236.
 3. Midsummer Night's Dream, 3.ii.20.
 4. Works, v.246.
 5. Midsummer Night's Dream, 3.i.160.
 6. Works, i.x.

delighted with Bottom the weaver.¹

Outside 'The Plea of the Midsummer Fairies' Hood refers freely both to the serious² and the comic³ elements of A Midsummer Night's Dream, but in his poem he had shown, by the tribute of encomium, imitation and extension, how much he delighted in the fanciful creation of Shakespeare.

1. Works, x.338.
2. Midsummer Night's Dream, 1.i.134; Works, i.87, Tylney Hall, p.347. Midsummer Night's Dream, 2.i.129; Works, ii.325. Midsummer Night's Dream, 2.i.164; Tylney Hall, p.111. Midsummer Night's Dream, 5.i.12; Works, ii.103, Tylney Hall, p.274. Midsummer Night's Dream, 5.i.16; Works, ix.128, Tylney Hall, p.147. Hood refers to Oberon in H.C. Shelley, op.cit., p.333, to Titania at Tylney Hall, p.186, to Puck at Works, ii.148, 295; iv.85; v.115, x.578. The Edinburgh Review, 1846, p.387, compared 'the artful and long-continued recurrence of the rhymes' in Hood's 'Ode to Melancholy', Works, v.288, with the fairy speeches in A Midsummer Night's Dream, but though Hood uses the octosyllabic line of the latter, investigation shows that his rhymes are much more artful than those of the straightforward couplets and quatrains of Shakespeare.
3. Midsummer Night's Dream, 1.ii.61; Works, viii.195; Nimrod's Sporting, p.111. Midsummer Night's Dream, 1.ii.72; Tylney Hall, p.8. Midsummer Night's Dream, 3.i.18; London Magazine, September 1821, p.235. Midsummer Night's Dream, 3.i.46; Works, vii.307. Midsummer Night's Dream, 4.i.30; Works, v.140. Midsummer Night's Dream, 5.i.147; Works, v.175. Midsummer Night's Dream, 5.i.190; Works, ii.273. Hood refers to Bottom at Works, ii.293, x.554, and to Grimaldi's performance in the play at Works, i.167.

This survey has shown how familiar Shakespeare's comedies were to Hood, and how he delighted in their imagery, moral insights, and characterisation. He enjoyed as much the portrayal of Falstaff and Malvolio as that of Benedict and Beatrice. He took advantage of the moral attitudes to be found, for instance, in Measure for Measure, The Merchant of Venice, and the soliloquies of Jaques in As You Like It. He enjoyed the 'sylvan comedy' of this latter play, and Love's Labour's Lost. He delighted in the flower imagery to be found in The Winter's Tale, Cymbeline, and A Midsummer Night's Dream. But he was most satisfied by the richness of this last play, and The Tempest, where all the elements were combined, of rough and delicate, reality and fantasy. Hood never combined these elements in one work of his own, but The Plea of the Midsummer Fairies is a worthy tribute to aspects of Shakespeare's genius.

Among Shakespeare's tragedies Hood was least familiar with those set in classical antiquity. There is scarcely a reference in his work to Titus Andronicus, though the phrase he quotes, 'abominable blacks', may be a version of Shakespeare's 'Acts of black night, abominable deeds'.¹ Hood is more familiar with Troilus

1. Tylney Hall, p.318; Titus Andronicus, 5.i.64.

and Cressida. With Troilus's declaration that he is

As true as steel, as plantage to the moon,
As sun to day, as turtle to her mate,
As iron to adamant, as earth to th' centre,¹

may be compared Ellen's in 'Love and Lunacy',

I false! - the world shall change its course as soon!
True as the streamlet to the stars that shine -
True as the dial to the sun at noon,
True as the tide to 'yonder blessed moon!'²

In Troilus and Cressida Patroclus exhorts Achilles,

Sweet, rouse yourself; and the weak wanton Cupid
Shall from your neck unloose his amorous fold,
And, like a dew-drop from the lion's mane,
Be shook to airy air. 3

Hood refers to this finely in a letter to his wife,

I feel you will meet with the annoyances I have left
behind, or at least some of them - but keep up your
good heart & shake them off like dewdrops from a
lioness's mane, - the present disgrace & dishonour
time will amply remove, if I exert myself... 4

Hood refers several times to Julius Caesar,⁵ and to
Antony and Cleopatra, the latter particularly in Tylney
Hall. In this novel Grace, sitting beside the hopelessly
angling Raby, wishes 'that, like Cleopatra, I could send

1. Troilus and Cressida, 3.ii.173.
2. Works, ii.329.
3. Troilus and Cressida, 3.iii.222.
4. Bristol Central Library MS.
5. Julius Caesar, 1.ii.263; Works, i.368. Julius Caesar, 2.ii.14; Works, iii.176. Julius Caesar, 2.ii.32; Works, vii.6. Julius Caesar, 3.ii.73; Works, v.63. Julius Caesar, 3.ii.225; Works, v.161. Julius Caesar, 4.iii.216; Works, i.39, Whimsicalities, p.35. Julius Caesar, 5.iii.99; Tylney Hall, p.368. Hood refers to Mark Antony at Works, i.459, to Brutus at Works, ii.159, to Julius Caesar at Works, vi.231.

my divers to hang trout upon your hook.'¹ The villainess, Indiana, reminds Sir Mark 'wonderfully of Mrs. What's-her-Name, in the character of Cleopatra'.² She compares herself to Cleopatra with her jewels and 'Antony's picture in her bosom'.³

Hood wrote to a friend that 'At the very worst, like Timon, "unwisely not ignobly have I spent"'.⁴ From Timon of Athens he quotes, 'Yellow, glittering, precious gold' to introduce one of the National Tales and 'Miss Kilmansegg':⁵ Timon's speech may have influenced the latter poem.

Hood uses the name of Coriolanus as that of a revolutionary type.⁶ He was struck by his egotism, typified in the phrase, 'Alone I did it. Boy!' ⁷ He writes of 'what some old writer calls "a mankind woman": this unusual adjective occurs in Coriolanus. ⁸

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1. Tylney Hall, p.222; Antony and Cleopatra, 2.v.16.
 2. Tylney Hall, p.128.
 3. Ibid., p.408. Hood also refers to 'Cleopatra's asp' at Tylney Hall, p.122; Antony and Cleopatra, 5.ii.241. - and to 'Cleopatra's Galley' at Works, vii.425.
 4. Timon of Athens, 2.ii.175; Life of Edward Bulwer, by his grandson, 1913, ii.62.
 5. Timon of Athens, 4.iii.26; Works, v.420, vii.369.
 6. Works, iii.144.
 7. Ibid., ii.1, iii.2, vi.297; Coriolanus, 5.vi.117.
 8. Ibid., i.144; Coriolanus, 4.ii.16. Hood also refers to Coriolanus at Works, vi.231. He quotes Coriolanus, 2.iii.207, at Works, iii.446.

Ibid.

Hood was much better acquainted with Romeo and Juliet.

In this play he was delighted with Mercutio's speech,

O, then I see Queen Mab hath been with you...
 Drawn with a team of little atomies...
 Her collars, of the moonshine's wat'ry beams.¹

These elements Hood introduces into 'The Plea of the Mid-summer Fairies', where

stealthy Mab, queen of old realms romantic,
 Came too, from distance, in her tiny wain,
 Fresh dripping from a cloud - some bloomy rain,
 Then circling the bright Moon, had wash'd her car.²

'A wat'ry moon' and 'moonshine' occur later in Hood's poem.³ He was also taken with Mercutio's apologia,

I talk of dreams,
 Which are the children of an idle brain,
 Begot of nothing but vain fantasy;
 Which is as thin of substance as the air,
 And more inconstant than the wind. ⁴

Hood's fairies are similarly

Frail feeble sprites! - the children of a dream!
 Leased on the sufferance of fickle men,
 Like notes dependent on the sunny beam,
 And when that light withdraws, withdrawing then; -
 So do we flutter in the glance of youth
 And fervid fancy. ⁵

And finally,

Titania, - and her little crowd,
 Like flocking linnets, vanish'd in a cloud.⁶

1. Romeo and Juliet, 1.iv.53.

2. Works, v.215.

3. Ibid., v.241, 242. Hood also refers to this passage at Works, 1.158; Jerrold, Life, p.129.

4. Romeo and Juliet, 1.iv.96.

5. Works, v.219.

6. Ibid., v.251.

The character of Mercutio may also have influenced that of Mercutius in 'Lamia'.¹

Hood considered Tybalt as the type of a fire-eater.²
His colloquy with Capulet,

Capulet. He shall be endur'd...

Tybalt. this intrusion shall,
Now seeming sweet, convert to bitt'rest gall,³

heads a chapter of Tylney Hall, where Sir Mark silences the quarrel between Ringwood and Walter.⁴ The relationship between Tybalt and Romeo indeed provides a clue to that between Hood's characters.

Hood was delighted with Juliet's speech, 'What's in a name?',⁵ but for him, for whom to play on words was an essential part of intellection, such an attitude was unthinkable.

Shakspeare has enquired "What is there in a name?"
But most assuredly, he would have withdrawn the question could he have seen the effect of a patronymic on our Sarah's risible muscles.⁶

The patronymic was that of Grimaldi. In a letter Hood wrote,

1. Works, vi.92ff. Hood quotes from Mercutio, Romeo and Juliet, 2.iv.38, at Works, ii.30; Romeo and Juliet, 3.i.88, at Works, viii.146; he refers to his death in the London Magazine, January 1823, p.4.
2. Works, vii.102.
3. Romeo and Juliet, 1.v.74.
4. Tylney Hall, p.116.
5. Romeo and Juliet, 2.ii.43.
6. Works, i.165, 167.

for company, a Mrs. Smiles of May Fair. What isn't there in a name? 1

And he wrote definitively in 'Miss Kilmansegg',

Though Shakspeare asks us, "What's in a name?"
 (As if cognomens were much the same),
 There's really a very great scope in it...
 A name? - if the party had a voice,
 What mortal would be a Bugg by choice?
 As a Hogg, a Grub, or a Chubb rejoice?
 Or any such nauseous blazon?
 Not to mention many a vulgar name,
 That would make a door-plate blush for shame,
 If door-plates were not so brazen! 2

At the lowest Romeo and Juliet themselves were for Hood typical lovers,³ but he entered fully into the romance of their love. Romeo declared, 'Juliet is the sun... her eyes in heaven... through the airy region stream so bright.'⁴ In 'Miss Kilmansegg' a honeymoon is described as

A sphere such as shone from Italian skies,
 In Juliet's dear, dark, liquid eyes,
 Tipping trees with its argent braveries.⁵

Romeo and Juliet are roused by the singing of a bird, 'the nightingale and not the lark'.⁶ Hood elaborates on the contrast between these two birds and their times of day in 'The Plea of the Midsummer Fairies', and his fairies sport 'Till shrill larks warn them to their flowery cells'.⁷

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1. Jerrold, Life, p.355.
 2. Works, vii.378. See also Works, vii.215, ix.12.
 3. See Works, iv.250, vi.239.
 4. Romeo and Juliet, 2.ii.3.
 5. Works, vii.434.
 6. Romeo and Juliet, 3.v.2.
 7. Works, v.223, 248.

Hood was impressed by 'A Juliet's faith, that time could only harden!',¹ particularly by her determination to remain faithful even though hidden

nightly in a charnel house,
O'er-cover'd quite with dead men's rattling bones.²

It was so impressive, because it tallied with an experience in his own life. Beside his sick wife's bed, surrounded by her despairing relatives,

it was like a Romeo awaiting the revival of his Juliet in a dank charnel, of bones hideous, choke-full, - musicked by a Choir of Ravens. Love, only, love, could have stood the ordeal & it did... It will be as we had passed the tomb together & were walking hand in hand in Elysium! ³

The best performance Hood saw of the final scene of the play was that in which Mme. Pasta played Romeo,

Our vulgar performers, our Romeos and Juliets, show their ardours by the extremity of their hugs - they love as bears fight. Madame Pasta, in the last scene of Romeo, throws back the hair from the forehead of Juliet, and simply clasps her head. There is a depth of love in that single action that we never before saw expressed; it is not a caress of dalliance - that would be out of place when Romeo is on the brink of eternity - but of a love as pure from grossness as that the mother bears her child. ⁴

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1. Works, ii.328.
 2. Romeo and Juliet, 4.i.81.
 3. Letters, p.19.
 4. Works, x.557. Hood's other quotations from Romeo and Juliet are the following: Romeo and Juliet, 1.v.7; Works, i.156. Romeo and Juliet, 2.ii.107, Works ii.329. Romeo and Juliet, 2.ii.1; Works, ix.118. Romeo and Juliet, 2.ii.158; Works, v.411. Romeo and Juliet, 2.v.62; Works, vi.337. Romeo and Juliet, 4.v.49; Works, i.229, iv.207. Romeo and Juliet, 4.v.125; Atlas, 1826, p.90. Romeo and Juliet, 5.i.3; Works, iv.209. Romeo and Juliet, 5.i.75; Works, vi.407. Romeo and Juliet, 5.iii.90; Works, i.179, 278; iv.143, vii.10, viii.418, Tylney Hall, p.29. Romeo and Juliet, 5.iii.110; Works, iv.322. Hood also refers to Romeo at Works, vi.237; to Juliet at Works, vi.240, 316; to Lorenzo at Works, ii.295; to the apothecary at Works, iii.236, Whimsicalities, pp.4,22; to the feud between Montagues and Capulets at Works, viii.261.

Thus Hood was not only delighted with Mercutio's fairy speech, which influenced 'The Plea of the Midsummer Fairies', but he was also deeply responsive to the description of love in Romeo and Juliet.

Though in one place Hood singles out Othello as Shakespeare's special creation,¹ and though his references to the play are numerous,² they do not illuminate

1. Works, ii.396.

2. Othello, 1.i.144; Works, i.122. Othello, 1.ii.68; Works, vii.318; Othello, 1.iii.80; Works, i.370, ii.161, iv.204, 393; Memorials, i.199; Tylney Hall, p.300; Nimrod's Sporting, p.113. Othello, 1.iii.135; Works, x.56, iv.163. Othello, 1.iii.144; Works, v.113. Othello, 1.iii.167; Works, v.78, 205, vii.318, viii.90; Jerrold, Life, p.129; London Magazine, December 1.22, p.559. Othello, 1.iii.345; Works, x.544. Othello, 2.i.85; Jerrold, Life, p.157. Othello, 2.iii.168; Works, viii.116. Othello, 2.iii.299; Works, ix.57. Othello, 3.iii.170; Letters, p.29. Othello, 3.iii.335; Works, v.245. Othello, 3.iii.358; Tylney Hall, p.414. Othello, 4.ii.64; Works, v.237; Othello, 4.iii.40; Works, vii.38. Othello, 5.ii.7; Works, viii.30. Othello, 5.ii.87; Works, iv.394. Othello, 5.ii.134; Works, 1.61. Othello, 5.ii.247; Works, i.81. Othello, 5.ii.256; Works, ii.136. Othello, 5.ii.352; Tylney Hall, p.86. Othello, 5.ii.356; Works, i.425, iii.69. Hood had seen Edmund Kean as Othello, Works, i.310. He also refers to Othello at Works, i.50; x.551, 554.

his work in a significant way. Othello himself he regards as a type both of blackness and of jealousy.¹ He disapproves of his heroism, asking, 'What is War, disguise it as we may under all its "pride, pomp, and circumstance", but a great wholesome executioner?'² Hood regards Cassio as a type of drinker, with special reference to him in Tylney Hall as a man 'suffering at once under the smart of a body-wound, and the pang of an anticipated gash in his reputation'.³

In several parts of Tylney Hall Hood was indebted to King Lear. The villain, Walter Tyrrel, like Edmund, is an ill-disposed bastard, and soliloquises on his bastardy. Edmund exclaims,

Why bastard? Wherefore base?
When my dimensions are as well compact,
My mind as generous, and my shape as true,
As honest madam's issue? 4

Walter similarly asks, complaining of his legitimate brother,

What is legitimacy?... Is not my flesh as healthy,
my blood as pure, my body as perfect in all its
functions - ay as that of Ringwood himself? 5

Walter only lacks the vicious exaltation of Edmund. Like him he is without superstition. With apparent openness

1. Works, ii.329; Jerrold, Life, p.142.
2. Works, vii.260; Othello, 3.iii.358.
3. Ibid., i.283, x.550; Tylney Hall, p.175; Othello, 2.iii.252.
4. King Lear, 1.ii.6.
5. Tylney Hall, p.146.

116id. /

-145 /

he sows the seeds of suspicion in the mind of the Justice, as Edmund had done in that of Gloucester. Both urge their half-brothers to fly.¹

A crucial dialogue in Tylney Hall between Grace and her father, the Justice, is based on that between Cordelia and Lear which sets in motion their tragedy. After Cordelia's 'Nothing', Lear urges her, 'Mend your speech a little, Lest you may mar your fortunes.' Cordelia retorts that she loves him as she should, and that her husband would take a share of her love. Lear disavows her and curses her.² The dialogue in Tylney Hall, which takes place against the background of a storm, can be set in similar dramatic form:

Grace.	Oh, no, no, no!...
Justice.	.. You know my will; - obey it, or henceforth be no daughter of mine!
Grace.	Then Heaven pity me, for I am fatherless. If you, sir, can recall affections that have once been given it is a power beyond mine. Discard me as you may, my heart will never cease to love you...
Justice.	Not another syllable, I charge you, unless you would provoke my curse. 3

Elsewhere in the novel, Cordelia's statement, 'You have begot me, loved me; I... Obey you, love you, and most honour you', is strangely echoed by Indiana demanding the

1. Tylney Hall, pp.148, 213; 337, 292.
2. King Lear, 1.i.86.
3. Tylney Hall, p.311.

allegiance of Walter Tyrrel, her son, 'you must love me, honour me, and confide in me; you must listen to me - and you must obey me!' 1

Hood was much struck by the storm scenes in King Lear, using Kent's 'who's there, besides foul weather?', and Cordelia's comment,

Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire, 2

to introduce 'The Forge'. 3

In 'A Tale of a Trumpet' Hood uses the comparison 'mad as King Lear'.⁴ Lear in his madness was the subject of a sonnet he wrote in Lear's person,

A poor old king, with sorrow for my crown,
Throned upon straw, and mantled with the wind -
For pity, my own tears have made me blind
That I might never see my children's frown.⁵

1. Tylney Hall, p.209; King Lear, 1.i.95.
2. King Lear, 3.i.1; 4.vii.36.
3. Works, viii.291. Here are other references to King Lear: 1.ii.137; Works, v.288. King Lear, 1.iv.259; Works, ix.320. King Lear, 2.i.53; Works, v.246. King Lear, 2.ii.26; Works, x.550. King Lear, 3.ii.5; Works, vii.361. King Lear, 3.ii.53, etc.; Works, ix.50. King Lear, 3.iv.29; Tylney Hall, pp.322-323. King Lear, 3.iv.96; Works, viii.217. King Lear, 3.iv.135, 179; Works, vii.59, v.159. King Lear, 3.vi.7; Works, vi.258. King Lear, 4.vi.159; Works, v.96. King Lear, 4.vi.186; Works, vii.351. King Lear, 5.iii.308; Works, 1.31. Hood also refers to Lear at Works, vi.230, x.551.
4. Works, vii.352.
5. Ibid., viii.254.

He surely had Lear similarly in mind when he wrote

What is a madman but a king betrayed
 By the corrupted treason of his senses?
 His robe a blanket, and his sceptre a straw,
 His crown his bristled hair. 1

Thus Hood was impressed by the villainy of Edmund and by the relationship between Lear and Cordelia, which he made use of in Tylney Hall. He was also impressed by the storm scenes and by Lear's madness, witness his own evocations of a mad king.

Hood was impressed by the supernaturalism and horror of Macbeth, as the abundance of his references shows. 2 Macbeth's vision of the dagger is referred to twice in Tylney Hall. On the first occasion Indiana observes bitterly that 'There are deeper and more cruel wounds than visible daggers can inflict', and on the second Walter's premeditation of fratricide is described: 'as the air-drawn dagger in Macbeth was only dispelled by the clutching of the real weapon, so a shadowy tragedy will pre-occupy the mind's eye, which is only to be superseded by the substantial performance.' Walter is urged on by Indiana, as Macbeth has been by Lady Macbeth.

Elements of the scene after Duncan's killing stuck

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1. Works, vi.130.
 2. Macbeth, 1.i.1; Works, vii.269; Tylney Hall, p.246.
Macbeth, 1.i.3; Works, ii.133, v.49; ~~Memorials~~,
 ii.247; Letters, p.71. Macbeth, 1.iii.6; Works,
 vi.300, compare King Lear, 3.iv.122. Macbeth, 1.iii.33;
Works, ii.348. Macbeth, 1.iii.35; Works, iii.63, vii.266.

continued on page 264.

Note 2 (continued from p.263.)

Macbeth, 1.iii.62; Tylney Hall, p.65, see also p.101.
Macbeth, 1.iii.77; Works, vii.251, 268. Macbeth,
 1.v.14; Works, ii.206; vi.432; vi.55; viii.6, 100;
 x.494; Tylney Hall, p.59; H.C. Shelley, op.cit.,
 p.325. Macbeth, 1.v.37; Works, x, compare Hamlet
 3.ii.247. Macbeth, 1.vii.1; Whimsicalities, p.23.
Macbeth, 1.vii.19; Works, ii.140. Macbeth, 1.vii.27;
Memoirs of Grimaldi, 1838, ii.239. Macbeth, 1.vii.60;
Works, ii.117. Macbeth, 2.i.33; Works, 1.50, vi.232.
Macbeth, 2.ii.13; Works, vii.452. Macbeth, 2.ii.33;
London Magazine, August 1822, p.185; Macbeth, 2.iii.
 72; Works, iv.279. Macbeth, 3.ii.13; Works, ii.196.
Macbeth, 3.iv; Works, vii.171, ix.385; Tylney Hall,
 pp.261, 357. Macbeth, 3.iv.50; New Monthly Magazine,
 July 1842, p.432. Macbeth, 3.iv.82; Works, v.17.
Macbeth, 3.iv.119; Works, ix.212.

Macbeth, 4.i.4, 10, 32, 37; Works, x.551, viii.110,
 vii.268. Macbeth, 4.i.49; Athenaeum, 1838, p.17.
Macbeth, 4.i.68; Tylney Hall, p.357. Macbeth, 4.i.
 83; Works, vi.306, vii.258. Macbeth, 4.i.136; Works,
 vii.266. Macbeth, 4.iii.209; Works, i.75. Macbeth,
 4.iii.216, 218; Works, i.74, ii.160, viii.338.
Macbeth, 4.iii.232; Tylney Hall, p.399.

Macbeth, 5.i.32; Works, v.36. Macbeth, 5.iii.44;
Works, viii.37. Macbeth, 5.iii.46; Works, ii.157.
 ix.224. Macbeth, 5.iv.3; Works, i.292, ii.15, v.44,
 vi.326. Macbeth, 5.v.11; Memorials, i.16. Macbeth,
 5.v.13; Works, vii.21. Macbeth, 5.v.19; Works, vi.
 365. Macbeth, 5.v.22; Works, iv.95. Macbeth, 5.v.52;
Memorials, ii.230. Macbeth, 5.vi; Works, i.390.
Macbeth, 5.viii.19; Works, i.382, Tylney Hall, p.285.
Macbeth, 5.viii.21; Works, viii.45. Macbeth, 5.viii.
 34; Works, vii.269. Hood refers to Macbeth at Works,
 x.551.

rks/
Works, x.147/

Works, x.430/

particularly firmly in Hood's mind,

2/ Lady Macbeth. Th'attempt, and not the deed, Works, iv.7
Confounds us.. Had he not resembled Ibid., i.
My father as he slept, I had done't... 386.

Macbeth. This is a sorry sight... Ibid., i.400.
... I had most need of blessing, and
'Amen' Ibid., ii.141,
272.

ii/ Stuck in my throat... Tylney Hall, pp.150,353.
Methought I heard a voice cry 'Sleep no more;
Macbeth does murder sleep'... Works, ~~12~~.167,
Balm of hurt minds, great nature's 345.
second course... Atlas, 1826, p.89, Works,
ii.345, vii.52.

Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will
rather Works, vi.150.
The multitudinous seas incarnadine. 1
Works, ii.126.

Lady Macbeth's later distress calls to mind 'The
Dream of Eugene Aram', where, too, the secret of murder
refuses to remain hidden.² The Dublin University Magazine,
indeed called Hood's poem a product of 'the old Macbeth
inspiration'.³

Hamlet was Hood's favourite Shakespearean play.

He theorised on its hero in Up the Rhine:

Shakspeare most skilfully and happily sent [him] to
school at Wittenberg⁴ - for the Prince-Philosopher,
musing and metaphysical, living more in thought
than in action, is far more of a German than a Dane.
I suspect that Hamlet is, for this very reason, a
favourite in Germany.⁵

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1. Macbeth, 2.ii.10.
 2. Ibid., 5.i; Works, vi.447.
 3. Dublin University Magazine, p.568.
 4. Hamlet, 1.ii.113.
 5. Works, vii.249.

Hood gives a complementary opinion of Hamlet's character in describing a performance of the scene where the Ghost appears before him. He is not only intellectual, he 'shrinks from bloodshed'. In this passage Hood characteristically caps a shrewd comment with a witticism,

We have seen an actor play Hamlet, in the Ghost scene, with so little sense of propriety, as not only to draw his sword, according to the stage practice, but actually to threaten and make a lunge at the parental apparition with the naked weapon. Nothing can be in worse taste. Marcellus, it is true, offers to strike at the Royal Phantom with his partizan, but the act, though somewhat disloyal, is not unfilial. But in Hamlet, - the Son of the Shade - the attempt at violence is unnatural and parricidal, and totally at variance with his character. He shrinks from bloodshed, though supernaturally enjoined, and remembers the ties of kindred. Witness his extreme reluctance to kill his uncle; whereas, a man who tries to stab a ghost, will assuredly Stick at Nothing. 1

The ear-poisoning Hood refers to in his two contrary ways. In 'A Tale of a Trumpet',

the Aurist only took a mug,
And pour'd in his ear some acoustical drug,
That, instead of curing, deafen'd him rather,
As Hamlet's uncle served Hamlet's father! 2

Hood writes in serious vein in 'Hero and Leander' that 'drowsy men are poison'd through the ear'³, and in

irie 'The Plea of the Midsummer ~~Fairies~~' he has,

Look how a poison'd man turns livid black,
Drugg'd with a cup of deadly hellebore,

1. Works, ix.33.
2. Ibid., vii.351; Hamlet, 1.v.61.
3. Ibid., v.259.

pour/ That sets his horrid features all at rack, -
 So seem'd these words into the ear to ~~par~~
 Of ghastly Saturn. 1

Hood was most familiar with Hamlet's soliloquies, 'O, that this too too solid flesh would melt', and 'To be or not to be.' Here are his references to them:

O, that this too too solid flesh would melt,
 Thaw, and resolve itself into a dew! Works, vii.242.
 Or that the Everlasting had not fix'd Ibid., vii.167.
 His canon 'gainst self-slaughter! O God! God!
 How weary, stale, flat, and unprofitable,
Works, ii.380, iii.169, iv.69, x.567.
 Seem to me all the uses of this world! 2 ¶

To be, or not to be - that is the question;
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune, Works, i.336.
 Or to take arms against a sea of troubles,
Tylney Hall, p.321; Works, vii.21, NQ, 1953, p.535.
 And by opposing end them? To die, to sleep -
 No more; and by a sleep to say we end
 The heart-ache and the thousand natural shocks Works, l.ix.
 That flesh is heir to. 'Tis a consummation
Works, i.450, viii.268; Tylney Hall, p.3, Nat.Lib.
 Scotland MS.

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1. Ibid., v.248. Hood also refers to the poisoning at Works, viii.60.
 2. Hamlet, l.ii.129.

Works, x.276/ Devoutly to be wish'd. To die, to sleep; Memorials, ii.7.
 To sleep, perchance to dream. Ay, there's the rub;
Works, ii.208, vii.280.
 For in that sleep of death what dreams may come,
Works, vii.105, ix.246; Tylney Hall, p.394.
 When we have shuffled off this mortal coil,
Works, ii.34, iv.236, v.270.
 Must give us pause...
 For who would bear the whips and scorns of time,
 The oppressor's wrong, the proud man's contumely,
Works, iv.184; v.288, 370; ix.207.
 ..the law's delay... Works, viii.309.
 When he himself might his quietus make
Works, ii.7; Tylney Hall, p.ix.
 With a bare bodkin? Who would these fardels bear...
Works, v.98, x.492.
 But that the dread of something after death -
 The undiscover'd country, from whose bourn
Works, viii.405, ix.128.
 No traveller returns - puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of? Works, vi.162.
 Thus conscience doth make cowards of us all...
Works, ii.351.

Beside this number of particular references may be set
 Hood's more general comments on this soliloquy. In Up the
 Rhine he describes a visit to a vault containing ancient
 mummies,

It was impossible to stand amongst so many venerable
 relics of humanity... without entering into very
 Hamlet-like reflections. What had become, during
 that long interval, of the disembodied spirits? Had
 they slept in utter darkness and blank oblivion; or
 had they a twilight existence, in dreams reflective
 of the past? 2

In 'Hero and Leander' the nymph imagines that death is
 tranquil:

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1. Hamlet, 3.i.56.
 2. Works, vii.105/

a sleep where sense of ill
 Lies stingless, like a sense benumb'd with cold,
 Healing all hurts only with sleep's good-will...
 O poppy Death! - Sweet poisoner of sleep;
 Where shall I seek for thee, oblivious drug,
 That I may steep thee in my drink, and creep
 Out of life's coil? 1

In Tylney Hall Hood goes on to suggest the idea of love in the after-life as well as tranquillity. Before the dead body of Sir Mark he comments, 'If death be but a sleep, according to Hamlet, implying good or evil dreams, to judge by the placid countenance the departed spirit had rejoined its dearest objects in that happy world, where love is as vital an element as the atmosphere we breathe in this.'² Finally, Hood applies Hamlet's soliloquy to a real-life situation. Sir James Graham, in ^{our} relieving an agricultural labourer condemned to transportation for life for having written an incendiary letter, has it in his power to evoke 'a much pleasanter image in our waking visions as well as in those dreams which, as ^{e/} Hamlet conjectures, may sooth or disturb us in our coffins.'³

Hood makes comic use of elements of the soliloquy in the 'Ode to H. Bodkin, Secretary to the Society for the Suppression of Mendicity,'

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1. Works, v.270.
 2. Tylney Hall, p.394.
 3. Works, ix.246.

Of course thou art, what Hamlet meant -
 To wretches the last friend;
 What ills can mortals have, they can't
 With a bare Bodkin end? 1

Also facetious is the reference in 'The Epping Hunt',

Away, away! he scudded like
 A ship before the gale;
 Now flew to "hills we know not of",
 Now, nun-like, took the vale. 2

And the lament of the learned pig,

For sorrow I could stick myself,
 But conscience is a clasher;
 A thing that would be rash in man,
 In me would be a rasher! 3

Hood makes similar play with Hamlet's advice to the players
 'to hold.. the mirror up to nature'.⁴ He writes of Lieutenant
 Luff,

To "hold the mirror up to vice"
 With him was hard, alas!
 The worse for wine he often was,
 But not "before a glass". 5

Thus Hood reacted to Hamlet's great soliloquy in
 terms both comic and serious. In the preface to his Own
 he enunciated 'a system of Practical Cheerful Philosophy,
 thanks to which, perchance, the cranium of your Humourist
 is still secure from such a lecture as was delivered over

1. Works, v.98.
2. Ibid., vi.162.
3. Ibid., ii.351.
4. Hamlet, 3.ii.23.
5. Works, vi.192. See also Works, iii.189, for a quatrain based on Hamlet, 1.iv.15. Hood also quotes this last phrase at Tynney Hall, p.386.

the skull of Poor Yorick'.¹ He was however, susceptible to Hamlet's lament. In the Ode to Grimaldi he wrote,

But, Joseph - everybody's Jo! -
Is gone - and grieve I will and must!
As Hamlet did for Yorick, so
Will I for thee (though not yet dust),
And talk as he did when he miss'd
The kissing-crust that he had kiss'd! ²

Hood's multiple reactions to Hamlet³ show that he himself

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- ix/ 1. Works, 1.~~x~~. Hood also refers to 'Poor Yorick' in Tylney Hall, p.245; Hamlet, 5.i.178.
2. Works, v.57. The Westminster Review, 1838, p.119, writes of Hood's 'Yorick spirit'.
- 1/ 3. See Hamlet, 1.i.9; Works, i.389; Hamlet, 1.i.16; Works, vi.215. Hamlet, 1.i.24; Works, ii.7; Hamlet, 1.i.141; Works, ii.379; Hamlet, 1.ii.144; Works, iii.76. Hamlet, 1.ii.169; Letters, p.53. Hamlet, 1.ii.180; Works, i.154, vi.149. Hamlet, 1.iii.41; Tylney Hall, p.170. Hamlet, 1.iii.63; Tylney Hall, p.62; Letters, p.18. Hamlet, 1.iv.1; Works, viii.169.
- 6/ Hamlet, 1.iv.39; Works, ii.285; vi.412; viii.215. Hamlet, 1.v.4; Works, viii.30. Hamlet, 1.v.20; Works, iv.311, ix.54. Hamlet, 1.v.22; Works, v.99. Hamlet, 1.v.40; Works, i.143; viii.282. Hamlet, 1.v.59; Works, viii.311. Hamlet, 1.v.79; Works, v.452.
- y/ Hamlet, 1.v.88; Works, iv.108. Hamlet, 1.v.107; Works, i.169. Hamlet, 1.v.162; Works, i.38. Hamlet, 1.v.164; letter to Hewlett. Hamlet, 1.v.168; Works, ii.460. Hamlet, 1.v.189; Works, ii.354; vii.279. Hamlet, 2.ii.90; Memorials, i.107; William Jerdan, Autobiography, 1852-1853, iv.202. Hamlet, 2.ii.431; Atlas, 1826, p.154. Hamlet, 2.ii.552; Works, viii.340. Hamlet, 2.ii.589; Works, viii.38; Whimsicalities, p.41. Hamlet, 2.ii.600; Works, x.566. Hamlet, 3.i.161; Works, v.314; viii.389.
- 5/ Hamlet, 3.ii.14; Works, vii.166; Letters, p.68. Hamlet, 3.ii.36; Works, viii.341; ix.128. Hamlet, 3.ii.82; Works, viii.360. Hamlet, 3.ii.91; Works, i.330; vi.280. Hamlet, 3.ii.125; Works, i.281; vi.149; ix.162; Whimsicalities, p.9. Hamlet, 3.ii.134; Works, i.277. Hamlet, 3.ii.147; Works, vi.225. Hamlet, 3.ii.265; Works, x.19. Hamlet, 3.ii.348; Works, vi.398. Hamlet, 3.ii.357; Works, viii.412. Hamlet, 3.ii.371; Works, viii.248; ix.213; x.518; Poetical Works, p.536; Tylney Hall, p.xix; Jerrold, Life, p.136. Hamlet, 3.ii.378; Works,
- 3/
- Works, x.109/

Note 3 (continued from p.271)

v.173, 207; vi.95, 106; vii.266. Hamlet, 3.ii.379;
Works, ii.112. Hamlet, 3.iii.36; Works, vi.424;
 x. 95/ Memorials, i.89. Hamlet, 3.iii.80; Works, v.452,
 viii.413. Hamlet, 3.iv.31, 213; Works, vi.136. Hamlet, 3.
 iv.53; Tylney Hall, pp.57, 189. Hamlet, 3.iv.56; Works, iv.
 298. Hamlet, 3.iv.102; Works, x.555. Hamlet, 3.iv.135; Works
 i.168; iii.348; v.134; Athenaeum, 1831, p.403. Hamlet, 3.iv.
 178; Tylney Hall, p.353. Hamlet, 4.v.29; Tylney Hall,
 p.315. Hamlet, 4.v.172; Works, v.242; x.567.
Hamlet, 4.v.186; Works, vi.365. Hamlet, 4.vii.185;
Works, ix.204. Hamlet, 5.i.133; Works, i.261.
 Works, X. 436/ Hamlet, 5.i.190; Memorials, ii.240. Hamlet, 5.i.237,
Works, vi.206. Hamlet, 5.ii.79; Letters, p.39,
Hamlet, 5.ii.212; Works, viii.217; ix.147. Hamlet,
 5.ii.246; Tylney Hall, p.256. Hamlet, 5.ii.249;
Works, vii.262; ix.115; x.561. Hamlet, 5.ii.279;
Works, v.134; Tylney Hall, p.8. Hood also refers
 to Ophelia at Atlas, 1826, p.170 and Works, x.575,
 viii.225; to the Ghost at Works, iii.342; to
 Polonius at Works, x.552; to Hamlet at Works,
 i.50; vi.230, 231; viii.280; x.428, 551, 554.

was neither Hamlet nor Yorick, but capable of expressing and developing some of the moods of both.

Though Hood was not very familiar with the classical tragedies of Shakespeare, he was influenced by the fancy of Mercutio and the romantic love of Romeo and Juliet; by Othello, and by the supernaturalism and horror of Macbeth; by the character of Edmund, the relations between Lear and Cordelia, and the madness of Lear; he was fascinated by the character of Hamlet, and his great soliloquy, to which he reacted in characteristic twofold fashion.

In this survey the statements of Shakespeare in his tragedies, as elsewhere in his works, have appeared as a point of reference against which Hood could set his own statements, trivial, witty and serious; psychological, poetic and personal. Shakespeare was a stabilising influence in Hood's work. He was a great oak, beneath whose benign influence a tender plant could thrust out its own blossoms.

For his knowledge of some of the dramatists contemporary with Shakespeare Hood was partly indebted to Charles Lamb's Specimens of the English Dramatic Poets, 1808. He called one of the National Tales 'The Spanish Tragedy', and introduced it with a quotation from Kyd's

play which was accessible in Lamb's anthology.¹ Characters in other of the National Tales share the name Geronimo.²

In 'The **Demon** Ship', published in the same year as the National Tales, 1827, Hood refers to 'one of those tavern-dreamers recorded by old Heywood, who conceived

"The room wherein they quaff'd to be a pinnace."

This is a line in a scene of The English Traveller, which Lamb had quoted as a 'piece of pleasant exaggeration'.³

The scene is also at the back of 'The Sub-Marine', published the same year, where the sailor imagines himself on shipboard,

And ever as he quaff'd,
The more he drank the more the ship
Seem'd pitching fore and aft!

He imagines himself drowned and a mermaid hanging over him and addressing him,

He thrust his fingers farther in
At each unwilling ear,
But still in very spite of all,
The words were plain and clear;
"I can't stand here the whole day long,
To hold your glass of beer!"

With open'd mouth and open'd eyes,
Up rose the sub-marine,
And gave a stare to find the sands
And deeps where he had been:
There was no siren with her glass!
No waters ocean-green!

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1. Works, v.322; Lamb's Works, 1904, iv.10.
 2. Ibid., v.362, 415.
 3. Works, iv.287; Lamb's Works, iv.99.

The wet deception from his eyes
Kept fading more and more,
He only saw the bar-maid stand
With pouting lip before -
The small green parlour of¹ the Ship,
And little sanded floor.

In his review of Knight's Shakespeare Hood also refers to The English Traveller, considering the storm in The Tempest 'as brain-begotten as that wherein a company of drunkards, by way of lightening the ship, began to heave the chairs and tables out of the tavern windows.'²

Hood also quotes the phrase, 'white spirits and black, red spirits and grey'.³ This is a version of a phrase in Middleton's The Witch, included in Lamb's Specimens.⁴ It was also incorporated in editions of Macbeth.⁵ In Tylney Hall Hood quotes some further lines of Middleton, which I have not traced.⁶

Hood quotes from another play contemporary with those of Shakespeare to introduce another of the National Tales.⁷ This is Rowley, Dekker and Ford's The Witch of Edmonton.⁸ Further, Indiana in Tylney Hall is 'like Mother Sawyer, in [this] old tragedy, who, from being a witch by repute became one by habit.'⁹

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1. Works, ii.179.
2. Ibid., vii.248.
3. Ibid., vi.339.
4. Lamb's Works, iv.136.
5. Variorum Macbeth, ed.H.H. Furness, 1915, p.253.
6. p.361.
7. Works, v.381. See also Works, v.132.
8. Lamb's Works, iv.145.
9. Tylney Hall, p.230.

Another of the National Tales, 'Baranga', is introduced by a quotation from Webster's The White Devil.¹ Baranga is as fiercely evil as her prototype. 'The Venetian Countess' is introduced with a quotation from Fulke Greville's Alaham. The 'sudden working of Remorse' is evident both in this play and at the end of Hood's story.²

'A School for Adults', published in the second series of Whims and Oddities, November 1827, Hood introduced with a long excerpt from Brome's The Antipodes, which Lamb had extracted from the Garrick plays for William Hone's Table Book of September.³ In this play the old men are sent to school again. Hood develops the idea in characteristic fashion by having one of the old pupils write a letter, of which the following is a sample,

On the hole I wish on menny Acounts I was a Day
border partickly as Barlow sleeps in our Room and
coffs all nite long. His brother's Ashmy is wus
than his. ⁴

In Tylney Hall Hood quotes from Joseph Cooke's Green's Tu Quoque lines which I have not traced in this play.⁵ He also quotes from Jonson's Every Man Out of His Humour lines which I have not traced.⁶ In his review of Barnaby

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- 426/ 1. Works, v.246; Lamb's Works, iv.193.
2. Ibid., vi.18, 32; Lamb's Works, iv.230, 232. Hood also refers to Greville at Tylney Hall, p.256.
6 3. Lamb's Works, iv.467-468; Works, iv.182.
4. Works, iv.182.
5. Tylney Hall, p.80.
6. Ibid., p.216.

Rudge he refers to those of his contemporaries 'who, like Zeal-of-the-Land Busy, (cry) everywhere "Down with Dagon! Down with Dagon!"' This is a line in Bartholomew Fair,¹ in which also originates the aphorism quoted by Hood, 'Harm watch, harm catch'.² The unusual adjective 'flame-eyed', occurs in Jonson's Masque of Queens and 'The Departure of Summer'.³ In his review of Knight's Shakespeare Hood follows the editor in a reference to Cynthia's Revels.⁴ In the review Hood refers to Jonson's epigram, 'who shall doubt, Dohne, if I a poet be,' and suggests that his reference to 'Those that for claps do write' is a dig at Shakespeare.⁵ Hood thinks that the title of Jonson's lines in the 1623 folio shows that Jonson 'distinctly recognises the literary executorship of Heminge and Condell, and the true legacy'.⁶ He quotes his phrase concerning Shakespeare's 'small Latin, and less Greek'.⁷

Hood quotes a passage from the anonymous Timon, edited by Alexander Dyce, 1842.⁸

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1. Works, viii.290; Bartholomew Fair, 5.iii.
 2. Ibid., vii.272; Bartholomew Fair, 5.iv.
 3. Ibid., iv.350; Jonson's Works, ed. Francis Cunningham,
 - ~~4.~~ n.d., iii.49.
 4. Works, viii.252; Knight's Pictorial Edition of the Works of Shakspeare, 'Comedies', i.77.
 5. Works, viii.245.
 6. Ibid., viii.246.
 7. Ibid., i.67; Jonson, 'To the Memory of Shakespeare', line 31.
 8. Works, ix.3-4; Timon, p.92.

The dramatist contemporary with Shakespeare with whom Hood was most familiar was Fletcher. There is a close link between his plays and the National Tales, three of which are introduced by quotations from The Elder Brother, The Country Cousin, and Wit without Money.¹ Hood also refers to the 'noble kinsman'.² To introduce other pieces he quotes from A Woman's Prize and The Lover's Progress.³ His phrase, the 'witchery that dwelt in woman's eye' is reminiscent of Fletcher's 'witchcraft of a woman's eyes', in the scene last quoted.⁴

In Tylney Hall Hood quotes from The Prophetess and Rule a Wife and Have a Wife.⁵ He also quotes appositely from The Bloody Brother, illustrating a main development of his novel,

The jars of Brothers...
 Are like a small stone thrown into a river,
 The breach scarce heard, but view the beaten current,
 And you shall see a thousand angry rings
 Rise in his face, still swelling and still growing.⁶

Most significant is a quotation from The Elder Brother of lines spoken by the studious Charles,⁷ for in this play

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1. Works, v.404; vi.7, 71; Beaumont and Fletcher's Works, 1905-1912, ii.42; i.386; ii.207.
 2. Works, v.450.
 3. Ibid., i.139; iv.315; Beaumont and Fletcher's Works, v.126. I have not traced the quotation from A Woman's Prize.
 4. Works, vi.353; Beaumont and Fletcher's Works, v.133.
 5. Tylney Hall, pp.271, 387; Beaumont and Fletcher's Works, v.331, iii.179.
 6. Tylney Hall, p.141; Beaumont and Fletcher's Works, iv.259-260.
 7. Tylney Hall, p.57; Beaumont and Fletcher's Works, ii.9.

the rudimentary relationship between the characters is very similar to that between those of Tylney Hall. There are two brothers, Charles, a scholar, and Eustace, a courtier. They are the sons of Brisac, a justice. Another character, Lewis, has an only daughter, Angellina, intended for one of the brothers. The only other important character is Miramont, Brisac's brother. In both The Elder Brother and Tylney Hall the fathers plan together the marriage of son and daughter, a plan which goes awry. In both the studious brother learns the necessity for action, besides 'Bookish contemplation'.¹

From The Elder Brother Charles's lines, 'And those
s| two tears, falling on your pure Crystals, should turn to
armelets for great Queens t'adore',² may have influenced
the nymph's in 'Hero and Leander', whose tears harden

into pearls opaque,
Hereafter to be worn on arms and ears;
So one maid's trophy is another's tears! 3

In the review of Knight's Shakespeare Hood refers to the chronology of the plays of Beaumont and Fletcher,⁴ and compares the opening scene of The Sea Voyage unfavourably with that of The Tempest.⁵ Fletcher's inferiority to

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1. Beaumont and Fletcher's Works, ii.8.
 2. Beaumont and Fletcher's Works, ii.39.
 3. Works, v.269.
 4. Ibid., viii.247.
 5. Ibid., viii.249.

Shakespeare was a critical commonplace. Dryden had written in the prologue to his alteration of The Tempest,

The Storm which vanish'd on the Neighb'ring shore
Was taught by Shakespear's Tempest first to roar.
That Innocence and Beauty, which did smile
In Fletcher, grew on this Enchanted Isle.
But Shakespear's Magick could not copy'd be;
Within that Circle none durst walk but he. 1

This was emphatically Hood's attitude, but he was aware of the richness in the work of Shakespeare's contemporaries. For this awareness he was no doubt indebted largely to the personally communicated enthusiasm of Charles Lamb, and to his Specimens of the English Dramatic Poets. The influence of the elder dramatists, to both serious and comic effect, is apparent in Hood's work, particularly the National Tales. Independently of the Specimens, Hood knew the writings of Jonson and Fletcher. The influence of the latter is apparent in the National Tales and in Tylney Hall, whose theme seems to be particularly indebted to that of The Elder Brother.

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1. Dryden's Poems, 1910, p.210. Coleridge, in a MS note to Rollo, in The Dramatic Works of Ben Jonson, and Beaumont and Fletcher, ed. George Colman, 1811, iii.139, wrote, 'as in all his other imitations of Shakespear, he was not philosopher enough to bottom his original.' Hood quips on Beaumont and Fletcher at Works, ii.118. At Tylney Hall, p.108, he refers to Justice Greedy, a character in Massinger's A New Way to Pay Old Debts.

CHAPTER VI
SEVENTEENTH and EIGHTEENTH CENTURY
ENGLISH PROSE

The range of this survey of Hood's reading of the prose of the seventeenth and eighteenth centuries is limited in two directions. Firstly, Hood is only interested in making fun of philosophy, and his interest in philosophical speculators, such even as Burton and Browne, is slight. He is equally uninterested in religious speculation, except where it is penetrated with the imaginative power of a Bunyan. What Hood is interested in are all sorts of writing on human nature as it works itself out against the social background. So he likes the incisiveness of Overbury, the fantastic satire of Swift, as well as the gentle commentary of Walton and the plain narrative of Defoe. As essayists he admires Addison, Johnson and Goldsmith, though he does not admire Addison as an aspiring dramatist, nor Johnson as a pompous critic. He delights in the characters of Johnson and Goldsmith. He likes the latter's kindly novel, Sterne's more sophisticated and Smollett's more vigorous variants. Finally, as he admired the drama of Goldsmith, so he admires that of Sheridan. In the following chapter I hope to give a substantial basis for this outline of Hood's reading.

Hood had no power of sustained philosophical thought, so, just as he merely played on the name of Kant, he played on those of Bacon and Locke. He considered the Novum Organism 'rare food for the mind - prime intellectual Bacon.'¹ Having received what he took to be a confusing letter he wrote to his correspondent, 'I have to acknowledge the receipt of your Lock on the Human Understanding, which, like one of Brahmagy's, effectually defied my picking.'²

Hood preferred belles lettres to philosophy. He quotes from 'old Howell,'³ but he was more familiar with the characters of Overbury, whose manner he imitated at intervals throughout his career. In the London Magazine, December 1822, appeared Hood's 'The Old Seaman.'⁴ The Guardian considered it an 'imitation of Sir THOMAS OVERBURY, full of bad pun and "vile antithesis."⁵ In fact, Hood was irresistibly drawn to Overbury, quoting him and excelling in his manner. 'The Old Seaman' contains a quotation from Overbury's character of the Sailor which Hood was twice to repeat much later in his career.⁶ Overbury had also commented on the Sailor's poor horsemanship: 'he mistakes the bridle for a bo~~llion~~, and is ever turning his horse taylor.'⁷

1. Works, viii.271. Hood also refers to Bacon at Works, i.380, 448; ii.115, 118; 349; vii.355; ix.144; x.54, 378. He refers to his essay On Gardens at Works, viii.330, and quotes from his essay On Revenge at Works, vii.136.
2. Catalog of Autographs formed by F.J.Dreer, 1890, i.298. Hood also refers to Locke at Works, i.360; iii.190; iv.119; v.168; Letters, p.22; New Monthly Magazine, July 1842, /p.432.
3. Works, vi.138.
4. p.559.
5. Guardian, 1 December 1822, p.381.
6. Works, viii.5, 249. The Overburian Characters, ed.W.J.Paylor, 1936,p.22.
7. Overburian Characters, p.23.

Hood expanded this idea in 'A Sailor's Apology for Bow-legs,' published in the second series of Whims and Oddities, 1827.

Tied to his horse for safer passage the sailor exclaims,

My eyes! how she did pitch!
 And wouldn't keep her own to go in no line,
 Though I kept bowsing, bowsing at her
 bow-line. 1

This series of Whims and Oddities also contained a character of the Ballad-Singer in similar vein to Overbury's character of the Tinker.² In the Gem Hood's imitation of Lamb on the Widow may have owed its first idea to Overbury's two characters of the Virtuous and the Ordinary Widow.³ The character of the Sailor is recalled in that of the Greenwich Pensioner in the Comic Annual for 1830; 'ride he will not, for he disdains a craft whose rudder is forward and not astern'.⁴ Overbury's Arrant Horse-Courser, who 'Hath the tricke to blow up Horse-flesh, as a Butcher doth Veale, which shall wash out againe in twise riding twixt Waltham and London', is the evident precursor of Hood's cunning Horse-Dealer, in the Comic Annual for 1832.⁵ In the Comic Annual five years later he characterises the Irishman as Overbury had the Welshman.⁶ In 'Copyright and Copywrong', April 1837, Hood quotes Overbury on the Foreign Pirate.⁷ Finally,

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1. Works, v.194.
 2. Ibid., iv.171.
 3. Ibid., vi.149.
 4. Ibid., i.184.
 5. Ibid., i.117; Overburian Characters, p.57.
 6. Ibid., iii.126.
 7. Ibid., vi.409; Overburian Characters, p.50.

er/ his Undertaker, in the New Monthly Magazine, 1842, is based on Overbury's Sexton. The latter began, 'Is an ill-willer to humane nature', and Hood, 'Is an Illwiller to the Human Race'. Hood admitted of the Undertaker that if he has 'any Community of Feeling, it is with the Sexton who has likewise a Per Centage on the Bills of Mortality, and never sees a Picture of Health but he longs to ingrave it.'¹ [In his characters Overbury had combined wisdom and wit in descriptions of social types. It is typical of Hood, and of his age, that the awareness of social order and a duly applicable wisdom are no longer present in his characters. These possess a slender core of sense suffused in fun: it is as though a wise infant has been dipped in the tub of wit and emerges spluttering and glistening with cold, soapy water. With Hood, the character's loss in seriousness is made up for by a gain in vivacity.

The confined, witty style of Overbury's approach to human nature was more to Hood's taste than that of Burton, characterised by massive learning. However, he was acquainted with parts of the Anatomy of Melancholy. After

~~After~~ publishing for the first time his father's fragment of a verse drama on the subject of Lamia, Hood's son reprinted 'the extract from Burton's "Anatomy of Melancholy," forming the note to Keats's poem.' Internal

4/ 1. Ibid., iv.73, 74; Overburian Characters, p.75.

evidence shows that Hood was familiar with this extract. His Lamia and Lycius easily fall in love, like Burton's pair. They go to Lamia's 'house (till now no home) within the walls of Corinth,'¹ just as Burton's Lamia had carried Lycius 'home to her house, in the suburbs of Corinth.' The delicious drink to which Burton had referred is enjoyed by Hood's domestics. Hood's hero 'was not used to let his inclination thus domineer his reason'²; so with Burton's hero, who is 'able to moderate his passions.' In both Hood and Burton, Lamia's serpentine nature is discovered by the thoughtful Apollonius. Hood's character indeed versifies a large part of the extract from Burton:

I have read in elder oracles
Than ever you will quote, the fact which backs me.
In Greece, in the midst of Greece, it hath been known,
And attested upon oath, i' the faith of multitudes,
That such true snakes have been - real hissing serpents,
Though outwardly like women.
With one of such, a youth, a hopeful youth,
Sober, discreet, and able to subdue
His passions otherwise - even like our Lycius -
For a fortnight lived in a luxury of wealth,
Till suddenly she vanished, palace and all,
Like the shadow of a cloud. 3

Philostratus, in his fourth book de Vita Apollonii,
hath a memorable instance in his /ind.. of one Menippus Lycius,
/who was carried by a phantasm to her home/. The young man,

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1. Works, vi.91.
2. Ibid., vi.119.
3. Ibid., vi.128.

a philosopher, otherwise staid and discreet, able to moderate his passions, though not this of love, tarried with her a while to his great content... Apollonius.. found her out to be a serpent.. [she] desired Apollonius to be silent, but he would not be moved, and thereupon she, plate, house, and all that was in it, vanished in an instant. Many thousands took notice of this fact; for it was done in the midst of Greece.¹

The impression this extract made on Hood remained strong. In Tylney Hall he devoted a paragraph to it,

Even thus frail are the edifices which the wicked erect on unhallowed foundations: fabrics fair but false as the phantom palaces of the fabled Lamia, "whose furniture was like Tantalus's gold, described by Homer, as substance, but mere illusions". Indeed, the situation of the Creole, enthralled by a similar serpentine sin, closely paralleled that of Menippus Lycius, when before the eyes of the deluded votary of the enchantress, "she, plate, house, and all that was in it, vanished in an instant." 2

Elsewhere Burton is the subject of innocent pleasantry.

066/ In 'The Dead Re~~ve~~ry',

*Down came a fellow with a sack and spade,
Accustom'd many years to drive a trade,
With that Anatomy more Melancholy
Than Burton's! 3

And in 'A Dream by the Fire', 'It was impossible not to drink with him when he asked you, which he was as sure to do,...

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1. Works, vi.137.
 2. Tylney Hall, p.356.
 3. Works, iii.110.

as that Burton ~~ale~~ is not Burton's Melancholy'.¹

draft In his 'Literary Reminiscences' Hood considered Lamb 'contemporary at once with Burton the Elder, and Colman the Younger'.² In Up the Rhine he wrote, 'my hale uncle is a martyr to hyponchondriasis, not the moping melancholy sort anatomised by old Burton - not the chronic kind - but the acute'.³ A closer familiarity with the Anatomy of Melancholy is suggested by Hood's use of the phrase, 'experte credo,'⁴ from Democritus's address to the reader, and his anecdote of the cook, who, disappointed in his colleagues at the Mansion House, exclaims, 'Gentlemen! do you call yourselves cooks!'⁵ Here he was doubtless remembering Burton's statement that 'cooks are gentlemen.'⁶ Finally, Hood introduces 'Diabolical Suggestions' with two quotations from the Anatomy of Melancholy.⁷

The learning and style of Browne appealed less to Hood than did those of Burton. He makes several references to the Vulgar Errors, without betraying a real acquaintance with them.⁸ In his imitation of Lamb, 'A Widow,' he

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1. Ibid., ix.134.
 2. Ibid., ii.367.
 3. Ibid., vii.6.
 4. Ibid., i.397.
 5. Ibid., i.443.
 6. Anatomy, i.2.2.2.
 7. Works, viii.203.
 8. Works, ii.370; vi.396; viii.427; ix.35, 458; Tylney Hall, p.145; Life of Edward Bulwer, by his grandson, 1913, ii.62.

ur/ appropriately introduces a word used in Von Burial,
 rif/ 'lachrymatones.'¹ He quotes from the same work most
 appropriately in his account of Lamb: 'never did an author
 descend - to quote his favourite Sir T. Browne - into "the
 land of the mole and the pismire "so hung with golden
 opinions.'² He quotes Browne, following Lamb, in his
 review of Knight's Shakespeare, hazarding 'what Sir T. Browne
 calls a wide solution.'³

Whereas Hood merely knew Burton and Browne, he knew
 and admired Walton. Here speculation was lacking. A clear
 style admirably matched a gentle, civilised subject. Hood

fisher/ Hood was an ardent spokesman and admirer of 'excellent
 Master Izaak Walton'⁴ from his youth. In the first series
 of Whims and Oddities, 1826, he parodies Walton's dialogue.
 This 'Walton Redivivus' is sub-titled 'A New-River Eclogue.'
 The atmosphere of a favourite urban 'pitch' is evoked, in
 harsh contrast with Walton's pastoralism and Lamb's fanci-
 fulness in dealing with the same theme.

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- ur/ 1. Works, vi.149; Von Burial, chs.ii.iii.
 ur/ 2. Ibid., ii.366; Von Burial, ch.iii.
 ur/ 3. Ibid., viii.249; Von Burial, ch.V. Hood quips on Browne
 at Memorials, ii.155.
 4. London Magazine, August 1822, p.186.

- a/ 'Visitor. I have a bite already! - my float is going up and down like a ship at sea.
- Piscator. No. It is only that house-maid dipping in her bucket, which causes the agitation you perceive. 'Tis a shame so to interrupt the honest Angler's diversion...
- a/ Visitor I will take a summer lodging hereabouts, to be near the stream. How pleasant is this solitude! There are but fourteen a-fishing here, - and of those but few men.
- Piscator. And we shall be still more lonely on the other side of the City Road. - Come, let's across. Nay, we will put in our lines lower down. There was a butcher's wife dragged for, at this bridge, in the last week.
- a/ Visitor Have you, indeed, any qualms of that kind?
- Piscator No - but, hereabouts, 'tis likely the gudgeons will be gorged. Now, we are far enough. Yonder is the row of Colebrooke. What a balmy wholesome gust is blowing over to us from the cow-lair.
- a/ Visitor For my part I smell nothing but dead kittens - for here lies a whole brood in soak.' 1

During a long convalescent stay near Dundee the youthful Hood found an environment more congenial than the New River to the pursuit of his pastime in the temper of Walton. He recalled how

I haunted the banks and braes, or paid flying visits to the burns, with a rod intended to punish that rising generation among fishes called trout. But I whipped in vain.. Still the sport, if so it might be called, had its own attractions, as, the catching excepted, the whole of the Waltonish enjoyments were at my command, the contemplative quiet, the sweet wholesome country air, and the picturesque scenery - not to forget shealing or the mill.²

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it at the /

1. Works, iv.150-151. Hood's fishermen share Walton's spirit of charity, see Works, iv.155; vii.225.
2. Works, ii.197.

In early manhood Hood found in Lamb a companion content to live in the spirit of Walton. He could consider him 'as Cotton called Walton, my "father,"' and to walk with him and hear his pleasant conversation 'was like going a ramble with gentle Izaak Walton, minus the fishing.'¹ Thus it was very appropriate that Hood's first essay in Walton's manner, already referred to, should have been introduced, and probably inspired, by a quotation from a letter from Lamb to Hood on the fishing of his 'old New River.'²

Hood wrote four 'eclogues' of this kind: apart from 'Walton Redivivus', 'Summer. - A Winter Eclogue', in the Comic Annual for 1834, 'The Lahn.- An Eclogue', in Up the Rhine, and 'Fishing in Germany', in the New Sporting Magazine, April and July 1840.³ 'Summer' is not about fishing at all. The other two are about Hood's experience in Germany where, he claimed, 'I have introduced angling, and am the Izaak Walton of the Rhine, Moselle, and Lahn'.⁴ In 'The Lahn' he presents a sharp contrast between the admirations of Piscator and Pictor. 'Fishing in Germany' is perhaps the closest to Walton in spirit. It originates in the close friendship

1. Ibid., ii.367, 385.

2. Ibid., iv.147.

3. Ibid., i.382; vii.220; viii.72.

4. Ibid., x.221. Compare William Howitt, Rural and Domestic Life of Germany, 1842, p.67, 'If you see an angler, he is almost sure to be an Englishman.'

between Hood and an Anglo-German officer, ~~(perhaps~~ their experiences as fishermen together, and their letters about fishing after they had been forced to part. However, all the eclogues are based on a sympathetic relationship, in Walton's manner, between the participants in the dialogue. But Hood can allow himself a discursiveness which was denied to Walton by the nature of his theme, and he inevitably follows his bent for word-play and indulges in farce, witness the end of 'The Lahn':

[The ferry-boat heels on one side, fills, and is swamped. Fortunately the river is low, and nobody is drowned.]

Pictor.

[Looking round him, up to his neck in water.] What a subject for a picture! What a singular effect! 1

Also, 'Fishing in Germany' ends with the pursuit, and capture, of an extremely large German fish.

Hood clearly had Walton in mind in 'The Plea of the Midsummer Fairies,' where the melancholy man walks

+Along the river's bank; till, by heaven's grace,
He met a gentle haunter of the place,
Full of sweet wisdom gather'd from the brooks,
Who there discuss'd his melancholy case
With wholesome texts learn'd from kind nature's books,
Meanwhile he newly trimm'd his lines and hooks.+ 2

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1. Works, vii.225.
 2. Ibid., v.235. On Walton's morality see the Complete Angler, 5th.ed., 1792, p.255.

A clue to the edition of Walton with which Hood was probably familiar is provided by a note he appended to 'The Drowning Ducks' when it first appeared in the Literary Gazette in October 1827.¹ Here he refers to Sir John Hawkins's fifth edition of The Complete Angler. His rather gruesome poem is about the disappearance of some ducklings from a pond; when the pond dries up a number of eels are found; when these are opened the ducklings are found inside them. This was based on Hawkins's anecdote, which concludes, 'The fact seems to have been, that the water being shallow, they became an easy prey, and were pulled under by the Eels, or if you will by the heels.'²

In Tylney Hall angling plays an important part in the dispute between Ringwood, the sporting, and Raby, the studious, brother.

"But you might have a fly," said Ringwood; "and, as you are so squeamish, you need not even impale a real one." "True," said Raby, "but I happen to have read Cotton, with his directions for making artificial ones; and really I have no inclination to go through the varied course of sporting which would be requisite only to furnish me with dubbing."

Raby goes on to give a rich list of materials selected from those named by Cotton, and Hawkins in a note to Walton. He continues,

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1. p.701.
 2. Complete Angler, p.181.

to tell the truth, I entertain some serious doubts of the humanity of fishing; in spite of the authority of Izaak Walton, who tells us he leaves water-rats to be destroyed by other hands, for that he is not of a cruel nature, and loves to kill nothing but fish.¹

Later, when his father is laid up with gout, Raby is compelled to make a May-fly. He then goes off to fish under paternal orders, 'with a copy of Walton's "Complete Angler", a volume he was very fond of reading; skipping, however, all the parts that related practically to angling'. He describes the book later to Grace, 'It will delight you with its refreshing pastoral images, and some sweet madrigals to boot, besides setting you right in your technicals, when you have to speak hereafter of the mysteries of the angler's gentle craft.' His own experience was unhappy, though 'he had been led to expect differently by the description in Walton, where the tyro has half a dozen trouts at his fly in the compass of a single page'.²

In 'The Praise of Fishing,' already referred to, Hood includes its morality, asking,

what field pastime can show such a written character from its master as the favourite pursuit of Cotton's "father?" It is inoffensive, sober, and honest. Without fishing for a compliment from Mr. Buckingham, I must remark that the angler eminently inclines to temperance principles, for while at work he never takes anything without water; and should he afterwards indulge in a

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1. Tylney Hall, pp.143-145.
 2. Ibid., pp.217-224. Raby is probably thinking of the Complete Angler, p.192. Hood names Walton again in Tylney Hall at p.231.

little something neat, he has the peculiar excuse of the chilly temperature of Bleak Hall..¹ no indignant Diana rushes out shouting "Horse-gomeral!" and accuses him of breaking her pales; on the contrary, the pails of pretty Madge are offered to him for a drink of new milk, and she is even so convinced of his gentleness and other good qualities, that she invites him, in a song, to live with her and be her love.²

Later Hood refers to 'dear Izaak's volume,* and he concludes,

What a quiet, quaint figure, for instance, does the fancy picture as Walton planted beside a brook - Silent and motionless, as his fellow-fisher the heron!.. and where is the memory that would better serve a monument, if it were not already rendered time-proof by his own delicious pastoral volume? In that ever-new old book, and the characteristic life of its author, lies all I could add in praise of Fishing; except, that of all catching things, it is the only one which when you have once you long again to enjoy, like the hay fever, with every return of the season. 3

In quite a different spirit is 'A Rise at the Father of Angling', in the Comic Annual the same year, 1837. Here Hood prints the doggerel poem of a lady; 'Instead of concurring in the general admiration of his fascinating pictures of fishing, she boldly asserts that the rod has been the spoiling of her child, and insists that in calling the Angler gentle and inoffensive, the Author was altogether wrong in his dubbing.'

1. See the Complete Angler, p.65.
2. Nimrod's Sporting, p.11; Complete Angler, pp.66-68.
3. Ibid., pp.113,114.

†There's my Robert, the trouble I've had with him it
 surpasses a mortal's bearing,
 And all thro' those devilish anglic~~x~~ works - the Lord
 forgive me for swearing!
 I thought he were took with the Morbus one day, I did
 with his nasty angle!
 For "oh dear", says he, and burst out in a cry, "oh
 my gut is all got of a tangle!"† 1

Returned to England from abroad, Hood found he had
 little time to relax. He wrote to Hewlett in the summer
 of 1842, 'I found it very pleasant to play Piscator again,
 and almost fancied myself Walton on Thames'. Hood's last
 reference to Walton is in the review of Knight's Shakespeare,
 and perhaps in associating him with Shakespeare he pays him
 his greatest tribute,

It has always surprised us that Walton.. has made no
 allusion.. to one who was as devoted a lover of nature as
 himself. There were lines spun by the dramatist that
 ought to have caught the fisherman - sentences which
 ought to have been taken - passages which ought to have
 been gorged - but Izaak delighted rather in orthodox
 dishes, like Dr. Donne. 2

Elsewhere Hood makes slight and detailed references to
 Walton which show his acquaintance with his work and rever-
 ence for his person. He refers to 'the honest face of
 Izaak Walton' and to 'gentle Izaak Walton and his peaceable
 fraternity.'³ He admits that

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1. Works, ii.426.
 2. Ibid., viii.245.
 3. Ibid., iv.167, viii.284. Compare Works, i.283, iv.262.

For an Eel I have learnt how to try,
By a method of Walton's own showing.¹

He refers to 'what Izaak Walton would call the Cad-bait, and he notes that 'Walton gives an instance of Carp which were regularly collected at feeding time.. by the sound of a dinner-bell'.² A reference in 'The Lahn' to the antiquity of carps may also be owing to Walton.³ In 'Fishing in Germany' Piscator comments on others that 'there are enough here of the base vermin, as he calls them, to have regularly badgered old Izaak Walton'.⁴ Later references to Robinson Crusoe's doubtful purchase of tackle 'from Ustonson's or Crooked Lane' and to Defoe's fishing for roach at London Bridge also recall a passage in the Complete Angler, annotated by Hawkins.⁵ Finally, Hood recalled how Walton 'told his disciples that - Barnacles produce Geese!'⁶

Hood makes one reference to Cotton outside of his association with Walton. To introduce his 'Vision' of the old year, he quotes Cotton's poem on 'The New-Year', which Lamb had included in his 'New Year's Eve',

Pox on't! the last was ill enough,
This cannot but make better proof.

1. Ibid., 1.208; Complete Angler, p.180.
2. Ibid., vi.204, iii.168; Complete Angler, pp.228, note, 118.
3. Ibid., vii.221; Complete Angler, p.156.
4. Ibid., viii.80; Complete Angler, p.3.
5. Ibid., viii.86-87; Complete Angler, p.213.
6. Works, viii.15; Complete Angler, pp.90, 178. Hood quotes from Walton in the New Monthly Magazine, April 1842, p.584. He refers to the sub-title of the Complete Angler at Works, viii.86; Tylney Hall, p.249.

ibid. /

Hood follows Lamb in substituting 'plague' for 'pox'. The alcoholism of the earlier poem,

And though the Princess turn her back,
Let us but line our selves with Sack,

is echoed by Hood¹.

Hood also refers to two modern writers on fish. In 'The Praise of Fishing' he writes, 'Salter says of the London angler, "as he uses the finest tackle he is obliged to strike light"', and in the mock 'Review. The Rambles of Piscator', "'The London Angler", as Salter says, "is ridiculed by none but the Shallows"'. In 'Fishing in Germany' he claims that 'we have every sort of fish enumerated in Walton or Salter'. And, finally, a joke in 'A Rise at the Father of Angling' is explained by a technical reference to Salter's Angler's Guide. In this work Salter declared that the provincial angler should not 'too hastily jeer or challenge the Cockney sportsman'. The New-River angler 'soon finds that he must strike sharp, but with a certain slight of hand from the wrist, or he soon destroys his fragile tackle'. On the Lea 'the finest tackle is also used' and the utmost skill needed.² In 'Fishing in Germany' the description of 'the Sly Silurus' is taken from William Yarrell's History of British Fishes, 1836.³

1. Works, vii.326.

2. Sporting, p.112; Works, iii.3; viii.75; ii.426, Salter's Guide, 6th.ed., 1825, pp.70, 111, 309, 332. A reference at Works, viii.89 to 'scratching for barbel' recalls the Guide, p.320.

3. Works, viii.90; Yarrell, i.403.

These modern works, however, cannot be compared with Walton's original, in which the gentle virtues of the quiet sport of angling were for Hood epitomised. The technical matter and the tone of The Complete Angler were for Hood inseparable. He imitated Walton's dialogue, and mocked his pastoralism, but he essentially regarded him, not as a writer to be imitated or mocked, but as a pleasant, ever-refreshing moralist.

Among overtly moral and religious works of the early seventeenth century Hood refers to James I's counterblast against tobacco, and quotes him on the devil.¹ He refers to another kingly work, the Eikon Basilike, 1649.²

L/ Hood refers to Prynne's The Unlovelinesse, of Yove-lockes, 1628, and declares, in 'A Drop of Gin,'

We are neither Barebones nor Prynne,
Who lashed with such rage
The sins of the age.

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1. Ibid., vi.296; Tylney Hall, p.52.
 2. Ibid., iii.326.
 3. Ibid., ii.335; ix.24.

As well as being antagonistic towards the Puritans, Hood was opposed to religious narrowness in the form of Quakerism, quipping often at the expense of Fox. For example, Quakers are

No Friends to hunters after deer,
Though followers of a Fox. 1

A Quaker allowed himself to be killed 'and died consistently, as he thought, with Fox principles, very like a goose.'²

On the other hand, Southey's pacific strain in 'The Battle of Blenheim' is 'worthy of the great Fox himself'.³ Hood refers particularly to Fox's The Fashions of this World made manifest.⁴

Another Quaker butt of this period is Robert Barclay. In Up the Rhine, for not writing 'I beg to refer you at once to "Barclay's Apology for Quakerism", which I presume includes an apology for silence'.⁵ In 'The Friend in Need', 'My nature is subdued to what it works in - a vat of Barclay's entire. Not the brewing Barclay, but the Apologising'.⁶

1. Ibid., vi.156.

2. Ibid., ii.363.

3. Ibid., vi.400.

4. London Magazine, May 1822, p.423; Fox, Works, 1831, iv. 140. Hood also refers to Fox at Works, iii.102; vii. 320; viii.231.

5. Works, vii.5.

6. Ibid., viii.5.

Finally, in a review of William Howitt's Student life in Germany, 'what a world of distance between .. a Dinner Junge challenge and Barclay's Apology'.¹

There were qualities in Bunyan which raised him above the sectarian, but Hood was able to write,

If Pigs were Methodists and Bunyans,
They'd make a sin of sage and onions.²

Pilgrim's Progress itself was at least for Hood a sign of piety,³ and a type of allegory,⁴ but Bunyan's vision impressed itself so strongly on his mind that he used its images to illustrate the plights of his own characters and the course of his own life.

The melancholy correspondent who plagued Hood with letters 'dates from Slough - but it must be the Slough of Despond.'⁵ In Tylney Hall Unlucky Joe 'like Christian, resumed his burthensome journey of life, hung all over with the slime and mud of the Slough of Despond.'⁶ By the magic of Dickens's Christmas Carol 'the Worldly Wiseman was converted into a Christian.'⁷ Hood himself had acquaintance with the law, 'and with much the same success as Bunyan's Pilgrim, who was recommended to Mr. Legality,

1. Ibid., viii.255.

2. Ibid., vi.345.

3. Ibid., iii.179; ix.154; Tylney Hall, p.38.

4. Ibid., iv.247; viii.87.

5. Ibid., vi.339.

6. Tylney Hall, p.204. See also Works, iv.72; ix.67, 113; Whimsicalities, p.10.

7. Works, ix.103.

and discovered him to be a cheat, and of little help to a Christian in trouble.'¹ For Hood again, great men of letters, including Henry Cary, were 'my interpreters in the House Beautiful of God, and my guides among the Delectable Mountains of Nature.'² Hood himself, staying in Germany, had a more serious, though parallel, purpose to that of the tourists he describes in Up the Rhine: 'There seemed plenty of lions in the path of such a Pilgrim's Progress; and yet, here we are, resolved in the attempt, in the hope that, as Christian dropped his burthen by the way, a little travelling will jolt off the load that encumbers the broad shoulders of a.. hypochondriacal old bachelor uncle.'³ In Up the Rhine there is again a shadow of autobiography, when 'Our Pilgrim's Progress had brought us in sight of the Delectable Mountains'.⁴

Hood makes several references to Apollyon. In Tylney Hall, the ranter '"straddled across' the path", like Apollyon in the Pilgrim's Progress'.⁵ For the victim of 'Diabolical Suggestions', 'Wherever my thoughts wandered, there was the foul Fiend straddling across their path, like Bunyan's Apollyon'.⁶ On the other hand, Hood considered that his 'personal history, as a tract, would read as flat as the Pilgrim's Progress without the Giants, the Lions, and the grand single combat with the Devil'.⁷

- Works/
- if
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1. Tylney Hall, p.x.
 2. Ibid., vi.413; ii.378. See also Works, iii.275.
 3. Ibid., vii.5. See also Works, i.403. Hood quotes Bunyan on the lions, Pilgrim's Progress, Everyman's Library ed., 1954, p.218, at Works, vii.333.
 4. Works, vii.100. 5. Tylney Hall, p.172. 6. Works, vii.217. See Pilgrim's Progress, p.60. 7. Ibid., i.374. See also Works, i.292.

Hood also refers often to Giant Despair, particularly in later years. In 'Laying Down the Law,'

the weary and desponding client
Seem'd - in the agonies of indecision -
In Doubting Castle, with that dreadful Giant
Described in Bunyan's Vision! 1

Miss Kilmansegg's husband

look'd like a study of Giant Despair
For a new Edition of Bunyan! 2

And in 'A Drop of Gin' 'Each castle in air' belonging to the poor is 'Seized by giant Despair.'³ But Hood accepted Bunyan's message of hope in salvation, though he only expressed this acceptance obliquely. He must have had his own experiences in mind when he described in Tylney Hall how 'the discursive fancy of the (dying) invalid mounted.. like the Pilgrim's vision from "the Valley of the Shadow of Death," to the Delectable Mountains of health, youth, and vigour.'⁴

Hood knew something of the superstitious background of Bunyan's age.)

(In 'A Tale of a Trumpet' he invokes Mathew Hopkins's The Discovery of Witches, which was reprinted in 1837, from the original edition of 1647.

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1. Ibid., viii.309.
 2. Ibid., vii.446.
 3. Ibid., ix.25. See also Works, vi.339; viii.306; ix.113; Tylney Hall, p.191.
 4. Tylney Hall, p.26. Other references to Pilgrim's Progress are at Works, i.352; vii.356; more generally at Works, iv.106; to Bunyan at Works, v.112; and to his Holy War at Works, iii.66; Letters, p.79.

n/ ..Now's the time for a Witch to call
 On her Imps and Sucklings one and all -
 Newes, Pyewacket, or Peck in the Crown,
 (As Matthew [sic] Hopkins has handed them down)
 Dick, and Willet, and Sugar-and-Sack,
 Greedy Grizel, Jarmara the Black,
 Vinegar Tom and the rest of the pack -¹

Dick and Willet are not named by Hopkins, but are included in an extract from Witchcraft at Maldon, 1579, which follows Hopkins's pamphlet in A collection of rare and curious tracts, relating to Witchcraft, 1838.

Hood considered that reading Harriet Martineau's 'Domestic Mesmerism' was like reading in 'Zadkiel's Astrology,'² that is, William Lilly's Christian Astrology, 1647. He also refers to the Almanacks of Old Moore and John Partridge,³ as well as two works which do not fit in with my other groups, Lord Herbert of Cherbury's autobiography, and Richard Head's The English Rogue, 1665.⁴

w/ Hood was familiar with Augustan prose satire. 'A story in verse', which he was supposed to have read before a literary society in 1820, 'was followed by a capital appendix of 'Learned Notes, after the Manner of the Learned Martin Scribler's.'⁵ He began 'A Sentimental Journey.. in March,

1. Ibid., vii.365-366.

2. Ibid., x.502.

3. Ibid., ix.219, 287, 421; x.502.

4. Ibid., ix.220, vi.397.

5. Hannah Lawrance, 'Recollections of Thomas Hood,' British Quarterly, October 1867, p.323.

1821' with a quotation from Scriblerus, repeating the reference later.¹ He introduced Whims and Oddities with the appropriate quotation, 'O Cicero! Cicero! if to pun be a crime, 'tis a crime I have learned of thee: O Bias! Bias! if to pun be a crime by thy example I was biassed!'²

The Memoirs of Martinus Scriblerus were largely the work of Arbuthnot. Hood also knew his Memoirs of P.P., the Parish Clerk. In 'The Portrait' he wrote, 'Pope (sic) has read a lesson to self-importance in the Memoirs of P. P., the Parish Clerk, who was only notable after all amongst his neighbours as a swallower of loaches.'³ He introduced 'Letter From a parish clerk in Barbadoes to one in Hampshire' with P.P.'s sentence, 'Thou mayest conceive, O reader, with what concern I perceived the eyes of the congregation fixed upon me,'⁴ whilst in Tylney Hall Uriah considers himself 'a shred of the linen vestment of Aaron,' as does Hood himself, as a member of the literary profession, in 'Copyright and Copywrong.'⁵

1. Works, iv.354, i.155; Memoirs of Martinus Scriblerus, ch.11.
2. Whims and Oddities, 1826, p.iii; Scriblerus, ch.viii. With Works, viii.313, compare Scriblerus, ch.iii. With Works, v.310, compare Scriblerus, ch.vii.
3. Works, i.374.
4. Ibid., i.321.
5. Ibid., vi.379; Tylney Hall, p.170.

Swift was a collaborator in the Memoirs of Martinus Scriblerus. Hood was of course familiar with his unique Gulliver's Travels. In 'Ali Ben Nous' he adopted Swift's attitude to decorations:

the King wished to confer
 on the long-bearded Stranger
 the ancient Order of the Ass
 of the First Class; but Nous
 declined the distinction, modestly
 observing that he had done
 nothing to deserve it... the
 King wished to create Ali
 a Grand Goose, which would
 entitle him to stand at Court
 upon one leg; but the Cynic
 declared very humbly that
 his low birth entitled him
 only to stand upon two. 1

In the 'Ode to Graham' he makes barbed use of an image of Swift's,

R/
 Is Gifford such a Gulliver
 In Lilliput's review,
 That like Colossus he should stride
 Certain small brazen inches wide
 For poets to pass through? 2

Hood also makes use of Gulliver's Travels in discussing 'Copyright and Copywrong.' Attributing to an author expressions he had not offered is 'a proceeding quite as dirty as that of the Brobdignaggian baboon, when it crammed into the mouth of Gulliver the filth it had hoarded in its own pouches.' In its violence this

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1. Works, iii.201, 204; Gulliver's Travels, Lilliput, ch.iii.
 2. Ibid., v.27, compare p.25; Gulliver's Travels, Lilliput, ch.iii.

comparison is not altogether accurate.¹ Hood further writes that in illustrating the state of copyright he may be suspected of quoting from 'a sample by Swift, of the Constitution of the Sages of Laputa.'²

Hood introduces 'An Absentee' with a remark that 'If ever a man wanted a flapper.. my friend W - should have had such a remembrance~~y~~ at his elbow.'³ That there is something autobiographical in this is suggested in a letter to Dickens whom Hood tells that 'my wife .. is also my flapper.'⁴

Hood delighted also in Swift's Advice to Servants. His 'Domestic Didactics', published in the Comic Annual for 1832, were intended 'as a wholesome warning, after the manner of Dean Swift, to footmen in general, against their courtship of the Nine when they may be wanted by ten...'⁵

- b/
1. Ibid., viii.278; Gulliver's Travels, Brodningnag, ch.V.
 2. Ibid., vi.390.
 3. Ibid., iv.282; Gulliver's Travels, Laputa, ch.11.
 4. HLQ, p.394. Hood refers to Gulliver's Travels at Works, i.82, vii.59; to Lilliput in general at Works, ix.195; ~~Memorials~~, i.117; London Magazine, August 1821, p.120.
 5. William Jerdan, Autobiography, iv.202; to Lilliput, ch.1, at Works, iii.55, iv.49, v.91; to ch.11, at Works, iii.236; to ch.111, at Works, viii.6.

x/

Hood refers to Brodningnag in general at Works, 11.377; to ch.ii. at Works, vii. 59; to ch.iv, at Works, viii.75; to ch.x, at Works, ii.196. He refers to Laputa in general at Works, vi.376, viii.248; to ch.v, at Works, iv.357. He refers to the Houyhnhnms in general at Works, ii.302, iii.272, v.42; to ch.ii, at Works, iv.165.

ch. x, at
11.196

5. Works, vi.215.

He considered The Book of Economy; or, How to live well on a hundred a year, reviewed the following January,

*a very amusing little work, and full of.. that kind, ironical raillery-way which Swift used so often to lay down for his readers. The dry humour of the Dean, in his Advice to Servants, has been very faithfully copied by the Economist in his counsels to the modern Centurion, or Commander of a Hundred, and we suspect that both authors have misled many, by the sober seriousness of their style, into a belief that they were in earnest. 1

m/ The ~~Modern~~ author, of course, was. The companion volume How to keep house; or, comfort and elegance on £150 to £200 a year, similarly contains 'a proportion of Swift to ~~β~~swallow.' 2

s/ As Hood delighted in the bare style and the fantasy of Swift, so he delighted in the bare style and the realism of Defoe. The high esteem in which he held the latter is shown by a long passage in 'Copyright and Copywrong'. He writes,

I will select, as Sterne took his captive, a single author. To add to the parallel, behold him in a prison! He is sentenced to remain there during the monarch's pleasure, to stand three times in the pillory, and to be amerced besides in the heavy sum of two hundred marks. The sufferer of this three-fold punishment is one rather deserving of a triple crown, as a man, as an author, and as an example of that rare commercial integrity which does not feel discharged of its debts, though creditors have accepted

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- cr/
1. Ibid., vi.250.
 2. Ibid., vi.253. Hood refers to Swift's letters in the Athenaeum 1839, p.750; to the Drapier's letters at Works, ix.195. He quotes Swift at Works, i.308, ii.11, vii.289; and refers to him at Works, v.171, viii.8, ix.130, Memorials, ii.155.

composition, till it has paid them in full [In this Hood later compares Defoe with Scott]. It is a literary offence - a libel, or presumed libel, which has incurred the severity of the law; but the same power that oppresses him, refuses or neglects to support him in the protection of his literary character and his literary rights. His just fame is depreciated by public slanderers, and his honest, honourable earnings are forestalled by pirates. Of one of his performances no less than twelve surreptitious editions are printed, and 80,000 copies are disposed of at a cheap rate in the streets of London. I am writing no fiction, though of one of fiction's greatest masters. That captive is - for he can never die - that captive author is Scott's, Johnson's, Blair's, Marmontel's, Lamb's, Chalmers's, Beattie's - good witnesses to character these! - every Englishman's, Britain's, America's, Germany's, France's, Spain's, Italy's, Arabia's; all the world's DANIEL DE FOE! 1

For the facts behind this paragraph Hood may have been indebted to Walter Wilson's Life of Defoe, published in 1830. Wilson mentions all the authors referred to and all the countries apart from America and Italy;² I have not noticed in his work a reference to this particular piracy.- he was, incidentally, an old friend of Lamb's.

Of Defoe's minor works Hood knew chiefly his Journal of the Plague Year. In considering the advantages to the unfortunate of a knowledge of literature, he asked,

1. Works, vi.381, 409.
 2. Memoirs of the life and times of Daniel De Foe, iii. 437-478, 636. In a reference to 'how the trade bogged at Robinson Crusoe', Works, vi.410, Hood may also be indebted to Wilson, p.430.

'who in reading [Defoe's] thrilling "History of the Great Plague", would not be reconciled to a few little ones?'¹ He made use of the background provided by Defoe in this work in his stories, 'The Fair Maid of Ludgate', in the National Tales, and 'A Tale of the Great Plague', in the Comic Annual for 1834.² In the first a slight romantic tale is told against a setting described in terms like those used by Defoe himself, for example,

now broke out that dreadful pestilence which soon raged so awfully throughout the great city, the mortality increasing from hundreds to thousands of deaths in a single week. At the first ravages of the infection, etc.

There are also particular references. In Hood, 'the bewildered man..bade her "flee from the wrath to come", and with sundry leaps and frantic gestures, went capering on his way'; in Defoe, 'some went roaring and crying and wringing their hands along the street; some would go praying and lifting up their hands to Heaven, calling upon God for mercy'. In Hood, 'the streets [were] beginning to look green even, by the springing up of grass between the untrodden stones'; in Defoe, 'The great street.. was more like a green field than a paved street... even the part that was paved was full of grass also'.³ 'A Tale of the

1. Works, x.379.

2. Ibid., vi.60, i.298.

3. Journal of the Plague Year, 1950, pp.115, 113.

'Great Plague' begins with a definite acknowledgment, 'there befel a circumstance which, as it is not set forth in Defoe his history of the pestilence, I shall make bold to write down herein.' The story itself, like that of 'The Fair Maid', has a fancifulness Hood's own.

In Tylney Hall Hood remembers 'those ambulatory sextons, with a cart and bell, as described in Defoe's History of the Plague, exclaiming with a loud voice, 'Bring out your dead''.¹ He wrote of his cruel relatives,

What could be their sports when children?
Did they dramatize De Foe's History of the
plague & go about with a tiny go cart &
bell & a cry of bring out your dead! 2

Hood's familiarity with Robinson Crusoe dated from his schooldays. He had been punished 'when I was studying Robinson Crusoe instead of Virgil, by a storm of bamboo that really carried on the illusion, and made me think for the time that I was assaulted by a set of savages'. He repeats the allusion in 'Literary Reminiscences', 'the severest punishment ever inflicted on my shoulders was for a scholar-like offence, the being "fond of my book", only it happened to be Robinson Crusoe'.³ Writing in the style of a child, Hood was ~~amazed~~ to find Robinson Crusoe abridged in the Child's Own Book, 'As for Robinson Crusoe, I love best to have him in a book all alone to

1. Tylney Hall, p.243. At p.187 Hood refers to Moll Flanders.
2. Letters, p.25, compare Journal, p.58.
3. Works, i.41, 453.

himself, as he was on his own desolate island - besides, ^{311.}
he is so dreadfully cut short, and .. I don't like skipping
a line.'¹

S/ Hood's continued love of the work and its general
popularity are attested by many references. Zimmerman is
made to say, 'Of books, my favourite was Robinson Crusoe,
especially the first part, for I was not fond of the intrusion
of Friday, and thought the natives really were savages to
spoil such a solitude.'² 'The Happiest Man in England',
the auctioneer, declares 'that if the celebrated Robinson
Crusoe were placed within sight of [a certain property], he
would exclaim in a transport 'Juan Fernandez!'³ In Tylney
Hall the Scots maid says, 'Robbie Crushoe, pur fallow, wasna
waur aff amang a wheen sawvidges', and Mrs. Twigg says,
'but Mr.T. was obstinate, and insisted on laying the cloth
on a little island, to be like Robinson Crusoe', and the
Squire, 'Why, boy, if you were thrown on a desert island,
like Robinson Crusoe, you would be starved alive, for you
can neither hunt, fowl, nor fish!'⁴ There is also a par-
ticular reference in Tylney Hall to 'Robinson Crusoe in a
thunder-storm, when his powder magazine, and all the conse-
quences of its explosion, flashed across his mind as swiftly
as the lightning across his eyes.'⁵

1. Athenaeum, 1830, p.593.

2. Works, i.41, 45~~2~~.

3. Ibid., iv.68.

4. Tylney Hall, pp.86, 98, 218.

5. Ibid., p.165. See Robinson Crusoe, Penguin ed., 1938,
p.106.

Hood's interest in Robinson Crusoe was particularly strong around 1840. He introduces 'The Elland Meeting', March 1838, with a quotation from the Farther Adventures.¹ The preface to the second edition of Up the Rhine, January 1840, begins with the following sentences,

The reader of Robinson Crusoe will doubtless remember the flutter of delight and gratitude the Ex-Solitary was thrown into, after his return to England, by receiving from his Factor such very favourable accounts of the prosperity of his Brazilian plantations. "In a word", says he, "I turned pale and grew sick; and had not the old man run and fetched me a cordial, I believe the sudden surprise of joy had overset nature, and I had died on the spot."

Something of this joyful surprise it was my own pleasant lot to feel, on learning from my Publisher, that in one short fortnight, the whole impression of the present work had been taken off his hands..²

In 'Fishing in Germany', the succeeding July, there is a long and intimate discussion of Robinson Crusoe. It begins

Amicus. .. By-the-bye, did you ever read Robinson Crusoe? Von Piscator. What! was I English born! Have I ever been a boy! Did I ever get beyond my ABC?.. Amicus. Well, then, you have read that first and best of historical novels.. did it never occur to you as extraordinary, that, as one of the most natural modes for his support, Crusoe availed himself so little of fishing..

Von Piscator.. Robinson was not so very destitute either as to victualling or sporting. He had shooting, with various kinds of wild fowl; then he had hunting, or rather coursing, in running down the wild goats; a course, by the way, I rather wonder at, as he mentions "an animal like a hare." Then, for eatables, he had goat venison and kid, and birds, and he made cakes.

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1. Works, i.139; Farther Adventures, 1925, p.290.
 2. Ibid., vii.2; Robinson Crusoe, p.407.

Amicus. True. But recollect it was the fear of running short in powder and shot, that set him trapping, and running down, and breeding goats. Now, the hook and line would have helped quite as much in saving his ammunition... Fishing is mentioned only once throughout the narrative, and Crusoe, or Defoe, was rather given to recapitulation..

Von P. .. I must needs confess it to be a weak length in my favourite work'.

He suggests that perhaps Defoe loved neither angling nor fish.

Amicus retorts

that, witness his controversial traits, he was fond, allegorically speaking, of fishing in troubled waters... Crusoe states expressly that he did not care to eat much fish, because it disagreed with him.. The man who disliked such food was not Defoe but Alexander Selkirk, from whose life we learn that if he wanted a fish to rise, he had only to put it in his stomach. Now, as the same physical peculiarity is ascribed to Robinson Crusoe, we have evidence circumstantial of the source whence the author derived his delightful "Romance of real life".

Piscator finally suggests that it may all have been an allegory.¹

Close acquaintance with Robinson Crusoe is further shown in 'The War with China', of September,

"The opium trade with China is of long standing - it is as old as -"

"Robinson Crusoe", cried a small voice from the corner of the room, where Cousin Tom had been listening to the discourse and making a paper-kite at the same time.

"Robinson Fiddlesticks!" cried my Aunt; "boys oughtn't to talk about politics. What in the world has opium-chewing to do with a desert-island?"

"He had a whole cargo of it", muttered Tom, "when he went on his voyage to China".

4/ 1. Ibid., viii. 87. I have not traced the phrase, 'an animal like a hare,' but there is 'hares, as I thought them to be,' Robinson Crusoe, p.153: on fish see p.122.

"The lad's right", said my Father. "Go, Tom, and fetch the book," - and Defoe's novel was produced in a twinkling. "The lad's right", repeated my Father, reading aloud from the book, - "here's the very passage. 'From Sumatra', says Crusoe, 'we went to Siam, where we exchanged some of our wares for opium and some arrack - the first a commodity which bears a great price amongst the Chinese, and which at that time was much wanted there.'"¹

In 'Shooting the Wild Stag', in December, there is a slight reference to Crusoe's 'couple of guns'.² References continue in 'The Friend in Need', March and April 1841:

There is no music in "Robinson Crusoe".. the Sailor Hermit never wishes for, or attempts a tune. He scoops a canoe, makes chairs, tables, pans, pipkins, baskets, a lamp, an umbrella, and a tobacco-pipe, and yet never tries his hand at a violin. Not even at Pan's pipes, or an oaten fife.

"No music, sir?"

"No, Miss, not a Jew's Harp."

"Then, as sure as you are ~~the~~ here, sir," cries Miss Strummel, "that's why Queen Anne ordered the author to be put in the pillory, and to lose his ears!" 3

Later in the same work a character speaks of

An Author, and one of the most popular that ever lived, who had his Hero on his hands very ill with an Ague. And how did he treat the complaint?.. with a strong infusion of tobacco.. such a composing draught ought to have composed the poor fellow for ever; but if not, he must have been killed to a dead certainty a day or two afterwards when he repeated the 'mixture as before', but 'doubled the quantity'.. [Crusoe] must have died after a short reign of six months - instead of twenty-eight years, two months, and nineteen days, during which De Foe pretends that he governed his Desert Island!..

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1. Ibid., iii.222; Farther Adventures, p.223.
 2. Works, viii.144; See Robinson Crusoe, p.77.
 3. Ibid., viii.23.

every thing must be cancelled subsequent to the date of July the 2nd, in the 'Journal'; that unfortunate day when the Solitary completed his infallible cure for the Ague. Indeed, so strongly is Doctor Spearman impressed with the necessity of this catastrophe, that he has written a circumstantial Narrative of the Discovery of the Copse of Robinson Crusoe by a Party of Buccaneers, who landed for wood and water on the Island of Juan Fernandez.¹

On 13 April Hood wrote to Franck, 'I have been writing to prove that the rum and tobacco that Robinson Crusoe drank for his ague would have poisoned him, whereupon Tom told me that if I killed Robinson Crusoe, he wouldn't praise my works!'²

In 'The Earth-Quakers,' April 1842, an illiterate correspondent writes of 'a hearthquack in Robbinson Crusoe~~f~~ who describe the motion to have made his Stomick~~f~~ as sick as anny one as is tost at See.' This is virtually a quotation.³

Finally, Hood introduces 'Diabolical Suggestions' with long quotations from Robinson Crusoe on

'secret intimations of Providence.. the converse of spirits.' This has reference only to benevolent ministerings; but the author does not therefore repudiate an infernal agency. On the contrary, Crusoe readily ascribes to the Devil the mysterious foot-print on the sand, howbeit the impression is of a man's naked sole, instead of the old traditional hoof.⁴

The foot-print had appeared more facetiously in 'A Step-Father' and 'An Affair of Honour.' The hero of the latter had received a kick for which he threatened a duel,

1. Ibid., viii.47.

2. Ibid., x.339; Robinson Crusoe, p.133.

3. works, iii.330; Robinson Crusoe, p.117.

4. Ibid., viii.203. The first quotation is in Robinson Crusoe, p.264, the second I have not found; the footprint is at p.233.

There is a vivid description in the History of Robinson Crusoe, of the horror of the solitary Mariner at finding the mark of a foot in the sandy beach of his Desert Island. That abominable token, in a place that he fancied was sacred to himself - in a part, he made sure, never trodden by the sole of man - haunted him wherever he went. So did mine. I bore about with me the same ideal imprint - to be washed out, not by the ocean-brine, but with blood! ¹

Hood admired Defoe for the realism of his accounts of strange situations, London ravaged by the plague, the sailor marooned on a desert island. He used the Journal of the Plague Year as a background for his own stories, and shows his delight in Robinson Crusoe, which he knew intimately.

Hood was familiar not only with Robinson Crusoe, but also with the real-life adventures of Alexander Selkirk on which Defoe's narrative was based. He probably knew of these through Isaac James's Providence Displayed; or, The Remarkable Adventures of Alexander Selkirk, 1800. Hood writes, 'it appears from the testimony of Penrose and the old Buccaneers, who frequented Juan Fernandez, that fish swarmed round the island, and were so willing to be caught as to be taken almost with a bare hook.' Penrose here is, I think, a mistake for Ringrose. In this passage Hood is following James, who quotes from one source, 'We found.. one Delicacy.. a Sea Cra-Fish: they.. lay in such abundance near the Water's Edge, that the Boat Hooks often stuck into them, in putting the Boat to and from the Shore.'

1. Ibid., iv.234, i.155. There are slight references to Robinson Crusoe at Works, ii.182; vi.299; viii.122, x.413, 54. Hood refers to Defoe at Works, i.449.

Hood continues, 'The man who disliked such food was not Defoe but Alexander Selkirk, from whose life we learn that if he wanted ~~the~~ fish to rise, he had only to put it in his stomach'. James writes that 'he was obliged to desist from other kinds of Fish, because they occasioned a Flux.'¹ Hood elsewhere refers to Selkirk as a type of shipwrecked solitary and quotes Cowper's verses, supposed to have been written by him.²

Hood also refers to the epic eighteenth-century voyages of Anson and Cook, of which he must have read in their narratives. Miss Kilmansegg is led to church on her wedding day

by the Count, with his sloe-black eyes
Bright with triumph, and some surprise,
Like Anson on making sure of his prize
The famous Mexican Galleon!

3

Swift had mocked at urbane manners, Defoe went beyond them, but Hood delighted as well in the prose work of Addison who described them with humour and respect. His attitude to Addison, however, is two-sided. He includes him among the great literary moralists, and links his name

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1. Works, viii.86, 87; James, pp.7, 68, 69.
 2. Ibid., ii.182, vi.208; vii.261, viii.443.
 3. Works, vii.427; George Anson, Voyage round the World, compiled by Richard Walter, 1748, p.380. Also see Works, viii.138, and Anson, p.309. For references to Cook see Works, iv.241; v.73, 88, 114; vii.252; x.56, 202; Letters, pp.70-71; Nimrod's Sporting, p.111.

ibid. /

with those of Shakespeare and Milton.¹ He admires 'the closest associate of Pope and Addison', together with 'the mind accustomed to the noble.. discourse of Shakespeare and Milton.'² On the other hand, he scorns that Shakespeare's dramatic skill should be tested 'by that of the author of "Cato."³ It is as a poetic, dramatic writer that Hood distrusts Addison, for in this role Addison does not seem to him to accept the discipline of being related to social experiences.

Hood writes of suicide,

that/

I do not think I could ever seriously attempt "what Cato did, and Addison approved".⁴ On the contrary, it seems to me that the English moralist gave but an Irish illustration of "a brave man struggling with the storms of fate",⁵ by representing him as wilfully scuttling his own hold, and going at once to the bottom.⁶

In the 'Ode to Dr. Kitchiner' Hood writes that Moore

call'd thee "Kitchen Addison" - for why?
Thou givest rules for Health and Peptic Pills,
Forms for made dishes, and receipts for Wills,
"Teaching us how to live and how to die!" 7

This last line is adapted from Beiby Porteous's 'Death.'

1. Works, x.351, iv.369.
2. Ibid., x.377.
3. Ibid., viii.242.
4. Quotation from a couplet left by Eustace Budgell after he had committed suicide. Hood again quotes the phrase at Works, viii.144, and refers to Budgell's death at Works, viii.133.
5. Pope's Prologue to Cato.
6. Works, ii.273.
7. Ibid., v.89.

Cato itself begins,

The dawn is overcast, the morning lowers,
And heavily in clouds brings on the day,
The great, the important day, big with fate
Of Cato and of Rome.

Hood makes fun of this in 'The Volunteer',

One dreary day - a day of dread,
Like Cato's, over-cast -
About the hour of six (the moon
And I were breaking fast.)
There came a loud and sudden sound,
That struck me all aghast! 1

Hood makes fun of the opening scene, too, in Tylney Hall,

where the description of the Twigg's fête is introduced

with ~~like~~ Addison's third line.² 'The Stage-Struck Hero,'
written to match a plate representing 'a tailor's apprentice..
rehearsing the death of Cato on the shopboard,' is intro-
duced by a garbled version of the first line of Cato's final
soliloquy, 'It must be so - Plato, thou reasonest well.'

The apprentice recalls a former comrade who was

great in Cato;
Only he broke so often off,
To have a fit of whooping-cough,
While reasoning with Plato. 3

1. Ibid., iv.316.

2. Tylney Hall, p.244.

3. Works, vi.231; Cato, Act 5, scene 1. Hood refers to Cato's daughter at Works, ix.367. At Works, iv.44; Memorials, i.234, Hood uses 'classic ground' from Addison's 'Letter from Italy;' and in the Athenaeum, 1833, p.51, quotes from the same poem 'Bridled in his struggling muse! From Addison's translation of Horace's Ode iii. iii, he quotes 'unconcerned to hear the mighty crack' at Works, vii.5; Memorials, i.270.

back L Hood preferred the urbanity of the Spectator to the strained classicism of Cato. He looked nostalgically to 'the time of the 'Spectator' (when) it was usual for a dutiful son to kneel down to his parents for a blessing.'¹ He himself read the work in his youth, recalling how in sanctimonious Scotland 'a she cousin of ten years old' had told him 'that the Spectator I was reading on a Sunday morning, "was no the Bible."² It was also used at the universities, for in Tylney Hall Raby asks Ringwood, 'who rendered into Latin for you the twentieth Spectator?'³

The influence of no.LXXVII is evident in 'An Absentee.' In this essay Budgell writes,

My friend Will. Honeycomb is one of those.. who are very often absent in Conversation... I distinguish a Man who is Absent, because he thinks of something else, from one who is Absent, because he thinks of nothing at all.. While you fancy he is Admiring a Beautiful Woman, 'tis an even Wager that he is solving a Proposition in Euclid.

Hood writes similarly of 'my friend W -,' although 'His thoughts are not deeply engaged elsewhere - they are nowhere;' and his maid's 'absent fits do not originate, any more than her master's, in abstruse mathematical speculations.' Hood elaborates the idea in a domestic anecdote, leading characteristically to a comic close.⁴

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1. Works, ix.60.
 2. Ibid., ii.129.
 3. Tylney Hall, p.127.
 4. Works, iv.282-286.

The character of Squire Ned in Tylney Hall is based on that of Will Wimble, adumbrated in no.CV111:

Pac/ He hunts a ~~De~~ Pack of Dogs better than any Man in the Country, and is very famous for finding out a Hare.. He is extremely well versed in all the little Handicrafts of an idle Man... As he is a good-natur'd officious Fellow.. he is a welcome Guest at every House.

Squire Ned similarly

f/ was one of those cheerful, ingenious, obliging persons, with a host of little accomplishments, who, like Will Wimble, are sure to find a welcome in every house.. In the field he was invaluable - nobody could find a hare - mark down a cock - or make a cast, so well as the Squire.. [his] cottage.. was a perfect Merlin's cabinet of mechanical contrivances. 1

Hood was particularly taken with a passage in the succeeding essay, no.CLX. In Sir Roger de Coverley's gallery

the next Heir.. was this soft Gentleman... he sits with one Hand on a Desk writing, and looking as it were another way, like an easie Writer, or a Sonneteer... he would sign a Deed that passed away half his Estate with his Gloves on, but would not put on his Hat before a Lady if it were to save his Country.

This character became for Hood a type of the gentlemanly writer. The layman is wrong when he 'thinks that writing is, "as easy as lying," and pictures the author sitting carefully at his desk" with his glove on," like Sir Roger de Coverley's poetical ancestor.¹² Hood describes his own situation when he writes in a letter,

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1. Tylney Hall, pp.90, 91.
 2. Works, vi.398.

I find great difficulty in keeping warm extremities. I even cover my hands, and, like Sir Roger de Coverley's literary ancestor in the picture, write sonnets with my gloves on. For, alas! I cannot follow up one of your rules, and give up all work. 1

He has no sympathy with 'a literary fine gentleman, carelessly penning a sonnet, like Sir Roger de Coverley's ancestor, with his glove on,' who pooh poohs the literary attempts of mill-girls.²

Thus Hood shows his knowledge of the Spectator in his use of it in his own characterisation. He quips on eighteenth-century periodicals in general in describing the crowds at 'The Epping Hunt,'

Idlers to wit - no Guardians some,
Of Tattlers (sic) in a squeeze;
Ramblers in heavy carts and vans,
Spectators up in trees. 3

Hood knew Johnson not only as periodical-writer, but also as lexicographer, stylist, critic, and man. He makes several references to particular works of Johnson, including entries in what he calls 'that colossal monument of etymological erudition erected by the stupendous Doctor.. of course implying his ~~investible~~ Dictionary.'⁴ He plays particularly on Johnson's famous definition of oats,

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1. Ibid., x.309.
 2. Ibid., viii.227. Hood also refers to the passage at Works, i.140. With Spectator, nos. CK111, CLXXXIV, DXVII, compare London Magazine, October 1821, p.352; January 1823, p.4. Hood quotes Addison's Hymn from the Spectator, no. CCCCLXV, at Works, ii.298. I have not met 'the unfortunate gentleman in the Spectator, who advertised to murder himself by subscription, 'nor Addison's 'Good Heaven! Why even the little children in France speak French!', Works, x.553, i.
 326. Hood refers to the Tatler, no. LV, at Works, v.142, x.302; and elsewhere at Works, ii.59.
 3. Works, vi.159. Compare Works, i.453. Hood refers to the Tatler at Letters, p.64, and to Henry Mackenzie's The Lounger at Works, i.453, vi.394. 4. Works, ii.12.
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Nay, no one but a horse would forage
 On naked oats instead of porridge,
 Which proves, if brutes and Scotchmen vary,
 The difference is culinary.¹

Hood introduces the fourth part of the 'Literary Reminiscences' with a long quotation from the Rambler on the misery of an invalid.² In the second he regrets that in his youth he heard no 'solemn voice didactically warning me in the strain of the sage Imlac to the Prince of Abyssinia.'³ Elsewhere he refers to Johnson as 'the inimitable author of Rasselas.'⁴

Thus Hood was acquainted with Johnson's work. He admired him for the originality of his style, but deplored its influence. He wrote, 'The Johnsonian diction was one of those inventions which it is quite unnecessary to secure by a patent; it was adapted exclusively to his own mode of thought, his own pen, and his own mouth; it was born of him and died with him.'⁵ Hood deplored one author's 'grandiloquence compounded of Macpherson and Dr. Johnson,'⁶ and feared that 'some speculative publisher' might 'Johnsonise (the) phraseology' of an author unprotected by copyright.⁷

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1. Ibid., v.111. See also Works, i.418, viii.265.
 2. Ibid., ii.358; Johnson's Works, ed. Robert Lynam, 1825, i.229. Hood refers to the Rambler and Idler at Works, i.453.
 3. Works, ii.129; Johnson, vi.179.
 4. Ibid., ii.13.
 5. Ibid., viii.241.
 6. Athenaeum, 1833, p.51.
 7. Works, vi.386.

Hood wrote an easy parody of Johnson's style in a piece called 'Johnsoniana.' In this title he may have been recalling Johnsoniana; or, a Collection of Bon Mots, etc., By Dr. Johnson, and Others, 1776, which Johnson had considered 'a mighty impudent thing.'¹ Hood's aim is to attribute to Johnson a number of puns, hoping that his contribution 'might typographically be discriminated from the literary accumulations of the indefatigable Boswell and the vivacious Piozzi, by the significant classification of Boz, Poz, and Coz.' Hood intends to refute 'that reiterated verbal aphorism so preposterously ascribed to (Johnson's) conversational inculcation, namely, that "he who would make a pun would pick a pocket."² Though this sentence is not Johnson's, but Dennis's,³ Boswell states that he 'had a great contempt for' puns. However, he records one that Johnson made, and makes one himself in Johnson's presence. He himself thought that 'a good pun may be admitted among the

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1. Ibid., ii.11; Boswell's Life of Johnson, ed. G.B. Hill, revised by L.F. Powell, 1934-1950, ii.432.
 2. Compare W.T. Moncrieff on Hood in The March of Intellect, 1830, p.6, Gruff Dr Johnson, dearest Tom,
 Ere grim death struck his docket,
 Declared he who could make a pun
 Would also pick a pocket!
 And truly thou hast proved it true,
 For many a pun thou'st made,
 And pick'd the publick's pockets too,
All in the way of trade!
 3. See Gentleman's Magazine, 1781, p.324. Dennis stood for Hood only as an opponent of puns, Works, ii.386, v.108, vii.436.

smaller excellencies of lively conversation.¹ In the Dictionary Johnson defined a Punster as 'a low wit, who endeavours at reputation by double meaning.' Hood retorted that in this very work 'the paramount gist, scope, and tendency of his laborious researches was obviously to give as many meanings as possible to one word.' He might have had in mind Johnson's statement in his Preface to Shakespeare, that the emendator 'must have before him all possibilities of meaning.'² He goes on to report snatches of Johnsonian conversation in a very Boswellian manner:

What do you think of whiskey, Dr. Johnson?" hiccupped Boswell after emptying a sixth tumbler of toddy. "Sir," said the Doctor, "it penetrates my very soul like 'the small-still voice of conscience'.. Master M., after plaguing Miss Seward and Dr. Darwin, and a large tea party at Lichfield, said to his mother that he would be good if she would give him an apple. "My dear child", said the parent, feeling herself in the presence of a great moralist, "you ought not to be good on any consideration of gain, for 'virtue is its own reward'. You ought to be good disinterestedly, and without thinking what you are to get for it." "Madam", said Dr. Johnson, "you are a fool; would you have the boy good for nothing?.."

Caleb Whitefoord, the famous punster, once inquired seriously of Dr. Johnson whether he really considered

that a man ought to be transported like Barrington, the pickpocket, for being guilty of a double meaning. "Sir," said Johnson, "if a man means well, the more he means the better." 3

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1. Boswell, ii.241, iii.325, iv.316.
 2. Johnson, v.128.
 3. Elsewhere, with Hood on Johnson at Dunsinane compare Boswell, iii.73; on Garrick, Boswell, v.348; on Whitefoord, Boswell, iv.322.

Hood was interested not only in Johnson's work and literary role, but also in facets of his life and character. In 'The Drowning Ducks' he writes,

Great Johnson it bewildered him!
To hear of ducks that could not swim.¹

When this first appeared in the Literary Gazette Hood annotated it, 'I am indebted for the hint of the following mystery to Miss Hawkins's amusing anecdotes.'² Elsewhere he writes, 'Lord Chesterfield has described Doctor Johnson's appearance in the saddle.'³ It was Boswell who wrote that 'when he rode, he had no command or direction of his horse, but was carried as if on a balloon.'⁴

Hood was also interested in Johnson's dress. He wrote of Uncle Rumbold in Our Family, 'He seemed to have won a suit of clothes in a raffle, and to have adopted them for his own wear from the sole merit of being so easy and roomy that he could roll about in them - like a great oracle of those days, Doctor Johnson'.⁵ This does indeed recall

1. Works, i.109.
2. Literary Gazette, 1827, p.701. Laetitia-Matilda Hawkins, Anecdotes, 1822, i.24. Hood may have found the anecdote through De Quincey's 'Anecdotalage' in the London Magazine, March, 1823, p.262. See also Works, vii.342.
3. Works, iv.14.
4. Boswell, iv.425.
5. Works, ix.355.

the latter's 'slovenly mode of dress'.¹ Perhaps Hood had in mind Northcote's anecdote of a servant attempting to turn Johnson away because of his 'uncouth and dirty figure' when he told a similar anecdote of John Clare in the 'Literary Reminiscences.'² Johnson did dress well on one occasion, the first performance of his Irene: 'I had once a very rich laced waistcoat, which I wore the first night of my tragedy.'³ Hood referred to this in describing Miss Kilmanseg's library,

Old Johnson shone out in as fine array
As he did one night when he went to the play,⁴

and in a malicious reference in the review of Knight's Shakespeare, 'there were better though raggeder judges in the pit and gallery, than in the stage box, which contained the full dressed Editor of Irene.'⁵

Hood was concerned further with Johnson's character. He refers to Johnsonian 'pompousness of diction and authoritative manner,'⁶ and one of his mock book-titles is 'Johnson's Contradictionary.'⁷ But he wrote that 'the house of

1. Boswell, iv.425.
2. Works, ii.374; Boswell, i.246.
3. Boswell, i.200, v.364.
4. Works, vii.388.
5. Ibid., viii.240. According to a biographer in the London Magazine, July 1823, p.63, Johnson appeared 'in the side boxes, with the decoration of a gold-laced hat and waistcoat.'
6. Tylney Hall, p.305; Boswell, i.406.
7. Works, x.55; Boswell, iii.66.

u/ Johnson (was) magnificent in proportion to his means,' and admitted that he was 'Large of heart and liberal of hand.'¹ Boswell had characterised him as being 'of a most humane and benevolent heart, which shewed itself.. in a most liberal charity.'² Hood liked him because of this generosity, and because of his sociable personality. Boswell had recorded Maxwell's lament over Johnson, 'What pity it is, that so much wit and good sense as he continually exhibited in conversation, should perish unrecorded!'³ Hood gave this a general application in the 'Literary Reminiscences,' 'What a pity it is that so many good things uttered by Poets, and Wits, and Humourists, at chance times - and they are always the best and brightest, like sparks struck out by Pegasus' own hoof, in a curvet amongst the flints - should be daily and hourly lost to the world for want of a recorder!' He continued, regretting the demise of social clubs, 'when the Professors and Patrons of Literature assembled round the same steaming bowl, and Johnson, always best out of print, exclaimed, "Lads!who's for Poonch!"'⁴

1. Ibid., vi.403, viii.240.

2. Boswell, iv.426.

3. Ibid.,ii.117.

4. Works, ii.381;Boswell, ii.464, iv.490. This last anecdote is repeated in an article in the London Magazine, July 1823, p.67, whose author shared Hood's attitude: 'A club was the delight of Johnson. We lose some of our awe for him, when we contemplate him' in such a situation.

Hood also refers to Johnson's interest in the supernatural. One of his Johnsonian stories is,

"You really believe then, Doctor, in ghosts?" -
 "Madam.. I think appearances are in their favour." 1

He continues, 'The Doctor was notoriously very superstitious.' Compare Boswell's Character, 'He was prone to superstition, but not to credulity.'² A chapter of Tylney Hall is introduced by a quotation allegedly from the Tour in the Highlands, 'Some of the second-sighted persons will pretend to see a funeral, and bespeak the death of the individual who is shortly to occupy a hearse.'³ And elsewhere he writes, 'the great Doctor Johnson himself affirmed solemnly that he had a call from his late mother, who had been buried many years.'⁴ He refers also to the 'Cock Lane Ghost,' for his attitude to which Churchill had given Johnson the nickname of Pomposo.⁵

1. Compare Boswell, iii.297.

2. Boswell, iv.426.

3. Tylney Hall, p.21. Compare Boswell, v.160.

4. Works, iii.341. Boswell, iv.94, says that Johnson's mother was at Lichfield when he had a call from her. Mrs. Piozzi, Anecdotes of the late Samuel Johnson, ed. S.C. Roberts, 1925, says she was dead. Compare Wolcot's poem of 'Bozzy and Piozzi,'

In ghosts the doctor strongly did believe,
 And pinn'd his faith on many a liar's sleeve -
 He said dear Lawrence, 'Sure I am,
 I heard my poor dear mother callout, 'Sam,'
 'I'm sure,' said he, 'that I can trust my ears
 And yet, my mother has been dead for years,

Works of Peter Pindar, 1816, i.273.

5. Works, ii.459; Boswell, i.406.

Finally, Johnson was for Hood 'a great oracle,'¹ and moralist.² He four times refers to his love of 'a good hater.' The importance to him of this moral paradox is shown at the end of Tylney Hall. Its hero, Raby, 'had only loved formerly, but, in addition, he now hated, in the moral acceptation of that word by Dr. Johnson.'³

Thus Hood knew Johnson as a writer and as a man. He found Johnson's heavy style all too easy to parody, and he playfully endowed him with a sense of verbal fun which he did not possess. However, he delighted in Johnson's character, as recorded by Boswell and other memorialists. He saw his faults, - simple vanity in dress on occasion, superstition, - but he admired his virtues of generosity and sociability. He really admired Johnson as a moral man and as a moralist.

1. Ibid., ix.355.
2. Ibid., viii.109, 448. In Tylney Hall, p.274, Hood quotes Johnson on 'that awful floor which is paved with good intentions,' see Boswell, ii.360.
3. Works, iii.274, vii.40, viii.444; Tylney Hall, p.437. Johnson's phrase intrigued some commentators. James Northcote, Life of Sir Joshua Reynolds, 2nd.ed., 1818, ii.196, wrote, 'Johnson had so high opinion of Sir Joshua's benevolence of disposition, that he had said to him once with a smile, "Reynolds, you hate no person living. But I like a good hater."' Northcote comments, 'It seems, by this speech, that Johnson conceived that a good hater, as he termed it, was one who could feel the strongest degree of attachment to those who were so fortunate as to gain their love, and adds that it might proceed from a mind that made strong distinctions in character: but it is certainly a dangerous doctrine.' Laetitia-Matilda Hawkins, Memoirs, 1824, i.105, comments that Johnson 'said of some one indeed, that he was "a very good hater," as if he approved the feeling, but I understand by the expression, that it was at least a justifiable, an honest and avowed aversion, that obtained this character for its possessor.' At Works, ii.279 Hood

Footnote 3 continued from page 330.

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 quotes Johnson from Boswell, ii.35. At Works, ii.52, he quotes a version of a phrase at Boswell, iii.149: see NQ, 3rd. Series, especially vii.6, viii.116, 197. At Works, viii.135, he quotes Johnson from Miss Hawkins's Anecdotes, 1822, i.330, quoted by De Quincey in the London Magazine, March 1823, p.263. I am not sure that Johnson's 'definition of wit. It traces resemblances, says he, and judgment detects differences,' Tylney Hall, p.xvi, Works, viii.273, is in fact Johnson's. With Works, x.198, compare Boswell, ii.435. At Works, viii.312, Hood quotes from 'The Vanity of Human Wishes', Johnson, vi.319. Hood refers further to Johnson at Works, i.360, ix.130; to Boswell at Works, ii.370, 381; Jerrold, Life, p.151.

Hood shared to the full Johnson's admiration for Shakespeare as expressed in his Prologue written for Garrick. In his review of Knight's edition he quoted Johnson on Shakespeare having 'exhausted worlds, and then imagined new.'¹ I intend now to examine the relation between Johnson's Preface to Shakespeare and Hood's remarks in his review on the dramatist and his critic. In the review the characteristics of Hood's attitude to Johnson are clearly shown.

Hood *approvingly* quotes Johnson on the nature of Shakespeare's achievement: '...The composition of Shakespeare,' says one of his editors, "is a forest in which oaks extend their branches, and pines tower in the air: interspersed with weeds and brambles, and sometimes giving shelter to myrtles and to roses."¹ But he goes on, 'The more shame of the Doctor and his predecessors to have treated such a pleasure-ground like a piece of waste land with the notification of "Rubbish shot here", - the more sin to have pitched among the myrtles and roses the empty oyster shells of common place, the mere *mud* and road-drift of criticism, the broken crockery of controversy, and the old pots and kettles of personal abuse.'² Shakespeare has

1. *Ibid.*, viii.239; Johnson, vi.324. See also *Works*, i.155.

2. *Works*, viii.238-239. *Ibid.*, Knight writes of Johnson's bad influence in Pictorial Edition of the Works of Shakespeare, Doubtful Plays, etc. n.d., p.367.

survived greatly because of 'some hard principle of vitality': 'It is but reasonable, then, to suppose, that what had been so universally popular, and had survived for two centuries, contained some hard principle of vitality that would have prevented its being still-born at any epoch of gestation.'¹ This, in fact, is a restatement of Johnson's own introductory argument, that 'what has been longest known has been most considered, and what is most considered is best understood.'²

Hood also discusses the qualities required in an editor: 'The task required, it is true, an unusual combination of natural endowments and acquirements, good taste, good feeling, a good ear, a good deal of reading, a good memory, and be it said, a good moral nature.'³ This is an elaboration upon the requirements laid down by Johnson himself. Reviewing previous editors, Hood notes that 'poor Theobald was often right': Johnson, on the other hand, had called him 'weak and ignorant'.⁴ Hood continues, 'Pope was a poet and a scholar, yet so little understood his vocation, that he contemptuously described what ought to have been a "labour of love", as "the dull duty of an Editor"':⁵ here he is following

Johnson's criticism.

1. Works, viii.240.

2. Johnson, v.98.

3. Ibid., viii.238

4. Johnson, v.130. Knight defended Theobald, op.cit., p.364.

5. Works, viii.239.

Works /

Hood now proceeds to a criticism of Johnson himself. He objects to the view of Shakespeare's work as the almost accidental product of untutored genius.¹

The Colossus of Literature was certainly no ignoramus, but his connection with the "Undying One" was unfortunate for both parties. Not that he was sparing in expressions of admiration, but it was evidently of that vulgar kind, which regarded the Plays of Shakespeare as very creditable for an Actor, but wonderful from a Poacher and a Link-boy! He allowed the Author to be an original genius: nay, that going even beyond Columbus he had "exhausted worlds, and then imagined new"; but what are we to think of the sincerity of these panegyrics, when the extraordinary conclusion of the critic is, that "perhaps not one of the plays, if it had been exhibited as the work of a contemporary writer", that is to say, in the time of the Rambler," would have been heard to the conclusion!"⁺

Thus Hood with justice criticises eighteenth-century self-esteem as shown in its attitude to Shakespeare, receiving its highest intellectual expression in the criticism of Johnson. Hood returns to this attitude later, when he expresses his astonishment that Shakespeare's 'dramatic skill' should have been tested against 'that of the author of "Cato,"'² as it was by Johnson following in the steps of Voltaire. Johnson, however, made the important distinction, 'that Addison speaks the language of poets; and Shakespeare, of men.'³

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1. Johnson himself satirised this crude view when he noted Dick Mingo's 'opinion.. that Shakespear, committing himself wholly to the impulse of nature, wanted that correctness which learning would have given him;' Johnson, ii.560.
2. Works, viii.242-243.
3. Ibid, v.118.

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Johnson/

Hood goes on to criticise Johnson for his lack of humility towards the genius of Shakespeare, for his narrow outlook, hindering his understanding of Shakespeare's morality, and for his lack of appreciation of Shakespeare's language and versification.

k/ [†]The truth is, Doctor Johnson was particularly ill-qualified for the office of Editor to Shakespeare, and he is here selected because an inventory of his defects would include most of the faults of his predecessors. As the first and worst of his imperfections, he wanted a due reverence and regard for his author, and was sadly deficient in the humility with which any mortal and fallible critic should have approached a work that time, the sternest and surest of censors, had so deliberately recommended to posterity.*

Johnson on the sanction of time has already been quoted.

Hood continues, 'Witness the arrogant summary appended to each play, wherein the Dramatist is called forward at the fall of the curtain, after our modern fashion, not however to be overwhelmed with bouquets, but to receive a wreath from one hand, and a cabbage-stalk from the other!'¹

Johnson's own comment on these summaries seems to show that they were undertaken in a half-hearted spirit. Hood continues,

ced/ [†]The praise and blame are indeed so equally balanced, as to prove that the critic wanted that essential requisite, a congenial spirit, but "Surly Sam" had little in common with "Gentle Willy". Large of heart and liberal of hand, his mind, nevertheless, was narrowed by party views and sectarian prepossessions which rendered him incapable of sympathising with a writer, who, if ever such mortal lived, was a man without a prejudice! He could not comprehend or value the catholic toleration, the Socialism (a good word badly abused) which is the essential characteristic of Shakespeare, as distinctive of the individual as the

Words/ 1. *Ibid.*, viii.240. For Keats's attitude to Johnson's summaries, see Caroline F.E. Spurgeon, *Keats's Shakespeare*, 1929, p. 29. Knight, too, deplored these comments, *op.cit.*, p.379.

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totem of the American Indian. The soul of goodness, the love of virtue, the pure-mindedness, so omnipresent in his Author, the Doctor was better fitted to appreciate, yet even these, for want of a declared ethical purpose, and didactic formula, the great Moralist has undervalued. 1

As little could he detect or relish the excellence of the Shakspearian language, or the singular beauty of the versification. The great Lexicographer indeed tells us that his author deserves to be studied as one of the original masters of our language; but assuredly he means one of those bad masters who ill-use their dependants, for he tells us afterwards that Shakspeare had corrupted our tongue by every mode of depravation. But on this point the parties were far as the poles asunder, and time has decided against the LL.D. [Johnson's peculiar style has 'died with him; whereas the style of Shakspeare, while that of his contemporaries is crabbed and obsolete, is still fresh and flexible.' 2 This last indeed is Johnson's contention: 'He is.. more agreeable to the ears of the present age than any other authour equally remote.' 3

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and do not inset

Finally, Hood writes of 'Shakespeare's versification that 'Johnson chiefly praised it for its smoothness, a commonplace merit to be found in most copies of verses, and in all paintings on tea-boards.' 4

When Johnson's Preface and Hood's review are set side by side in this way they are seen to belong at different ends of the swing of the pendulum in Shakspearian criticism.

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1. Compare Knight, op.cit., p.381.
 2. Works, viii.240-241.
 3. Ibid, v.106.
 4. Works, viii.242.

Johnson
-107/

Johnson sought for justness, Hood to admire. But both shared at bottom a conviction of the immortal worth of the object of their criticism. Johnson wrote, 'The stream of time, which is continually washing the dissoluble fabricks of other poets, passes without injury by the adamant of Shakspeare.'¹ And Hood, 'The language of genius and the genius of language happily embraced, and the issue is an idiom that is and shall be living English to the end of Time.'²

In his review Hood comments in passing on other editors. He deplores Rowe's textual improvements,³ and writes, 'the worst of the Editors were not the dunces, poor Theobald was often right, whilst Warburton went perversely, ingeniously, and elaborately wrong.'⁴ Shakespeare's metre was tested 'by the finger-ends of Steevens,' who preferred to give '"a decent flow to the obstructed versification:"' he was a macadamiser, 'professing to ninnyhammer the "rugged pavement" into a smooth one.'⁵ Finally, Shakespeare 'was purified by Bayley, and whitewashed in effigy by Malone.'⁶ It remained for Hood's contemporaries to treat him properly.

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1. ~~Ibid.~~, v.106.
 2. ~~Ibid.~~, viii.241.
 3. Works, viii.249.
 4. ~~Ibid.~~, viii.239.
 5. ~~Ibid.~~, viii.242, 244. The phrases quoted are in Knight's Shakespeare, Library ed., 2nd.ed., 1842, i.xxiii-xxiv.
 6. Works, viii.243. Hood also refers to Malone at Works, viii.248.

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The gentler character of Goldsmith was more sympathetic to Hood than that of Johnson, and did not provoke in him so strong a reaction. Hood and Reynolds used a phrase from The Citizen of the World to introduce the Odes and Addresses. It expresses Hood's continued satiric purpose: 'Catching all the oddities, the whimsies, the absurdities, and the littleness of conscious greatness by the way'.¹

In the Atlas, 1826, describing Vauxhall Hood relates how still

Fresh Chinese contrivers
Of letters - survivors
Of pawnbrokers - divers
Beau Tibbses appear! 2

He was particularly taken with two notions expressed in the Citizen of the World, the first in the semi-proverbial, 'one man is born with a silver spoon in his mouth, and another with a wooden ladle.' In the essay where this occurs Goldsmith is dealing with an ex-serviceman, so it is appropriate that Hood should quote the phrase in his character of 'The Old Seaman.'³ He numbers 'men of learning and genius' among those endowed with a wooden ladle, and names Miss Kilmansegg on the other side.⁴

1. Works, v.20; Goldsmith's Works, ed. Peter Cunningham, 1854, ii.337.
2. Ibid., x.564.
3. London Magazine, December 1822, p.559; Goldsmith's Works, ii.475.
4. Works, vi.409, vii.374. See also Works, i.136, ii.440.

Hood reacts to public outcries over arson and lunatics at large by referring to Goldsmith: 'The English public, according to Goldsmith, are prone to panics, and he instances them as arming themselves with thick gloves and stout cudgels against certain popular bugbears in the shapes of mad dogs.'¹ A victim of panic was Croaker in The Good Natured Man, and Hood quotes his frightened exclamations on receiving 'an incendiary letter' to introduce a chapter of Tylney Hall where Twigg undergoes a similar experience.²

Hood admired The Vicar of Wakefield. As he wrote to Dickens concerning The Old Curiosity Shop,

books which put us in better humour with the world in general must naturally incline us towards the Author in particular. (So we love Goldsmith for his Vicar of Wakefield).³

His familiarity with the text of the work is shown variously. In particular, he recommended to a pestering female sectarian 'a quotation from a great and wise writer.."I find you are perfectly qualified to make converts, and so, go, help your mother to make the gooseberry pie."⁴

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1. Works, viii.426, ix.240; Goldsmith's Works, ii.317. Hood uses the phrase, 'citizen of the world', at Works i.449; Memorials, i.65; Columbia University Library MS. He refers to Fum Hoam at Works, x.480.
 2. Tylney Hall, pp.134-140; Good Natured Man, Act 4.
 3. HLQ, p.392.
 4. Memorials, ii.119; Goldsmith, i.326. See Works, vii.275, and Goldsmith, i.347; Letters, p.42, and Goldsmith, i.395; Works, x.269, and Goldsmith, i.425; Tylney Hall, p.429, William Jerdan, Autobiography, iv.202, and Goldsmith, i.327 - these last are references to 'Edwin and Angelina.' There is a slight reference to The Vicar of Wakefield at Works, v.197.

A writer in the Britannia newspaper observed of 'Our Family' that 'Nothing more purely natural and more strikingly humorous has been produced since "The Vicar of Wakefield."' He also compared the doctor head of the Family with Primrose.¹ Hood's debt to Goldsmith in the tone of this unfinished novel is evident.

Hood, like Goldsmith, was not anxious to see literary men 'giving up to a party what was meant for mankind.'² He himself had 'not given up to party even a partyciple..³

Writing a few months after the publication of James Prior's life of Goldsmith Hood observed with regret that we now know 'more of Goldsmith's affairs than he ever did himself.' He continued, 'It is rather wonderful, than otherwise, that the literary character should shine out as it does after such a severe scrutiny.'⁴ Later he quotes Goldsmith on the literary lot, 'Poetry, Goldsmith says, not only found him poor, but kept him so.'⁵ He pities him, 'remembering how the trade boggled at..the Vicar of Wakefield,'⁶ and admires his generosity in this predicament, for 'he gave more like a rich Citizen of the World than one who had not always his own freedom.'⁷

1. Britannia, 1844, pp.427, 694.

2. Works, vi.395; 'Retaliation,' line 32.

3. Life of Edward Bulwer, by his grandson, ii.62. Hood again quotes from 'Retaliation' at Works, vi.310.

4. Works, vi.405.

5. Works, vi.409. I have not traced this phrase. Goldsmith did write, 'I have learnt from books to be disinterested and generous, before I was taught from experience the necessity of being prudent,' Works, iv.418.

6. Works, vi.410. See Boswell's Johnson, ed.cit., i.415, and Prior's Life, 1837, ii.109.

7. Ibid, vi.403. See Boswell, i.414.

He delights too in his harmless vanity: John Clare 'blooms amongst us as Goldsmith must have done in his peach-blossom.'¹

Among other eighteenth-century novelists Hood refers only slightly to Richardson's Pamela and Sir Charles Grandison,² and to the lesser known Eliza Haywood's History of Jenny and Jenny Jessamy, Thomas Amory's Life of John Buncler, and James Ridley's Tales of the Genii.³

Hood names Sterne among the great literary moralists.⁴ Two of his references testify to his appreciation of the whimsicality and kindness of Tristram Shandy in particular. One of his characters had 'a Shandean twist in his mind that inclined him to all kinds of whimsical speculations,' and Hood calls the Toby of Dickens's The Chimes 'a Shandean one, full of the milk of human kindness.'⁵

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1. Ibid., ii.374. See Boswell, ii.83, and Prior, ii.229 ff. Hood refers to 'Goldsmith's Madam Blaize' at Works, i.307. He quotes from 'The Description of an Author's Bed-Chamber' at Works, i.357. With Works, vi.431, compare the 'Elegy on the death of a mad dog.' Hood quotes from 'The Traveller' at Works, vii.2. He quotes from 'The Deserted Village' at Works, i.329, ii.234, iv.181, ix.239, Tylney Hall, p.3; he quips on the title at Works, i.358, and refers to the Etching Club edition at Works, viii.317. He refers to She Stoops to Conquer, act 4, in a Historical Society of Pennsylvania MS; to Tony Lumpkin at Works, viii.263; and to the title at Works, iii.200. He refers to Goldsmith at Works, i.360; vii.400; viii.265, 317.
2. Works, iii.178, ~~ii.194~~, iii.81, ix.130; Tylney Hall, p.28.
3. Ibid., iii.357, vi.283; i.2, ~~101~~; v.319.
4. Memorials, ii.115.
5. Works, viii.208, x.494.

4 In Up the Rhine Hood writes that a German lyric, 'Love language of a merry young soldier,' 'smacks of the very spirit of Uncle Toby and Corporal Trim, and seems written with the point of a bayonet on the parchment of a drum !'¹ A closer reference occurs when Hood writes of 'the muddy discomfort of an Esculapius soused in provincial muck, like Dr. Slop, by an encounter with a coach-horse.'² He puns outrageously in a personal letter concerning the unlamented departure of his relatives, 'Then did I feel with Shandy - "Go poor fly - there is room in the world for thee and me."³ The humane influence of Sterne on 'Our Family' is particularly evidenced in the father's, 'Dear me, you have killed the poor inky fly!'⁴ In another letter Hood writes, 'I have been on the point of cursing (Baily) in the terms of the awful curse of Ernulphus.'⁵

Hood was much taken with the incident of Tom's hat.

q After severe illness he himself was 'only to happy to exclaim, like the poor scullion in "Tristram Shandy," "I'm alive."⁶ In 'The Confessions of a Phoenix' a man who is reported dead rejoices similarly,

"But I am alive," said the foolish, fat scullion.

Oh, how I admired that fat scullion! I could have hugged her in spite of her grease - our feelings, our sympathies were in such perfect unison!

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1. Ibid., vii.246.
 2. Ibid., ix.82; Tristram Shandy, Book II chapter ix.
 3. Letters, p.24; Tristram Shandy, II.xii.
 4. Works, ix.328.
 5. Ibid., x.344; Tristram Shandy, iii.x.
 6. Ibid., x.99; Tristram Shandy, v.vii.

These lines are imbedded in a reference to Trim's lecture.¹ To go with an engraving illustrating the sentence, "'Are we not here now?.. and are we not" (dropping his hat upon the ground)" gone? - In a moment!"' Hood wrote 'Death in the Kitchen', of which the following is a characteristic stanza,

Cook, butler, Susan, Jonathan,
The girl that scours the pot and pan,
And those that tend the steeds -
All, all shall have another sort
Of service after this; - in short -
The one the parson reads!

2

He wrote to the publisher concerning the piece, 'you shall have it in proper trim.'³

Hood was also impressed with the story of Le Fevre. He referred to Tristram Shandy again in writing of a personal experience, 'My marching, in fact, ended like Le Fevre's, in a sick bed - my regiment came to a regimen!'⁴ In Tylney Hall Grace, when she interceded between justice and its victims 'was like the angel in Sterne, who dropped a tear on the indictment, and blotted it out for ever.'⁵ Finally, in the 'Literary Reminiscences,' 'the circulation of the (London Magazine), like that of poor Le Fevre, got slower, slower, slower, - and slower still - and then stopped for ever!'⁶

1. Works, viii.414.

2. Ibid., v.315.

3. Jerrold, Life, p.224. Hood also refers to the passage at Works, i.57, Poetical Works, p.534, Tylney Hall, p.36.

4. Ibid., x.197; Tristram Shandy, vi.viii.

5. Tylney Hall, pp.74-75.

6. Works, ii.366. See also Tylney Hall, p.27, Works, ii.144. Hood refers to Tristram Shandy, vii.xxxii, at Works, vii.217.

In Up the Rhine Hood confessed, 'I am not professedly a sentimental traveller, like Sterne, yet I could not help moralising on what had passed.'¹ He had written 'A Sentimental Journey from Islington to Waterloo Bridge, in March, 1821', remarking to himself, 'Who knows but I may make a sentimental journey as good as Sterne's; but at any rate I can write it, and send it to the London Magazine'.² Hood fluffed out a quibble on Sterne to make a paper on 'English Retrogression:' visiting Calais he called to mind

a certain slender figure of a Traveller in black, with a clerical wig and hat ... my head and heart were.. full of Monsieur Dessein, the Mendicant Monk, the Désobligeant, the Remise, the Fair Fleming, and the Snuff-Box,

and at his hotel he insisted on seeing 'the chamber which was occupied by the Author of the 'Sentimental Journey.'³

Meeting with an uncharitable German in Up the Rhine Hood longed 'to lay before him the chapter of Sterne and the Mendicant Monk!'⁴

Hood was impressed by the episode of the starling, from which he quotes often. He uses Sterne's captive as a type of the oppressed. In 'Copyright and Copywrong' he writes,

I will select, as Sterne took his captive, a single author. To add to the parallel, behold him in a prison!⁵

1. Works, vii.46.
2. Ibid., iv.354. Hood refers to the article in Alex. Elliot, Hood in Scotland, 1885, p.129.
3. Ibid., iv.44-45.
4. Ibid., vii.244.
5. Ibid., vi.381.

And in Up the Rhine,

As Sterne does with his Captive, let us take a single Jew. Imagine him locked up in his dark chamber.. 1

In his own 'Sentimental Journey' Hood had sought to emulate Sterne. In this piece he leant on him for material, spying

ern/
b/
an unfortunate female. She had, like Sterne's Maria, her dog, and her pipe, and like her, too, she was evidently beside herself. "Poor unfortunate and interesting Maria", said I, as she came into my mind, exactly as Sterne had drawn her.. I caught a glance at her uncommon countenance. The rose had not fled from it, nor the bloom, for this was damson, and that was damask; there was a fixedness in her gaze, and although she quickly turned her head away, she could not hide from me that she had a drop in her eye. "It won't do", said I, shaking my head, "Maria found ~~Sterne's~~ handkerchief, and washed it with tears, and dried it in her bosom; but if I lose mine here, it's ten to one if I see it again; and if this Maria should wet it with her eyes, methinks it would dry ~~Yest~~ again at her nose. 2

The general association between Hood and Sterne was noticed by the Examiner, though not in an altogether favourable light. Reviewing the Comic Annual for 1835 it opined that Hood has written sketches in preceding volumes that might fairly take their stand between Fielding and Sterne; admirable indications of character; exquisite minglings of the gay, the whimsical, and the pensive; jokes flung upon the surface - .. but underneath a fine current of truth, of playful pathos, of manly wisdom. Here there is nothing of the sort. 3

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1. Ibid., vii.185. See also Works, ii.267, iii.123, iv.306, viii.440; Tylney Hall, p.155.
 2. Ibid., iv.357. This is the only reference by Hood to Sterne noted by Alan B. Howes, Yorick and the Critics, 1958, p.132; he calls the piece a 'playful attack on Sterne's sentimental philosophy.'
 3. Examiner, 22 February 1835, p.116.

A piece which the Examiner had characterised as being in the manner of Sterne was 'The Last Shilling.'¹ Hood's Whimsicalities, nine years later, induced the comment: 'with so much of (Sterne's) dry severity of humour, of his exquisite tenderness, and his racy English style - one's regret is that the failings and fantastic extravagance of the elder wit should be thought so worthy of imitation.'² The Sun newspaper observed that 'Our Family' was in parts like Sterne, betraying 'especially in the scene of the christening.. an arch and delicate humour not usual with the author.'³

That Hood had imitation of Sterne deliberately in mind is shown not only by his 'A Sentimental Journey', but by a paragraph in a letter to Dilke,

I also met at a shop here with a Parisian cockney - of whom I shall make a sketch à la Sterne - a cobbler's boy! He told me he came from Paris several times; asked me whence I came - "from London". "Ah, Monsieur, est-il près de Paris?"⁴

And by 'The Friend in Need', which is subtitled 'An extravaganza, after Sterne'.⁵

1. Ibid., 30 December 1833, p.836; Works, i.32.
2. Ibid., 30 December 1843, p.820.
3. Sun, 4 October 1844; Works, ix.368.
4. Works, x.97.
5. Ibid., viii.1.

Two pieces in the Second Series of Whims and Oddities, 1827, 'The Decline of Mrs. Shakerly' and 'Sally Holt,' perfectly capture the spirit of Sterne. In both Hood gives a discursive, loving sketch of domestic manners. He ends 'Mrs. Shakerly' with a fantastic quip,

Now my uncle was a kind husband and meant tenderly, though it sounded untender: but when the doctor said that she was dying by inches -

"God forbid!" cried my uncle: "consider what a great big creature she is!" 1

The following sentence from 'Sally Holt' shows discursive writing and also how Hood shared Sterne's understanding that a trivial action can be the expression of serious emotion. When Sally hears of the death of her lover, 'She neither snivelled, sickened, maddened, nor ranted, nor canted, nor hung, nor fuddled herself - she only rocked herself upon the kitchen chair!!!' Hood concludes,

What the Devil could my Aunt do? -

Why, nothing:- and she did it as well as she could. 2

There is much evidence to show that particularly after 1840 Hood discovered how congenial to himself was the mode of Sterne. 'The Friend in Need' belongs to 1840; 'The War with China', 'The Schoolmistress ~~Abey~~', and 'The Grimsby Ghost' to 1842; 'The Longest Hour ~~of~~ My Life' to 1843; and 'Our Family' to 1844.³ Here the familiar, discursive style often

1. Ibid., iv.187.
2. Ibid., iv.297.
3. Ibid., viii.i; iii.219, 247, 340; viii.434; ix.273. There is a particular parallel in Our Family. Sterne has, 'there was not a subject in the world upon which my father was so elegant, as upon that of door-hinges.. Never did the parlour-door open, -but his philosophy or his principles

60x

in/

92x

301x

Footnote 3 continued from p.347.

s/ principles fell a victim to it; - Three drops of oil with a feather, and a smart stroke of ~~the~~ hammer, had saved his honour for ever', iii.xxi. Hood, 'Amongst my father's little vanities.. he rather piqued himself on his dexterity in dividing a fowl... Every family has some standing nuisance of the kind, - a smoky chimney, a creaking door, a bad lock, a stiff hinge, or a wayward clock, which, in spite of a thousand threats and promises, never gets Rumfordized, oiled, mended, eased, rectified, or regulated. Our stock grievance was the carver', Works, ix.331.

Hood does not show the inhibition with regards Sterne which later oppressed Thackeray. The latter wrote 'De Juventute' in 1860, 'thankful to live in times when men no longer have the temptation to write so as to call blushes on women's cheeks, and would shame to whisper wicked allusions to honest boys', Works, 1908, xvii. 431.

trips along through a whimsical division of chapters, and is reinforced by a slick, carefree dialogue between the author and imaginary interlocutors. The tone is kindly and understanding.

Hood was less enchanted with the less whimsical spirit of Fielding. Among his novels he makes several references to Joseph Andrews. In particular, he calls Grimaldi 'A simple, sensible, warm-hearted being .. a Joseph after Parson Adams's own heart.'¹ Escaping from a badgering sectarian female he wonders if he should congratulate himself, 'as Joseph Andrews did on the preservation of his virtue from that amorous widow, Lady Booby!' ²

Hood refers also to Tom Jones and Jonathan Wild.³ In 'Copyright and Copywrong' he writes,

there is one Fielding, whose last novel was published a century ago, and, consequently, has been common spoil for some four score years. Will any one be bold enough to say, that a revived copyright of "Tom Jones" would be valueless in the market?⁴

Here he is declaring the continuing popularity of Fielding.

His laudatory reference to Fielding in his 'Tract'⁵ is particularly noteworthy, because the novelist suffered censure on moral grounds in certain contemporary quarters.⁶ Hood has no truck with this attitude.

1. Works, i.169.

2. Ibid., x.350; Joseph Andrews, i.ix. Hood also quotes from Joseph Andrews, i.vi, at Works, vi.250; Joseph Andrews, 2.xii, at Works, i.142; Joseph Andrews, 2.xiv, at Works, vi.271; Joseph Andrews, 3.vii, at Works, iii.377. There is a quotation I have not traced at Works, ii.259, and Hood refers to Fielding's county lawyers at Tylney Hall, p.ix: compare Joseph Andrews, 4.iii.

3. Tylney Hall, p.ix; Works, i.315; New Monthly Magazine, April 1842, p.584. Hood also quotes the opening line of Tom Thumb at Tylney Hall, p.244, and Fielding's song, 'A Hunting we

Footnote 3 continued from p.348.

4. 'A Hunting we will go,' at Tylney Hall, p.10.
5. Works, viii.265.
6. Ibid., x.351.
6. See Frederic T. Blanchard, Fielding the Novelist, 1926, pp.310, 382, 384, 386, 389.

phr/ Hood names Smollett, too, among the great literary moralists.¹ He chiefly knew him as the author of Humphrey Clinker, of which his own Up the Rhine was a self-acknowledged descendant. As he wrote in the Preface,

To forestall such Critics as were fond of climbing up a Mât de Cocagne for a Mare's Nest at the top, the following work was constructed, partly on the ground-plan of Humphrey Clinker, but with very inferior materials, and on a much humbler scale. I admire the old mansion too much, to think that any workmanship of mine could erect a house fit to stand in the same row. 2

A writer in Leisure Hour, June 1867, noted an important distinction between the two works: Hood possesses 'none of the coarseness of Smollett.'³ Hood's favourite character was Winifred Jenkins, whom he imitated with Martha Penny in Up the Rhine.⁴ He quoted her frequently,⁵ and repeatedly imitated her epistolary manner.⁶

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1. Works, x.351.
 2. Ibid., vii.1.
 3. p.347.
 4. Works, vii.33, 67, 123, 171, 201.
 5. London Magazine, April 1822, p.304; Works, iv.422, vi.306, Tylney Hall, p.86, compare Works, ii.73 - Win's letter of 26 April. Works, ii.101; viii.99 - letter of 15 May. Works, ii.273, vi.386, x.23, 324, London Magazine, February 1823, p.124 - letter of 18 July. Tylney Hall, p.134, Works, viii.136 - letter of 14 October.
- London Magazine, October, 1822, p.292 - letter of 20 November. I have not traced the use Hood ascribes to Winifred Jenkins of the words 'demollidge' and 'red chameleon,' Works ii.306, x.416. He wrongly attributes a Shakespearean phrase to her at Works, x.559, and invents a phrase after her manner at Works, ii.426. Hood refers to other characters of Humphrey Clinker at Works, v.133, x.8, Tylney Hall, p.xvii; letters of 6 May, 13 July and 20 September, 3 October. At Works, i.443 he makes a joke round a phrase of Smollett's, J. Melford's letter of 18 July. There are references I have not traced at Works, ii.385, x.21.

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Footnote 6 continued from p.349.

- /// 6. Ibid., i.9, 97, ~~111~~, 160, 353, 444; ii.72, 91, 173, 396, 410; iii.153, 245, 327, 333, 336, 423, 441; iv.421; v.66; ix.104, 150, 196, 307; x.514; Whimsicalities, p.46.

Hood also knew Roderick Random. He writes of some boys who christened their schoolmaster 'Roderick, from his often hitting like Random, and being so partial to Strap.'¹ The bluff nautical uncle in 'The Carnaby Correspondence' is surely a descendant of Tom Bowling.² Like Bowling, the father of 'Our Family' has a habit of whistling in moments of excitement.³ The ransacking of Kezia's box in this story is similar to that of Roderick's.⁴

One of the delights of a literary diet for Hood was that he 'could still enjoy (his) "Peregrine Pickle" and the Feast after the manner of the Ancients.'⁵ He refers to Tom Pipes,⁶ and quotes from the novel.⁷ He also quotes from Ferdinand Count Fathom, and from Sir Launcelot Greaves.⁸

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1. Works, i.42, vii.3; Roderick Random, ch.V.
 2. Ibid., ii.404, 416.
 3. Ibid., ix.273. Hood also refers to Tom Bowling in a letter to Hewlett.
 4. Works, ix.421; Roderick Random, ch.xxi.
 5. Ibid., x.377. Hood also refers to the feast, ch.xliv, in Tylney Hall, p.251.
 6. Works, ii.3, 137.
 7. Ibid., i.290; Peregrine Pickle, ch.cii. Hood quips on this title at Works, i.53, and refers to Smollett at Works, vi.316, viii.265.
 8. Works, i.120, see also Works, i.viii; Tylney Hall, p.155.

n.p. [Hood was familiar with many novels of the second half of the eighteenth century, apart from these classical novels. However, he prefers the letters of his imaginary Sally Holt, an ignorant maidservant, to 'all the tender epistles of Mr. Arthur Brooke.'¹ Alexander Dyce, in his copy of the Whims and Oddities, 1854, notes that this should be Frances Brooke, 'a lady whose novels were once much admired.'² So was Fanny Burney's Evelina, to which Hood refers.³

In Tylney Hall Hood writes, 'Even thus did Raby's prophetic imagination place before him in one vast design the dark prospect of the future, with all its sombre architecture, terrible as the Hall of Eblis, peopled with dreadful shapes of misery and despair.' This is a reference to William Beckford's Vathek.⁴ Hood humorously laments the influence upon him of such late eighteenth-century novels in the following terms,

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1. Works, iv.297.
 2. Dyce collection at the Victoria and Albert Museum.
 3. Works, ix.130.
 4. Tylney Hall, p.295-296; An Arabian Tale, 1786, p.192. See also Works, iv.379.

I wish I ne'er had learn'd to read,
 Or Radcliffe how to write;
 That Scott had been a boor on Tweed,
 And Lewis cloister'd quite!
 Would I had never drunk so deep
 Of dear Miss Porter's vat;
 I only turn to life, and weep -
 There's no Romance in that!

No Bandits lurk - no turban'd Turk
 To Tunis bears me off -
 I hear no noises in the night
 Except my mother's cough, -
 No Bleeding Spectre haunts the house...¹

This last is a feature of M.G. Lewis's The Castle Spectre, 1797.² Hood refers elsewhere to 'Monk Lewis's spectres,'³ but his more direct references are to Lewis's Journal of a West Indian Proprietor, 1834.⁴ He may have owed to this work some of his West Indian vocabulary in Tylney Hall.⁵

Hood asked Dickens if Stanfield were 'really a son of Mrs. Inchbald's - she who produced, you know, "Nature and Art"?'⁶ He knew another didactic novel of this period, Thomas Day's Sandford and Merton.⁷

1. Works, i.425.
2. Act 4, scene ii.
3. Works, vii.105.
4. Ibid., vii.319, i.222.
5. For instance, 'cassav' in Journal, p.212, Tylney Hall p.211; 'galli-wasp' Journal, p.113, Tylney Hall, p.202; 'shaddock' in Journal, p.23, Tylney Hall, p.227; also 'Obeah' in Journal, p.94, Works, vi.308. Hood also refers to Lewis at Works, iii.66.
6. HLQ, p.403.
7. Works, vii.39, viii.91.

Hood knew the letters of Chesterfield and Walpole. The former was for him the man of 'polite breeding' par excellence.¹ He refers to 'the Chesterfieldian refinements' and 'a Chesterfieldian courtesy.'² One man is 'a compound of the Apollo Belvedere and Lord Chesterfield, with a touch of Count D'Orsay; ' another has 'manners prim and reserved.. alias Lord Chesterfield and Lord Rokeby.'³ However, Hood was not altogether an admirer of Chesterfield's surface polish. Reviewing Dickens's Barnaby Rudge he writes that Sir John Chester 'seems to have received in his school-days what was formerly a prize-book at our academies - Chesterfield's Letters - and to have fashioned his graceful scoundrelism on the precepts of that juvenile Reward for Merit.'⁴ He also disliked Chesterfield because of his strictures on laughter: "A vice then for the Chesterfieldian canon, that laughter is an ungenteel emotion."⁵ Furthermore, he disliked him for his attitude to men of letters: 'It is a taunt, as old as Chesterfield's Letters, that they are not polished - no more was that Chesterfield's son.'⁶ The taunt against men of letters must have been that directed against 'a respectable Hottentot', by whom

1. Works, i.269.

2. Ibid., i.284, iii.292.

3. Ibid., viii.386, ix.367.

4. Ibid., viii.288.

5. Ibid., i.xiii; Chesterfield's Letters, ed. Bonamy Dobrée, 1932, p.1115.

6. Ibid., vi.401. On Chesterfield's son compare Boswell's Johnson, ed. cit., i.266.

it was widely thought that Johnson was intended.¹ One of Hood's characters exclaims, 'I hate that Lord Chesterfield for quizzing [Dr. Johnson]. But he was only a lord among wits.' This last is part of Johnson's witticism.² Hood was also shocked by the fact that in the eighteenth century Shakespeare's refinement should have been measured by that of Chesterfield.³

Hood is impressed by the hugeness of the giant in Walpole's Castle of Otranto,⁴ and refers twice to his Mysterious Mother.⁵ Elsewhere he turns to Walpole in his rôle, like that of Chesterfield, as cultivated letter-writer. In 'The War with China' the narrator's grandmother in her 'genteel taste' for 'antique Oriental porcelain.. had Horace Walpole.. to back her opinion,'⁶ and Hood made apposite use of 'The same pleasant writer's letters in satirising 'The Earth-Quakers' of 1842.'⁷

1. Letters p.1685.
2. Works, iii.274. Hood also makes use of the witticism at Works, ix.130. On Chesterfield and Johnson compare Works, iv.14 with Boswell, iv.425.
3. Works, viii.242. With Works, iii.177, compare Letters, p.1484; with Works, iv.13, Letters, p.1764; with Works, vi.326, Letters, p.1437; with Works, viii.128, Letters, 2654. With Works, iv.192, and an entry by Hood in J.H. Reynolds's Commonplace Book at the Bristol Central Library, compare an anecdote of Chesterfield recorded in Boswell's, i.434, from J.W. Croker's edition of 1848, p.148. Hood refers generally to Chesterfield at Works, iii. /84.
4. Works, vii.260, 412.
5. Ibid., iii.360; Historical Society of Pennsylvania MS.
6. Ibid., iii.223.
7. Ibid., iii.322. See Walpole's Letters, ed. Mrs. Paget Toynbee, 1903, ii.434-440. Hood refers to Walpole in the New Monthly Magazine, May 1842, p.144, and to Walpole and his correspondent, Horace Mann, at Works, ix.131.

Hood scornfully refers to 'the vulgar ambition' of 'upstarts such as Bubb Doddington,' and misquotes from the latter's Diary, 1784: 'I was determined to make some sort of figure in life: I earnestly wished it might be under (the Duke of Newcastle's) protection, but if that could not be.. some figure I was resolved to make.'¹ He observes that 'The highest honour ever conferred on an author - a peerage - was granted to Bubb Doddington - and then not for writing his life.'²

Hood refers to Gilbert White's History of Selborne.³ He refers slightly to a number of writers who may be gathered under the general heading of philosophy. These include Junius,⁴ Adam Smith,⁵ Gibbon and Hume.⁶

In 'Our Family' Uncle Rumbold presents his infant nephews with

A work as original as scarce - as logical as learned - as correct as *copious* - as sensible as sublime - as captivating as convincing - as playful as powerful - as elegant as elevating - the life-long study of a profound philosopher - in short, a work worthy of its title - 'The Light of Nature!' ⁷

1. Works, viii.285; Diary, p.299. See also Works, vi.395.
2. Ibid., viii.281. Hood quotes Doddington's phrase, 'a multiplicity of talk', at Works, i.140, and refers to him at Works, ix.130.
3. Ibid., ix.195.
4. Ibid., ii.102, v.45.
5. Ibid., vii.426, viii.112; New Monthly Magazine, April 1842, p.584.
6. Ibid., v.318, vi.316.
7. Ibid., ix.363, 364.

This must have been Abraham Tucker's The Light of Nature pursued, 1768. Hood writes, further, of 'Paley ethical, (and) learned Person.'¹ He quotes the latter,² and considers Dominie Sampson in Scott's Guy Mannering 'Ninety-ninths a Dyer, with a smack of Person.'³ In the 'Lament for the Decline of Chivalry' Hood hails Burke as its obituarist,

Well hast thou cried, departed Burke,
All chivalrous romantic work
Is ended now and past!-
That iron age - which some have thought
Of metal rather overwrought -
Is now all overcast!

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Elsewhere he adopts 'Burke's paradoxical style' in the phrase 'disengenuously [sic] ingenuous and dishonestly honest.'⁵ Hood merely quipped at the expense of Paine and Mary Wollstonecraft. He wrote in a letter to Wright, 'Have you had any more windows broken? - they ought to be paid for - vide Paine's rights of man,'⁶ and again, when Mrs. Wright gave birth to a daughter, 'christen her "Mary Wollstonecraft," as the supporter of Female Wrights!'⁷

1. Works, v.129.
 2. Ibid., viii.233.
 3. Ibid., v.48. Hood refers to Parson again at Works, viii.32.
 4. Works, v.306.
 5. Ibid., vi.385. There are other references to Burke at Works, i.360, ii.55, vii.400, ix.194-195.
 6. Morgan Library MS. See also Works, i.43, ii.431.
 7. Works, x.246.

Ibid.

He refers to more domestic philosophy when he writes, 'the late Dr. Gregory, in his legacy, has said, that a female ought to be ready to bestow her affection on an admirer out of mere gratitude for his preference.' It was 'the late Dr. Gregory' when A Father's Legacy to his Daughters was published in 1774.¹ There was a further edition in 1828. In 'Valentine's Day' the Governess receives a letter 'from the moral Dr. Gregory, enclosing one from Mrs. Hannah More, with a postscript by Mrs. Chapone!' And in York and Lancaster a girl is promised 'a course of Mrs. Chapone, and I'll refresh her in Dr. Gregory'.² In 'Timper's Exercise, for the use of children' Hood refers to a number of noted female educationists,

Miss Edgeworth, or Mrs. Chapone,
Might melt to behold your tears glimmer;
Mrs. Barbauld would let you alone,
But I'll have you know I'm a Timmer.³

The slightness of these references shows that Hood was only interested in making fun of theorists of any kind. He was interested particularly, in common with many of his contemporaries, in one kind of practice, that of crime. He refers the reader of 'The Dream of Eugene Aram' to the Biographia Britannica, 1778, and to the Newgate Calendar,⁴

1. See pp.80-83; Works, vi.213.
2. Works, vi.182; Whimsicalities, p.11.
3. Works, ii.259.
4. Works, vi.439.

of which an edition by Andrew Knapp and William Baldwin was published in 1825. Both this last edition and Hood follow the Biographia's account of Aram. The Biographia describes the defence as 'exceedingly curious, and at once on evidence of his taste, and his erudition, though not of his innocence.'¹ Knapp and Baldwin refer to its 'ingenuity'.² Hood writes, 'a trial of uncommon interest was wound up by a defence as memorable as the tragedy itself for eloquence and ingenuity; - too ingenious for innocence...'³

Hood did not owe his transcript of the Defence to the Biographia. Like Knapp and Baldwin, he omits two paragraphs from that account.⁴ Two details recorded by Knapp and Baldwin perhaps influenced Hood's poem. 'Aram [~~struck~~] Clarke several times,'⁵

on/
Two sudden blows with a ragged stick,
And ~~he~~ with a heavy stone,
One hurried gash with a hasty knife, -
And then the deed was done. 6

'His body afterwards hung in chains,'⁷ 'Eugene Aram walked between, With gyves upon his wrist.'⁸ Aram's sense of his own guilt, recorded by Knapp and Baldwin, pervades Hood's poem,

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1. i.232.
 2. ii.250.
 3. Works, vi. 437-438.
 4. Ibid., p.444; Calendar, p.253; Biographia, p.233.
 5. n.248.
 6. Ibid., vi.450.
 7. p.256.
 8. Works, vi.456.

Works/

ierc/

*Guilt.. ~~presses~~ my conscience... I have nothing now in view but the certain destruction both of my soul and body .. my soul is filled with horror inconceivable.'¹

Hood also uses the Newgate Calendar in describing 'The Debutante.' She composes 'herself, with something of the air of a Catherine Hayes, getting into a sledge for a trip to Tyburn.' This is a particularly gruesome piece of humour, for this woman was burnt alive for the murder of her husband, being 'drawn on a sledge to the place of execution', in May, 1726.²

In Tylney Hall Hood instances 'the struggles of Matthew Henderson, who murdered his mistress.

nct/

*Several times he mounted the stairs towards her chamber, and as often he descended with human compunction; but the diabolical suggestion was not to be silenced;- at each new attempt it urged him a degree further, till step by step he at last attained the bed, and the imperious impulse was drowned in the blood of its victim.*³

This is a literary version of the account in The Newgate Calendar, where Henderson's indecisions are recounted: 'the devil was very busy with him.' He was executed in 1746.⁴

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1. p.255. Hood refers to the Newgate Calendar at Works, i.399, iv.369, ix.382.
 2. Works, i.199; Calendar, i.257, 268.
 3. Tylney Hall, p.242.
 4. Calendar, i.463.

In 'The Character' Hood refers to the Newgate Calendar as read by the genteel, though in secret.¹ His own work is evidence of this genteel interest.

Hood's main debt was to the fictional and reflective writing of the previous two centuries. He merely played with the names of philosophers, and he referred to religious ~~sectarian~~ speculators without sympathy or knowledge, though he was struck by the powerful Christian imagination of Bunyan. The speculation of Burton and Browne was too esoteric for him, though he used an episode of Burton, made familiar to him by Keats's use of it, as the basis for his 'Lamia.' Hood preferred the worldly wisdom of such writers as Overbury and Walton. He admired the characters of Overbury, in which wisdom and wit were commingled, and he imitated them, increasing the stress on fun. He delighted, too, in the gentle, virtuous pastoralism, ~~finely~~ related to common experience, of Walton, which he copied and mocked. Hood delighted in the witty play of Arbuthnot, and the powerfully conceived satire of Swift. He was enthralled by the realistic narrative of Defoe, and by the adventures of real-life travellers. With Addison, he

1. Works, iii.179.

rejected the high-flying Cato in favour of the urbane, moralising, anecdotal Spectator. The pompous didacticism of Johnson he rejected, but he delighted in the original character of the man. He shared his admiration for Shakespeare, but thrust aside his captious judgments. With Goldsmith, a delight in his personal character ran together with an admiration for the unstrained, humane morality of his writing. Hood devoured the novels of Fielding, Sterne and Smollett as necessary moral and imaginative nourishment. He particularly delighted in and imitated the combination of whimsicality and humanity in Sterne, and the robust narrative of Smollett, which he followed closely in Up the Rhine.

This study of prose of the seventeenth and eighteenth centuries has shown that Hood selected among it according to a certain principle. This was that the golden mean of living exists within social experience. He ignores or ridicules any speculative deviation from this experience. The literature which he admires is that which helps to establish the position of the golden mean. It fills the mind with an ideal social image, and allows for play between the ideal and the real. To this broad category belong The Complete Angler, Robinson Crusoe, The Vicar of Wakefield, Tristram Shandy, and Humphrey Clinker. The healthiness of this attitude in a reader is clear, as is

its value to him in his own life. In his own work Hood contributed to the maintenance of this tradition which he admired, but he did not make so powerful a contribution as to cause the tradition to be revalued in its light.

Hood makes occasional references to the drama of the previous two centuries. He quotes from Morell's libretto to Handel's oratorio, Theodora, 'Angels ever bright and fair.' and then from his libretto to Joshua, 'See the Conquering Hero comes.'¹ At the end of Tylney Hall he writes, 'the young couple might have adopted the beautiful lines quoted in "The Old Couple:" -

"Blest happiness! - Gently, my joys, distil,
Lest ye do break the vessel you should fill!" ²

The Old Couple was by Thomas May, who was quoting the end of Suckling's The Goblins. Hood also refers to Villiers' The Rehearsal,³ and to Samuel Johnson's Hurlothrumbo.⁴ He refers to Otway only as a type of literary sufferer. He himself had been slow to take up literature as a profession: 'Perhaps I had read, and trembled at the melancholy annals of those unfortunates who, rashly undertaking to write for bread, had poisoned themselves, like Chatterton, for want

Works

1. Ibid., ii.224.
2. Tylney Hall, p.438; The Old Couple, act 5.
3. Works, i.394, iv.42.
4. Ibid., vi.424, i.84.

of it, or choked themselves, like Otway, on obtaining it.'¹
 Hood experienced some of the harshnesses of the literary
 lot himself. He again linked Chatterton and Otway in the
 Preface to the Comic Annual for 1842, because, after a
 long silence on his part, it was rumoured 'that I had choked
 myself, like Otway, with a penny roll.. that I had poisoned
 myself, like Chatterton.'²

Hood notes that 'politics are become, like Boniface's
 ale in the Beaux Stratagem, meat and drink and everything.'³
 In the opening scene of this play, several times revived in
 Hood's lifetime, Boniface indeed had declared, 'I have eat
 my Ale, drank my Ale, and I always sleep upon Ale.' From
 the same scene Archer's cynical, 'Men must not be poor;
 idleness is the root of all evil; the world's wide enough,
 let them bustle: fortune has taken the weak under her
 protection, but men of sense are left to their industry,'
 is used to introduce a chapter of Tylney Hall: the
 industrious Twigg has earned his prosperity by this
 philosophy.⁴ For the sake of the pun Hood uses Archer
 and Scrub's interlocution, 'How many are there, Scrub?
 Five-and-forty, sir,' to introduce the 'Address to the
Steam Washing Company.'⁵ He uses Boniface as a typical

1. Ibid., ii.361.

2. Ibid., viii.133. See also Works, vi.403, viii.260,

3. Ibid., vi.332. /ix.195.

4. Tylney Hall, p.47.

5. Works, vi.63; Beaux' Stratagem, Act 5, scene ii. Hood
 quotes Scrub at Works, vi.316; Beaux' Stratagem,
 Act 3.

name for a publican.¹ Another such name for him is that 364.
of Marplot, in Mrs. Centlivre's The Busie Body.²

In an Atlas review, 1826, Hood delivered a broadside
against Lillo's The London Merchant,

k/ We thought the managers of the theatres had ceased to
take charge of the morals of the town; at least it is
some Easters since George Barnwell was played at both
houses, for the benefit of the London apprentices.
Did uncle-killing become more frequent for the rep-
resentation, or were the holiday folks at last disgust-
ed with that annual stage homily?... Folks that have
snuffed the Old Bailey rosemary and rue - that have
witnessed the awful black cap, jostled with Jack Ketch
himself, and nodded farewells to condemned friends with
halters about their necks - must find something mar-
vellously stale, flat, and unprofitable, in the play's
unemphatical warnings! 3

Hood quotes appositely from a contrasted tragedy to
introduce the chapter of Tylney Hall where Sir Mark Tyrrel's
remaining son, Raby, is accused of murdering his brother,

What child have I? Alas! I have but one,
And him you would tear from me. 4

This is taken from the close of William Whitehead's The
Roman Father.

Hood wrote of the Scots, that 'their stock Tragedy of
Douglas, may be said to be Home-made.'⁵ He refers several
times to this play.⁶

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1. Ibid., viii.13.
 2. Ibid., i.414; Atlas, 1826, pp.121, 170.
 3. Ibid., x.566. See also Works, vii.15; Tylney Hall, p.140.
 4. Tylney Hall, p.343.
 5. Works, iii.129.
 6. Hood quotes from Douglas, Act 2, scene i, at Works, i.
264, v.192, vi.133; from Act 4, scene i, at Works, i.
281. He refers to Home at HLO, p.393, and to Notval,
his hero, at Works, vi.231; ii.300, vii.434.
- r/

In 'The Wooden Leg' Hood refers to Foote's farces.¹ This is a cruel reference, for Foote had had his leg amputated. He quotes from George Colman the elder's The Jealous Wife,² Charles Macklin's The Man of the World,³ and John Tobin's The Honey Moon.⁴ He refers to Mrs Grundy, the character who never appears in Morton's Speed the Plough, asking Agnew, sponsor of a bill to limit activities on the Sabbath,

how will it appear to Mrs. Grundy,
To hear you saying of this pious bill,
"It works well - on a Sunday!" 5

The refrain of 'An Open Question,' where Hood versifies in favour of opening the Zoo on Sunday, is, 'But what is your opinion, Mrs. Grundy?'⁶ He also refers to Morton's The School of Reform.⁷

Hood refers to Garrick's Cymon,⁸ and to his song, 'Hearts of Oak.'⁹ He quotes him on 'the jingle of verse,'¹⁰ and his saying, 'The Devil sends cooks.'¹¹

-
1. Works, i.291. See also Works, vi.248.
 2. Tylney Hall, p.133; The Jealous Wife, Act i.
 3. Ibid., vi.326. See The Man of the World, Act 3.
 4. Tylney Hall, p.31. See The Honey Moon, Act 4, scene i.
 5. Ibid., vi.300.
 6. Ibid., vii.333. See also Works, i.368, vii.65, viii.417.
 7. Ibid., v.293; ii.107. See The School of Reform, Act 2, scene iii. Hood also refers to Morton at Works, ii.114.
 8. Works, ix.223.
 9. Ibid., i.291, 337; vi.177.
 10. Ibid., iv.9.
 11. Memorials, i.169. Hood further refers to Garrick at Works, i.1; ii.16; ix.1; and Tylney Hall, p.xiii.

Works ✓

Works ✓

Hood often uses the name of Mawworm, a character in Bickerstaffe's The Hypocrite, as that of a type of religious bigot. He names him and his fellow, Cantwell, in his 'Tract'.¹ He writes in the introduction to Tylney Hall that he has no time for 'a lying, cogging Mawworm, that will commit strictly pious frauds, and cheat to a decidedly serious amount.'² Later, he quotes Mawworm to introduce a chapter,

Ay! do despise me, I'm the prouder for it! I likes to be despised! 3

This indicates the closeness in the characterisation of Bickerstaffe and Hood, with his Uriah Bundy. Hood also refers to Bickerstaffe's Love in a Village, in conjunction with Charles Coffey's The Devil to Pay.⁴

In a chapter-heading of Tylney Hall Hood quotes from Cumberland's The West Indian. His villain like the West Indian himself, is 'the offspring of distress', 'wild.. as the manner of his country is', but whereas Cumberland's Belcourt reverts to a virtuous norm, the Creole remains 'frantic [and] unprincipled'.⁵ Hood's reaction as he looks down from the balloon in the 'Ode to Graham' is similar to that of Cumberland as he looks down from a mountain-top in his 'Ode to the Sun',

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1. Memorials, ii.115.
 2. Tylney Hall, p.xviii.
 3. Tylney Hall, p.169; The Hypocrite, Act 5, scene vi. Hood uses the name, Mawworm, at Works, vi.420, vii.339. He quotes Mawworm again at Works, i.141; The Hypocrite, Act 2, scene vi.
 4. Works, vii.362.
 5. Tylney Hall, p.40; The West Indian, Act i, scenes iii-v.

Now downward as I bend my eye,
 What is that atom I espy,
 That speck in Nature's plan?
 Great Heaven! is that a Man?
 And hath that little wretch its cares,
 Its freaks, its follies, and its airs;
 And do I hear the insect say,
 "My lakes, my mountains, my domain?"
 O weak, contemptible and vain!
 The tenant of a day. 1

In Tylney Hall Hood names Moll Flaggon,^{2a} a character in Burgoyne's Lord of the Manor. Elsewhere he quotes from Holcroft's The Road to Ruin;³ the character of the elder Dornton in this play may have inspired that of the forth-right father in York and Lancaster.⁴

Hood took special pleasure in the plays of Sheridan. In The Rivals he was particularly struck by the characters of Mrs. Malaprop, Absolute, Lydia Languish, and Bob Acres.⁵ He quotes Mrs. Malaprop;⁶ Kezia, the maid in 'Our Family' is her true descendant.⁷ He was taken with old Absolute's lady: 'she shall have a hump on each shoulder; she shall be as crooked as the crescent; her one eye shall roll like the bull's in Cox's Museum; she shall have a skin like a mummy,

1. Works, v.24; Cumberland's Odes, 1776, p.15. Hood refers to Cumberland himself at Works, vi.407.
2. Tylney Hall, p.267.
3. Poetical Works, p.303; Road to Ruin, Act 3.
4. See, for example, Whimsicalities, p.22. Hood uses the name, Dornton, at Works, i.193.
5. Hood quotes Bob Acres in The Rivals, 3.iv, at Works, v.21; Memorials, ii.101; compare also Works, viii.267. He quotes Acres in The Rivals, 5.iii, at Tylney Hall, p.164.
6. Ibid, ix.129, i.451; viii.ii, 128; New Monthly Magazine, October 1842, p.280 - The Rivals, Act 1, scene ii; Act 3, scene iii. Hood refers to Mrs. Malaprop at Works, ii.317; Nimrod's Sporting, p.114.
7. See, for example, Works, ix.325.

ideal/

Works/

and the beard of a Jew,¹ - quoting this in Tylney Hall,²
 and adapting the description in his play, York and Lancaster
 whose Miss Acres is quite unrivall'd ! in her way!..

(
 She had but one natural eye, and one of glass. They
 put you in mind of Bartley's Orrery - one, fixed like
 a star, the other rolling about like a planet..
 She had a mane down her nape and a hump on each shoul-
 der, like a double dromedary! 3

Lydia Languish's exclamation, 'cram Ovid behind the bolster -
 there - put The Man of Feeling into your pocket,'⁴ is
 followed in 'The Character,'

"Is she honest?" and Mrs. Dowdurn poked the Newgate
 Calendar she had been reading under the sofa bolster..
 "Is she decidedly pious?" and Mrs. Dowdurn took up
 "Pilgrim's Progress."⁵

Hood perhaps knew the Songs of The Duenna. The flurry of
 present participles in, for example,

Fiddling, fluting, rhyming, ranting,
 Piping, scraping, whining, canting, 6

suggests a similar scurry in 'The Ode for St. Cecilia's Eve.'⁷

The finale of The Duenna,

1. The Rivals, 2.i.
2. p.189.
3. Whimsicalities, p.5. This link is pointed out by R.E. Davies, 'Thomas Hood,' London University thesis, 1937, p.252. Hood again quotes old Absolute at Works, i. xiv; he refers to Absolute at Atlas, 1826, p.90.
4. The Rivals, 1.ii.
5. Works, iii.179. Hood quotes Lydia Languish at Works, i.424; The Rivals, 4.ii. He quotes Sir Lucius O'Trigger at Works, viii.426; The Rivals, 4.iii.
6. The Duenna, Act 1, scenes i, iii.
7. Works, i.276.

Come now for jest and smiling,
 Both old and young beguiling,
 Let us laugh and play, so blithe and gay,
 Till we banish care away.
 Thus crown'd with dance and song,
 The hours shall glide along..
 For generous guests like these
 Accept the wish to please,

+/ This may have been another influence on the lines in 'The Departure of Summer' beginning, 'But hark! ~~those~~ shouts! that sudden din.' 1

Hood refers in the highest terms of praise to The School for Scandal which he calls 'that comedy of comedies;' he despairs 'of seeing a good Lady Teazle, as of seeing a perfect Beatrice.'² He writes familiarly of 'the Snakes, Sneerwells, Candours,³ and Backbites, of the School for Scandal.'⁴ Hood was very sensitive to criticism of his morality, and when this came from the editor of a rival comic annual, Louisa M. Sheridan, he replied in the following terms, which shows his familiarity with Sheridan's play,

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1. Ibid., iv.353. Hood refers to The Duenna, 2.ii, in the Atlas, 1826, p.74.
 2. Atlas, 1826, p.105.
 3. Hood also refers to Mrs. Candour as a type of back-biter at Works, ii.388, viii.312.
 4. Works, vi.412.

Did Miss Sheridan never read or see a Comedy called the School for Scandal? If she had heard of my indelicacy or vulgarity, it must have been from Sir Benjamin Backbite. Mrs. Candour compels me to confess that I am not guilty of either. Joseph Surface would give me credit for morality; 1 and even those Crabtrees, the reviewers, have awarded me the praise of propriety². Like Sir Peter Teazle, I would willingly resign my character to their discussion; 3 but little Moses has a post obit on my reputation, and forbids my silence. 4

Further, Hood was delighted with the characters of Sir Fretful Plagiary⁵ and Puff,⁶ and with Burleigh's nod,⁷ in The Critic. He also refers to Pizarro,⁸ and quotes the title of a song introduced by Sheridan into act four of Kotzebue's The Stranger.⁹

Thus Hood was quite familiar with the drama of the seventeenth and eighteenth centuries. He took most delight in the genial comedy of Sheridan.

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1. Hood quotes Surface at Works, i.279; School for Scandal, 5.i. He refers to him at Works, viii.92, and in a MS at the British Museum.
 2. Hood quotes Crabtree at Jerrold, Life, p.410; School for Scandal, 5.ii.
 3. School for Scandal, Act 2, scene ii. Hood again quotes Teazle at Memorials, i.163.
 4. Works, vi.205.
 5. Tylney Hall, pp.ix, xv; The Critic, Act 1, scene i.
 6. Works, vi.274; London Magazine, November 1822, p.388; The Critic, 1.ii. Works, iii.381, x.568; The Critic, 2.ii. London Magazine, October 1821, p.351; Athenaeum, 1831, p.403; The Critic, 3.i.
 7. Works, ii.439, vii.60, viii.150; Tylney Hall, p.135; The Critic, 3.i.
 8. Ibid., vi.204, 391; HLQ, p.404; Pizarro, 2.ii.
 9. Ibid., viii.196; Sheridan's Plays and Poems, ed. Crompton Rhodes, 1928, iii.254. Hood also refers to Sheridan at Works, i.2, 360; ii.55; vi.252, 393; Tylney Hall, p.80.

CHAPTER VII

SEVENTEENTH and EIGHTEENTH CENTURY ENGLISH POETRY

For Hood the poetry of the seventeenth and eighteenth centuries was a falling away from Milton, whom he admired together with, at their lower levels, Dryden and Pope. Hood did not emulate these poets at their most serious, but he did follow them in their relaxed moods, together with Collins and Gray, as he responded to the lyrical chant of Burns - and Dibdin. None of them but Collins was free from his satire, nor was Watts, whose didacticism was unredeemed by poetic qualities. As a comic poet the eclectic Hood bobbed along in the wake of heavy Butler and light Gay, of Shenstone's 'School Mistress' and Cowper's 'John Gilpin.' I intend now to justify this brief outline.

Hood esteemed Milton as Shakespeare's great equal. In 'Copyright and Copywrong' he considered himself 'a Precentor, as it were, in that worship which numbers Shakespeare and Milton amongst its priests'. And later he asks, 'What, pray, was glorious John Milton, upon whom rested an after-glow of the holy inspiration of the sacred writers, like the twilight bequeathed by a midsummer sun?' 1

1. Works, vi.379. 397.

Hood developed his comparison of Milton and Shakespeare as equals in the review of Knight's Shakespeare,

4 The versification of Shakspeare is unique; like Milton, he has a blank verse exclusively his own, and as excellently adapted to its purpose. The Epic Bard has painted Man before the Fall, the Dramatic Poet has described whatever he has been ever since, in metrical harmonies as distinct as the condition of humanity in and out of Paradise. Thus the solemn and sustained tone of Milton seems to retain the pitch and cadences of the time when Adam discoursed with his Maker and the Angels; whilst the fluent rhythm of Shakspeare accords with the diversified passions and variegated course of human life.

4 The Miltonic music has tones like modulated thunder, sounds as from some antediluvian instrument, fabricated in those days when earth pastured the Mammoth, the Megatheria, and other brute monsters that have perhaps degenerated into the rhinoceros, the elephant, and the hippopotamus; Shakspeare's organ is a panharmonicon or full band, with a vox humana pipe, - as in the famous organ at Haarlem, - particularly fine. 1

Finally, Hood wrote of 'the noble.. discourse of Shakspeare and Milton.' 2 He also associated Milton and Shakespeare with Addison and Scott. 3 He wrote of Milton's 'sonorous voice,' 4 and associated his 'sounds' with those of Barrow. 5

Hood's quotations show that he was familiar with 'Lycidas,' 6 and one or two other of the minor poems. 7

1. Ibid., viii.241.

2. Ibid., x.377.

3. Ibid., iv.369; v.51.

4. Ibid., viii.330.

5. Ibid., ix.10.

6. 'Lycidas,' line 8; Tylney Hall, p.373. 'Lycidas,' ii;

Works, viii.147. 'Lycidas,' 28, Works, v.42, 202.

'Lycidas,' 68; Works, vi.143. 'Lycidas,' 124; Works, i.245.

'Lycidas,' 193; Works, vi.297, 324.

7. 'Ode on the Morning of Christ's Nativity.' line 69; Works, i.381. Sonnet, 'Daughter to that good earl,' line 8; Works, ii.382.

In later life he tended to make fun of the supernaturalism of Comus. In Tylney Hall Mrs Twigg 'sat staring about her like the Lady in Comus, in the Enchanted Chair.'¹ In 'The Ocean' Hood has 'no depraved yearning to be first wet-nursed to death, and then "lapped in Elysium," by Mermaids.'² In earlier years, however, he submitted to the influence of Comus. In 'The Two Peacocks' he uses Milton's 'starry quire.'³ In Comus Ligea sits 'sleeking her soft alluring locks,' whilst Hood's Leander has 'sleeking hair.'⁴ Again, Sabrina rises, attended by water-Nymphes, and sings.
 By the rushy-fringed bank,
 Where grows the willow and the Osier dank, 5
 whilst in 'The Plea of the Midsummer Fairies' 'the loyal Fays' appear, 'Some from the dewy meads, and rushy leas.'⁶ Comus also seems to have been present to Hood's mind whilst he was writing 'Lycus the Centaur.'⁷ In particular, Milton writes of

Bacchus that first from out the purple Grape,
 Crush't the sweet poyson of mis-used Wine
 After the Tuscan Mariners transform'd..
 On Circes ~~land~~ fell (who knows not Circe
 The daughter of the Sun? Whose charmed Cup
 Whoever tasted, lost his upright Shape,
 And downward fell into a groveling Swine). 8

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1. Tylney Hall, p.134.
 2. Works, ii.290; Comus, line 256.
 3. Ibid., iv.415; Comus, line 112.
 4. Ibid., v.264; Comus, line 882.
 5. Comus, line 889.
 6. Works, v.215.
 7. Federico Olivero, 'Hood and Keats,' Modern Language Notes, December 1913, p.234.
 8. Comus, line 46.

After this, Lycus is afraid to drink in Circe's brutal land

lest as water hē quaff'd
 Swift poison, and never should breathe from the draught,-
 Such drink as her own monarch husband drain'd up
 When he pledged her, and Fate clos'd his eyes in the cup.¹

In Comus men are described as so bestialised that they do not realise the horror of their condition; in 'Lycus the Centaur' on the other hand the 'wretched forms.. hung down their heads with a human-like shame.'² In Comus the pure pattern of virtue rises from the meshes of sensuality; Lycus on the other hand is its helpless victim. This is a poetic token of Milton's evident moral superiority.

To judge by multiplicity of reference Hood's favourite lines in 'L'Allegro' were the following:

Quips and Cranks, and wanton Wiles, Nods, and Becks, and Wreathed Smiles..	<u>Tylney Hall</u> , p.245. <u>Works</u> , iv.143; <u>Atlas</u> , 1826, p.59.
Sport that wrinckled Care derides, And Laughter holding both his sides. Com, and trip it as ye go On the light fantastick toe..	<u>Works</u> , ix.133. <u>Works</u> , vi.406; <u>Letters</u> , p.66.
Mirth, admit me of thy crue. 3	

In 'The Departure of Summer,' which is written in the tripping octosyllabics of 'L'Allegro,' Mirth is personified in a manner following Milton's,

1. Works, iv.397.
2. Works, iv.398. Hood also quotes from Comus at Works, viii.260, 416; Comus, lines 208, 221. He refers to Comus at Works, i.xii; Memorials, ii.251.
3. 'L'Allegro,' line 27.

Oh! will not Mirth's light arrows fail
 To pierce that frozen coat of mail?...
 His sides shall shake to many a joke..
 They come! they come! each blue-eyed Sport,
 The Twelfth-Night King and all his court -
 'Tis Mirth fresh crown'd with mistletoe!
 Music with her merry fiddles,
 Joy "on light fantastic toe",
 Wit with all his jests and riddles,
 Singing and dancing as they go. 1

In 'The Plea of the Midsummer Fairies' Robin Goodfellow,
 among powers akin to those sung by Milton in 'L'Allegro',
 has that 'To make dame Laughter hold her jolly sides.' 2
 In 1838 Hood wrote to his associate, Wright, that the lines,

Mirth [sic], that wrinkled care derides,
 And Laughter holding both his sides,

would make a good subject for the frontispiece of the coming
Comic Annual:³ his suggestion was followed. And in 'A
 Dream by the Fire' Hood again personified Mirth, 'you could
 hear him laughing till his sides shook.'⁴ In other parts
 of 'The Departure of Summer' Hood remains indebted to
 'L'Allegro'.

Gone are the flame-eyed lovers now
 From where so blushing-blest they tarried
 Under the hawthorn's blossom-bough. 5

recalls Milton's

'And every Shepherd tells his tale -
 Under the Hawthorn in the dale. 6

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1. Works, iv.352-353.
 2. Ibid., v.240.
 3. Ibid., x.266.
 4. Ibid., ix.133.
 5. Ibid., iv.350.
 6. 'L'Allegro,' line 67.

Again in Milton, when

the live-long day-light fail,
Then to the Spicy Nut-brown Ale,
With stories told of many a feat, 1

whilst in Hood's winter,

take him in, and blaze the oak,
And pour the wine, and warm the ale..
His tongue shall thaw in many a tale. 2

Of course, 'L'Allegro' and 'Il Penseroso', at the least, just typified for Hood states of feeling. Of Grimaldi, he wrote that 'L'Allegro has done with him, and Il Penseroso claims him for its own!', and later he refers to 'an Il Penseroso cast of feelings,'³ though he is again indebted to the latter poem in a deeper way. Just as 'The Departure of Summer' shared the octosyllabic line with 'L'Allegro', so does the 'Ode to Melancholy' share that of 'Il Penseroso.' There are also similarities in the tone and imagery of these last poems. Milton writes,

Oft in glimmering Bowres, and glades
He met her, and in secret shades.. 4
.. Philomel will daign a Song,
In her sweetest, saddest plight..
Sweet Bird that shunn't the noise of folly,
Most musicall, most melancholy!...
.. the wandring Moon,
Riding near her highest noon,
Like one that had bin led astray
Through the Heav'ns wide pathles way;
And oft, as if her head she bow'd,
Stooping through a fleecy cloud. 5

1. Ibid., line 99.
2. Works, iv.352. Hood also makes the following references to 'L'Allegro': line 10, Works, v.249. 'L'Allegro,' 36; Works, ix.5. 'L'Allegro,' 86; Works, viii.213, Memorials, ii.96. 'L'Allegro,' 140; Works, v.86, vi.206.
3. Works, v.317; iv.72.
4. 'Il Penseroso'. line 27.
5. Ibid., line 56.

Hood follows this with,

No sorrow ever chokes their throats,
 Except sweet nightingale; for she
 Was born to pain our hearts the more
 With her sad melody.
 Why shines the Sun, except that he
 Makes gloomy nooks for grief to hide,
 And pensive shades for Melancholy?.. 1
 Now let us with a spell invoke
 The full-orb'd moon to grieve our eyes;
 Not bright, not bright, but, with a cloud
 Lapp'd all about her, let her rise
 All pale and dim, as if from rest
 The ghost of the late-buried sun
 Had crept into the skies. 2

Hood's 'with a cloud Lapp'd all about her' recalls
 Milton's later description of Morning 'Cherchef't in a
 comly Cloud.' 3 Milton's

let my Lamp at midnight hour,
 Be seen in som high lonely Towr,
 Where I may oft out-watch the Bear, 4

is remembered in Hood's 'Serenade,'

I alone, at this still hour,
 In patient love outwatch the world. 5

Milton's lines in 'L'Allegro' and 'Il Penseroso,'

1. Works, v.289.
2. Ibid., v.291.
3. Works, v.291; 'Il Penseroso,' line 125. Federico Olivero, loc. cit., p.233, wrote concerning the 'Ode to Melancholy', 'Milton's influence is felt in the rural setting, in the contemplative attitude of mind, which reminds us of Il Penseroso..'
4. 'Il Penseroso,' line 85.
5. Works, iv.438. 'Il Penseroso,' line 105, is quoted at Tylney Hall, p.xvii; ~~line 135, at Works, ix.137;~~ line 160, at Works, vii.81; and line 142, is echoed at Works, v.255.

Such strains as would have won the ear
 Of Pluto, to have quite set free
 His half regain'd Eurydice.. 1
 .. bid the soul of Orpheus sing
 Such notes as warbled to the string,
 Drew Iron tears down Pluto's cheek,
 And made Hell grant what Love did seek, 2

these probably inspired Hood's sentences in his personally
 impassioned letter to Dilke,

my heart is singing paeans of joy for my Eurydice.
 It only grieves me that I cannot yet get her **out** of
 the accursed Cavern. 3

Hood refers only slightly to Samson Agonistes,⁴ and
 to Paradise Regained.⁵ He was much better acquainted with
 what he called the 'divine Paradise Lost.'⁶ It is note-
 worthy that this is the chief work chosen by Sir Mark in
Tylney Hall for reading while he is indisposed.⁷ Hood,
 in a fictitious role as a temporary schoolmaster, 'pulling
 out a volume of Paradise Lost, left the boys to amuse them-
 selves as they pleased,' and, after the equally, fictitious
 tragedy of his tragedy in 'A Dream', he tried to console
 himself over the epic.⁸ Later in the same piece, with a
 felicitous quotation, he wrote that 'It would be worth a
 day's devotion to Milton, - "from morn till noon, from noon
 till dewy eve," - to obtain but one glorious vision from the
 "Paradise Lost."⁹

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1. 'L'Allegro,' line 148.
 2. 'Il Penseroso,' line 105.
 3. Letters, p.19.
 4. Works, v.242; Samson Agonistes, line 531.
 5. Ibid., iv.68, 400; Paradise Regained, iii.273.
 6. Ibid., vi.397.
 7. Tylney Hall, p.217.
 8. Works, i.72; v.136.
 9. Ibid., v.139; Paradise Lost, i.743. Hood quotes this phrase again at Works, vii.319; Memorials, i.171.

Hood's references to Paradise Lost, spread over the whole of his work, reveal his interest in Satan and in the theme of the fall. The role of Satan is referred to in 'Diabolical Suggestions' where Hood suggests that he plays a more prominent part in the popular German Romances 'even than in Paradise Lost, where Satan figures, not in the ascendant, but as the rebellious antagonist of a still mightier Power, and the divine scheme of Human Redemption moves parallel with the diabolical plot for Human Perdition.'¹ The influence of Satan is evident in the description of the Venetian Countess, - 'the pride of her heart, scarcely lower than that of the fallen Angel.'²

That Hood was strongly impressed by the power of Milton's diabolical delineation is shown in 'A Storm at Hastings,' where

the clouds themselves,
Like monstrous crags and summits everlasting,
Piled each on each in most gigantic shelves,
That Milton's devils were engaged in blasting.-
We could e'en fancy Satan and his elves
Busy upon those crags. 3

A general impression of Paradise Lost is also apparent in such a phrase as, 'the storm howling.. like the voices of those evil angels who, it is believed, were cast into the

1. Works, viii.215.
2. Ibid., vi.18.
3. Ibid., ii.42.

dreadful deep.' 1

Hood had a conservative admiration for Eve's womanly modesty, particularly as demonstrated in Paradise Lost, Book iv:

Milton, indeed makes this silent modesty a peculiar characteristic of perfect womanhood, as evinced in the demeanour of "accomplished Eve". To mark it the more strongly, he liberally endows our general mother with fluency of speech in her colloquies with Adam, so as even to "forget all time" in conversing with him; whereas in the presence of a third party, - the Angel Visitor for instance, whom she less bids than makes welcome to her dessert, - she seldom opens her lips. 2

1. Ibid., vi.10. Here are particular references to Paradise Lost: Book I.592; Works, v.136. i.620; Tylney Hall, p.108. i.743; Works, v.287. i.777; Works, viii.99. Book ii.648; Works, i.274, vi.453. ii.667; Works, viii.211; i.204. ii.846; Atlas, 1826, p.59. Book iii.44; Works, iv.366. iii.345; Works, viii.195. iii.550; Works, vii.138. Book iv.76; Works, vi.339. iv.162; Works, vii.235, viii.409. iv.175; Works, v.236. iv.181; Works, v.58, a connection pointed out by Lamb, in his Works, 1903, i.287; Works, vii.206, viii.15. iv.194; Works, vi.413. iv.208; Works, iii.67. iv.345; Works, vii.84, compare the gentle animals of 'Lycus the Centaur,' Works, iv.398. iv.492; Works, i.450; ii.152. iv.1011; Works, iv.12. Book vi.6; Works, ii.309, iii.178. vi.658; Works, ix.46. Book viii.488; Tylney Hall, p.218. viii.550; Nimrod's Sporting, p.111. Book ix. 428; Works, viii.330. ix.445; Works, viii.334; London Magazine, August 1822, p.186. ix.468, xii.263; Works, v.6. ix.537; H.C. Shelley, op.cit., p.329. ix.613; Works, iii.199. ix.1003; Tylney Hall, p.303. Book x. 416; Works, v.10. x.506; Works, ii.276, iii.46, v.137. x.925; Tylney Hall, p.116. Book xi.166; Works, v.236. xi.537; Works, iv.223.

Footnote 1. continued from page 380.

Book xii.138; Jerrold, Life, p.140. xii.643; Works, i.190; ii.152, 200, 344; iv.407; v.136; x.575; H.C. Shelley, op.cit., p.341; Athenaeum, 1833, p.51. Hood refers to Paradise Lost, at Works, i.49, 50; viii.280; to Milton at Works, i.2, 308, 358, 449; ii.114, 124, 298; iii.190; iv.10, 193; viii.109, 260, 262, 265, 279, 280; ix.2; Memorials, ii.155; Tylney Hall, pp.137, 397; New Monthly Magazine, May 1842, p.137.

2. Works, i.141; Paradise Lost, iv.639, 660. The Angel Visitor appears in Book V.

writing

In sum, Hood had a high admiration for Milton, particularly the grandeur of Paradise Lost, which he knew well. He was particularly influenced by Milton's early work in his own youthful, full-spirited ~~virility~~. Elements of Comus are present in 'Lycus the Centaur'. 'The Departure of Summer' and the 'Ode to Melancholy' are indebted rhythmically and in imagery to 'L'Allegro' and 'Il Penseroso.'

Among other poets of this time, Hood only refers directly to Donne in 1826 and 1827. In an Atlas review he writes that 'light, as Dr. Donne would quibble, should be light', and later, admiring the acting of Wrench and Fanny Kelly, 'Here a she-sun, there a he-moon - as old Donne whimsically expresses it.'¹ This line from Donne's 'Epithalamion.. on the Lady Elizabeth, and Count Palatine being married on St. Valentines day' is perhaps more appositely introduced into 'A Marriage Procession', in the second series of Whims and Oddities, November 1827.² Donne's image in 'The Will,'

And all your graces no more use shall have
Than a Sun dyall in a grave,

-
1. Works, x.561, 566.
 2. Ibid., iv.250. In his essay 'On persons one would wish to have seen,' first published in the New Monthly Magazine, January 1826, Hazlitt describes Lamb quoting this line, Hazlitt's Works, 1931, xvii.124.

precedes that in 'The Sea of Death' where Time

sleeps upon the silent face
Of a dark dial in a sunless place. 1

Hood refers to 'Cherry Ripe,'² the title of ballads by Campion and Herrick. In Tylney Hall Grace Rivers says, 'Your nephew used formerly to copy poems for me.. but our tastes did not coincide; and he grew tired of extracting from Rochester³ and Sedley, whom I could not relish, - and he had as little liking on his own part for my old favourite Herrick.'⁴ Hood's 'Ballad,' beginning,

It was not in the Winter
Our loving lot was cast;
It was the Time of Roses, -
We pluck'd them as we pass'd! 5

is certainly in the spirit of Herrick's 'Gather ye rosebuds.'

Hood refers only once to Cowley and Marvell.⁶ He refers also to an illustration amongst Quarles's Emblems,⁷ and to 'the Matchless Orinda', Mrs. Katherine Philips.⁸

1. Works, iv.389. Compare Works, v.285, viii.321. Hood also refers to Donne at Works, viii.245.
2. Works, i.272.
3. Hood refers to Rochester at Works, vi.60-62, 68-70.
4. Tylney Hall, p.114.
5. Works, v.202.
6. Nimrod's Sporting, p.18; Works, viii.330.
7. Atlas, 1826, p.170; Tylney Hall, p.304.
8. Works, iv.326.

In the satirical 'Ode to the late Lord Mayor, on the publication of his "Visit to Oxford"' Hood writes,

The stately story
Of Oxford glory -
The Thames romance - yet nothing of a fiction -
Like thine own stream it flows along the page -
"Strong without rage",
In diction worthy of thy jurisdiction! 1

The source of this quotation is revealed later,

I like dear Dillon still,
Who quotes from "Cooper's Hill",
And Birch, the cookly Birch, grown sentimental;
I like to note his civic mind expanding
And quoting Denham, in the watery dock
Of Ifley lock -
Plainly no Locke upon the Understanding! 2

Denham's familiar line, 'Strong without rage, without o'er-flowing full', is again quoted in the 'Literary Reminiscences.'³

After the grandeur of Milton Hood was next impressed by the satirical comedy of Samuel Butler, whom he names among the great literary moralists.⁴ He often quotes from

Hudibras.⁵ A writer in the Literary Gazette, 1839, found

1. Works, v.166.
2. Ibid., v.168.
3. Ibid., ii.379.
4. Memorials, ii.115.
5. Hudibras, 1.i.215; Works, ix.82. Hudibras, 1.ii.539; Works, v.297. Hudibras, 1.iii.1, compare 3.i.750; Works, iv.109. Hudibras, 1.iii.219; Works, ix.144. Hudibras, 1.i.205; Works, i.372. Hudibras, 2.i.844; Works, v.146. Hudibras, 2.ii.31; Works, iv.326. Hudibras, 2.iii.1; Works, viii.97; 321, 328. Hudibras, 3.ii.175, compare Fielding's Joseph Andrews, 1742, i.128; Works, ii.329. Hudibras, 3.iii.13; Works, v.142. Hood also refers to Butler at Works, i.353, vi.277, viii.147; Memorials, ii.155.

Hood's own 'so sterling in its grotesque views, that Hudibras himself will not be so generally understood and appreciated at the same distance of date.'¹ Whatever the exact meaning of this sentence it shows an appreciation of the fact that the work of Hood and Butler shared a serious, general satiric purpose and a richness of contemporary allusion. Hood's 'A Recipe - for Civilisation' is an avowed imitation of Butler; in the introductory lines he writes,

The following Poem is from the pen of DOCTOR KITCHENER!..
In the style of the rhymes it is Hudibrastic, - as if
in the ingredients of Versification, he had been
assisted by his BUTLER! 2

Several of Hood's other poems are made up of similar octosyllabic couplets: 'Craniology,' 'The Blue Boar,' 'Hit or Miss,' 'Agricultural Distress.'³ The latter, however, lacks the Hudibrastic jolt of forced rhyme and double or treble rhyme, which is present elsewhere, as the following examples show:

-
1. p.458.
 2. Works, v.110.
 3. Ibid., iv.200; vi.340, 367; vii.276.

'Tis strange how like a very dunce,
 Man - with his bumps upon his sconce,
 Has lived so long, and yet no knowledge he
 Has had, till lately, of Phrenology.. 1

For all wise Scotchmen of our century
 Know that first steps are alimentary;
 And, as we have proved, flesh pots and saucepans
 Must pave the way for Wilberforce plans.. 2

Sow that you are! this Bill, if current,
 Would be as good as our death-warrant; -
 And, with its legislative friskings,
 Loose twelve new tribes upon our griskins!
 Unjew the Jews, what follows then?
 Why, they'll eat pork like other men,
 And you shall see a Rabbi dish up
A chine as freely as a Bishop! 3

A writer in the Eclectic Magazine, December 1861, considered the 'Ode to Rae Wilson' Hudibrastic: with more satirical power Hood 'might have been the Sam Butler of his age.'⁴ Bearing the above quotations in mind we can agree with this judgment, though still noting the important influence of Butler on Hood.

Hood names Dryden as a model for the literary aspirant, and as worthy of study beside Shakespeare, Milton and Locke.⁵ That this was not merely lip-service is shown by his several references to Dryden's work. Hood's mock 'Ode for St. Cecilia's Eve' is indebted both to 'Alexander's Feast..

1. Ibid., iv.200.
2. Ibid., v.112.
3. Ibid., vi.3⁴6.
4. p.680.
5. Works, ii.27⁴, iii.190.

An Ode in honour of St. Cecilia's Day' and to the earlier
'Song for St. Cecilia's Day.' As Hood himself wrote,

Oh Music! praises thou hast had,
From Dryden and from Pope,
For thy good notes, yet I hope,
But I e'^{re} praised the bad. 1

In his 'Song' Dryden had written,

Orpheus cou'd lead the savage race,
And Trees unrooted left their Place,
Sequacious of the Lyre;
But bright CECILIA rais'd the Wonder high'r:
When to her Organ vocal Breath was given,
An Angel heard, and straight appear'd
Mistaking Earth for Heav'n. 2

Hood parodies this in the following quotation,

Each Dingy Orpheus gravely hears,
And now to show they understand it!
Miss Crowe her scrannel throttle clears,
And all the rest prepare to band it. 3

He concludes,

Yet are not saint and sinner even?
Miss Strummel on Cecilia's level?
One drew an angel down from heaven!
The other scar'd away the Devil! 4

Here the last line but one echoes the last line of

'Alexander's Feast.' 5

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1. Works, i.278.
2. Stanza 7.
3. Ibid, i.275.
4. Ibid., i.279.
5. Hood also refers to 'Alexander's Feast', line 13, at Works, i.255; line 77, at Works, x.551; line 101, at Works, ii.382; line 169, at Works, v.56, see Poetical Works, p.734. He makes a general reference to the poem at Works, viii.175.

According to John Payne Collier Hood made up an extempore parody on a passage from Dryden's 'Poem on the Death of Cromwell:' 'it had reference to the notorious redness of brewer Cromwell's nose and complexion.' The original ran,

His Grandeur he derived from Heav'n alone,
For he was great, e'er Fortune made him so;
And Wars, like Mists that rise against the Sun,
Made him but greater seem, not greater grow. 1

Hood's version is the following,

His redness he deriv'd from heaven alone,
For he was red ere his beer made him so:
Tobacco fumes, like mists against the sun,
Made him but redder seem, not redder grow. 2

Hood also quotes from 'Absalom and Achitophel,' 3 and other parts of Dryden's work. 4 He refers to one or two of his contemporaries. He calls a woman's head 'A Compound (like our Psalms) of Tête and Beegidy,' and quotes from their carol, 'glad tidings of great joy.' 5

1. Stanza 6.
2. John Payne Collier, An Old Man's Diary, 1871, under date 27 July 1832.
3. 'Absalom and Achitophel,' line 546; Works, iii.137. line 548; Works, ii.97, x.49. line 645; Works, vi.392.
4. From All for Love, Act 4 scene i, Hood quotes 'children of a larger growth,' a phrase later used by Chesterfield in a letter to his son, 5 September 1748, at Works, ii.329, vii.57, Memorials, i.342. He quotes from Dryden's Prologue to The Tempest at Works, ii.380, and refers to Dryden at Works, i.309, Tylney Hall, p.282.
5. Works, v.179, vi.314.

He remembers 'what execrable rhymes Sir Richard Blackmore composed in his chariot.'¹

Hood names Dryden and Pope as models for the literary aspirant. He names Pope among the great literary moralists, and writes that 'the closest associate of Pope and Addison,' of Shakespeare and Milton, 'will hardly seek, or put up with low company and slang.'²

This was a classical estimate of Pope, but it did not hinder Hood from mocking the pastoral convention he employed. He wrote to Mrs. Reynolds, 'I thought such fleecy-osiery went out with Pope'.³ Here he is recalling such a passage as that near the beginning of Pope's 'Spring',

Two Swains, whom love kept wakeful, and the Muse,
Pour'd o'er the whitening vale their fleecy care,
Fresh as the morn, and as the season fair:
The dawn now blushing on the mountain's side,
Thus Daphnis spoke, and Strephon thus reply'd..⁴

In Hood's farcical 'A May-Day' by contrast, 'There should have been next in order a singing match on the lawn, for a prize, after the fashion of Pope's Pastorals; but Corydon, one of the warblers, had bolted, and Palemon, who remained, had forgotten what was set down for him, though he obligingly offered to sing "Tom Bowling" instead.'⁵

1. *Ibid.*, i.358, compare *Works*, vii.321.

2. *Works*, x.351, 377; ii.274.

3. H.C. Shelley, op.cit., p.331.

4. line 18.

5. *Works*, vi.146. Hood quotes 'Spring', line 41, at *Works*, viii.147. There is a slight reference to the 'Pastorals' at *Works*, v.128.

Ibid. x

Hood also produced 'Huggins and Duggins. A Pastoral after Pope,' reducing the length of the lines of the couplet from ten to eight syllables. The opening recalls the passage by Pope quoted above,

Two swains or clowns - but call them swains -
 While keeping flocks on Salisbury Plains,
 For all that tend on sheep as drovers,
 Are turned to songsters, or to lovers,
 Each of the lass he called his dear,
 Began to carol loud and clear.
 First Huggins sang, and Duggins then..¹

In 'Spring' Pope has,

the vales shall every Note rebound.
 Inspire me, Phoebus, 2

and in 'Autumn,'

~~The~~ rocks and caves the name of Delia sounds,
 Delia, each cave and echoing rock rebounds, 3

whilst Hood has,

To groves and streams I tell my flame,
 I make the cliffs repeat her name:
 When I'm inspired by gills and noggins,
 The rocks re-echo Sally Hoggins! 4

In 'Autumn' 'Oft' on the rind I carv'd her am'rous vows',

but in Hood,

I'd carve her name on every tree,
 But I don't know my A, B, C. 5

-
1. Ibid., ii.97.
 2. line 44.
 3. line 49.
 4. Works, ii.98.
 5. Ibid., ii.99.

In 'Spring',

If Delia smile, the flowers be^(ing) to spring,
 The skies to brighten, and the birds to sing.
 All Nature laughs, the groves are fresh and fair,
 The sun's mild lustre warms the vital air;
 If Sylvia smiles, new glorie's gild the shore,
 And vanquish'd Nature seems to charm no more. 1

Similarly in 'Autumn,'

Where'er my Delia flies,
 Let Spring attend, and sudden flowers arise, 2

and in Hood,

Love goes with Peggy where she goes, -
 Beneath her smile the garden grows;
 Potatoes spring, and cabbage starts,
 'Tatoes have eyes, and cabbage hearts!

Where Sally goes it's always spring,
 Her presence brightens every thing;
 The sun smiles bright, but where her grin is,
 It makes brass farthings look like guineas. 3

Hood's 'Ode for St. Cecilia's Eve' was also a play on the high-flown, on Pope as much as on Dryden. Pope's 'Ode for Music on St. Cecilia's Day' begins with an invocation, 'Descend, ye Nine! descend and sing': compare Hood's, 'O come, dear Barney Isaacs, come.' Pope's succeeding lines,

1. line 71.
2. line 35.
3. Works, ii.100.

Wake into voice each silent string,
And sweep the sounding lyre!

are echoed in Hood's

Don't ever to such rows give birth,
As if you had no end on earth,
Except to "wake the lyre;"
Don't "strike the harp", pray never do,
Till others long to strike it too. 1

Orpheus is evoked by Dryden, Pope and Hood. Pope's 'Dreadful
glimpses, Dismal screams, Fires that glow, ~~Strides~~ of woe,
Sullen moans, Hollow groans' induce Hood's 'Beseeching,
Preaching, Squealing, Appealing,' etc. Pope concludes,

Of Orpheus now no more let Poets tell,
To bright Cecilia greater pow'r is giv'n;
His numbers rais'd a shade from hell,
Hers lifts the soul to heav'n.

And Hood,

Yet are not saint and sinner even?
Miss Strummel on Cecilia's level?
One drew an angel down from heaven!
The other scar'd away the Devil! 2

-
1. Ibid., i.273. Hood quotes the phrase, 'Wake the Harp' at Works, ii.112.
 2. Among Pope's other minor poems his second Epistle to Mrs. Blunt, line 11, may be compared with Hood's Works, vi.160. January and May, line 461; Works, ii.262. Prologue to Addison's Cato, line 21; Works, ii.273. 'The Dying Christian to his Soul,' line 7; New Monthly Magazine, April 1842, p.584. Hood refers to 'The Rape of the Lock' at Works, v.132; to Belinda at Works, ix.149, x.55. 'Rape of the Lock,' i.145; Tylney Hall, p.229. 'Rape of the Lock', ii.26; Works, v.276. 'Eloisa to Abelard,' line 58; Works, i.157, v.72. 'Eloisa to Abelard,' line 124; Works, ix.130. There is a general reference in a Bristol Central Library MS.

X.55/
v.182/

11

Hood elsewhere quotes widely for sententious effect, from Pope's moral works.¹ He quotes from the end of the first epistle of the 'Essay on Man' in his review of Knight's Shakespeare. Previous critics had been wrong to oppose Nature with Art, 'Pope was much nearer the mark when he wrote

1. 'Essay on Criticism,' i.9; Works, iv.39. 'Essay on Criticism,' i.155; Works, ii.377. 'Essay on Criticism,' ii.15; Works, i.453, ii.348, vi.405, x.91. 'Essay on Criticism,' ii.34; Memorials, i.164; Tylney Hall, p.xx. 'Essay on Criticism,' ii.172; Works, i.291, ix.74. 'Essay on Criticism,' ii.325; Works, x.551. 'Essay on Criticism,' iii.66; Works, i.292. 'Essay on Man,' i.13; Works, vi.296, a letter to Hewlett. 'Essay on Man,' i.96; Works, vii.245. 'Essay on Man,' i.112; Memorials, ii.116. 'Essay on Man,' i.294; Works, iii.235, vii.324, ix.19, Tylney Hall, p.245. 'Essay on Man,' iv.15; Jerrold, Life, p.131. 'Essay on Man,' iv.18; Works, v.301. 'Essay on Man,' iv.380; Works, i.45, vi.247. 'Essay on Man,' iv.390; Works, ii.399. 'Moral Essays,' i.150; Works, vii.395. 'Moral Essays,' i.263; Works, i.43, Tylney Hall, p.14. 'Moral Essays,' ii.268; Works, ii.241, iii.219; Poetical Works, p.391; Jerrold, Life, p.342. 'Moral Essays,' iii.1; Works, iv.39. 'Moral Essays,' iii.250; Works, i.151. 'Moral Essays,' iii.299; Works, iii.270. 'Moral Essays,' iii.302, 305; Works, v.107, i.168. 'Moral Essays,' iv.150; Tylney Hall, p.167. Hood refers to the 'Moral Essays' in general at Works, iv.377. ['Satires.' 'Epistle to Arbuthnot,' line 15; Works, iii.48. 'Epistle to Arbuthnot,' line 18; Works, ii.124; Tylney Hall, p.221. 'Epistle to Arbuthnot,' line 128; Works, vi.219. 'Epistle to Arbuthnot,' line 158; Works, i.74, 206. 'Epistle to Arbuthnot,' line 341; Works, vi.296; London Magazine, May 1822, p.404; Life of Edward Bulwer, by his grandson, 1913, ii.62. '1st Satire of 2nd Book of Horace,' line 128; Works, vii.327; Memorials, ii.155. line 130; Works, viii.349. '1st Epistle of 2nd Book of Horace,' line 108; Works, vi.197. line 418; Works, i.1. 'Epilogue to the Satires,' Dialogue 1, line 135; Works, ii.397. line 136; National Library of Scotland 18; Bristol Central Library MS; Jerrold, Life, p.342.

Footnote 1 continued from page 393.

Hood refers in general to Pope's 'Epistles' at Athenaeum, 1839, p.750.

'Dunciad,' i.54; letter to Hewlett. 'Dunciad,' i.63; Works, vi.339. 'Dunciad,' i.68; Poetical Works, p.706. 'Dunciad,' i.89; Works, v.165. 'Dunciad,' iv.653; Works, iii.144.

Hood refers to Pope's Homer at Works, i.358. With Odyssey, i.22 compare Works, iv.250. Odyssey, vi.149; Works, v.214. Odyssey, ix.216; Works, v.213. Odyssey, x.278; Works, iv.177.

Hood quotes from Pope's 'Thoughts on various subjects' at Works, ii.112. He refers to Pope at Works, i.281, 308, 358, 499; ii.114, 124; iv.10, 374; v.87, 162; viii.147, 330; x.147; Tylney Hall, p.167.

"All Nature is but Art unknown to thee"

whilst the ensuing line,

"All chance direction which thou canst not see,"

applies pointedly to the critic who detects in the highest works of genius neither skill nor cunning, rule nor method.¹

In this review Hood wrote that Johnson's admiration 'was evidently of that vulgar kind, which regarded the Plays of Shakspeare as very creditable for an Actor, but wonderful from a Poscher and a Link-boy!'² This attitude which

Hood disliked was close to that of Pope in his 'Preface', where he expressed admiration for Shakespeare although he wrote for the people and was a player, 'obliged to please the lowest of people, and to keep the worst of company.'

In such circumstances Pope could hardly conceive of Shakespeare but as 'an Instrument, of Nature;' in Knight's words, he believed 'that the finest results were produced by felicitous accidents.'³ This Hood could not accept.

Fortunately, in contemporary criticism 'the great Dramatist' is no longer supposed

to have only presented a felicitous series of images, like the kaleidoscope, some of the combinations casually beautiful, and the rest common-place or grotesque. The energy of genius is admitted to be controlled, and guided by a Nous analagous to the moral Conscience..⁴ 6

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1. Works, viii.244.
 2. Works, viii.239.
 3. Knight's Pictorial Edition of Shakspeare, Doubtful Plays, etc., n.d., p.362.
 4. Works, viii.245.

Hood also wrote that 'Pope, even, an adept in the established peals and changes of metre and rhyme-ringing, had not ear enough to appreciate the Shakspearian versification,' and again, 'Pope was a poet and a scholar, yet so little understood his vocation, that he contemptuously described what ought to have been a "labour of love," as "the dull duty of an Editor."¹ Pope had been criticised for this by Johnson.²

Thus Hood's admiration for Pope as poet and moralist was tempered by mockery of him as artificial shepherd and eulogist of St. Cecilia. For Hood Pope's final inadequacy was shown by his inability to grasp the real nature of the greatness of Shakespeare.

Hood also refers to 'Pope's protégé, Dodsley,' who was a **footman**, and wrote "The Muse in Livery" - you may trace a hint of the double vocation in his "Economy of Human Life."^x "The man of emulation, who panteth after fame. "The example of eminent men are in his visions by night - and his delight is to follow them /query, with a gold-headed cane?/ all the day long!"³

He also quotes Henry Carey's 'Sally in our Alley.'⁴

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1. Ibid., viii.242, 239.
 2. Johnson's Works, 1825, v.127.
 3. ~~Ibid.~~, vi.408; Dodsley's /?/ Economy, section iv.
 4. Works, i.219, vii.339; Oxford Book of Eighteenth Century Verse, p.188.

Works

Ibid. /

Hood delightedly quipped that 'Gay's gaiety was fabulous,'¹ though he regretted that Shakespeare's morals should have been tested 'by the fable-ends of Gay.'² He wrote his 'Etching Moralised' in 'a style more of Gay than of Milton,'³ and 'The Kangaroo,' 'The Fox and the Hen,' and 'The Lark and the Rook,' all subtitled 'A Fable', are perhaps written in Gay's manner.⁴

As dramatic critic of the Atlas Hood wished 'that we might grow a real indigenous opera - if not quite new, and of the same composer, at least out of our stock melodies and old airs in bottle - short and sweet snatches of song, like those in the Beggar's Opera; and that it might run a race of favour with any of its cousins-german, and be half as popular as Gay's.'⁵ His familiarity with this work is shown by his many references to its characters and songs. In the 'Epistle to Mrs Fry', for example, he shows the difficulty of the attempts

To wash Black Betty when her black's ingrained,-
 To stick a moral lacquer on Moll Brazen,
 Of Suky Tawdry's habits to deprive her;
 To tame the wild-fowl-ways of Jenny Diver! 6

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1. Works, i.358. Compare Works, i.360, ~~ix.165~~, Whimsicalities, p.46.
 2. Works, viii.242.
 3. Ibid., viii.312.
 4. Ibid., ii.193, 263; iv.81.
 5. Ibid., x.576. Hood refers to the Fables generally at Works, iv.188; to the Introduction to the Fables, 1st Series, at Works, v.77; to Fable iii at Works, vii.266; to Fable I at Works, ii.368; vi.206, 304; viii.145.
 6. Ibid., v.38. Compare Works, i.362, vii.222. Beggar's Opera, l,ii; Works, iii.2, 322; vii.156; Tylney Hall, p.57. Beggar's Opera, l.viii, Air viii, Tylney Hall, p.87; Atlas, 1826, p.170. Beggar's Opera, l.xiii, Air xvi;

Footnote 6 continued from page 396.

Atlas, 1826, p.170; Works, iii.322. Beggar's Opera, 2.ii, Air xx; Works, v.130. Beggar's Opera, 3.viii, Air Li; Works, vi.285. Beggar's Opera, 3.xi, Air LVii; Works, i.458; iii.303. Beggar's Opera, 3.xiii, Air LXVii; Works, vii.339.

Hood evidently did not share the views of his contemporaries who considered The Beggar's Opera 'stupid vulgar nonsense' or 'obsolete vulgarity.'¹ He admired its high spirits, and probably found in it, with Thackeray, 'some grotesque good.'²

Among the work of other early eighteenth century poets Hood quotes from Prior's 'Henry and Emma,'³ 'A Better Answer,'⁴ and 'Solomon.'⁵ He also quotes from Ambrose Philips's Second Pastoral,⁶ and Tickell's 'Colin and Lucy.'⁷

Hood makes many references to Watts, personally,⁸ as the author of Logick,⁹ and as the author of divine and moral songs. He uses lines from Watts's Divine Songs to suit his own satiric purposes. In the 'Ode to H. Bodkin, secretary to the Society for the Suppression of Mendicity', he writes,

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1. London Magazine, February 1820, p.127; John Bull, 6 October 1822, p.758; see also Blackwood's Magazine, November 1833, p.833.
 2. Thackeray's Works, 1908, ii.180.
 3. Works, iii.73, vi.362; Prior's Poems on Several Occasions, ed. A.R. Waller, 1905, p.149.
 4. Works, ii.125; Poems on Several Occasions, p.77.
 5. ~~Works~~, vi.143; Poems on Several Occasions, p.296. Hood refers to Prior's Dialogues of the Dead at Works, iv. 369, and to Prior and Glover at Works, viii.147.
 6. Works, vi.144; Samuel Johnson, Works of the English Poets, 1790, LVII.67.
 7. Tylney Hall, p.344; Oxford Book of Eighteenth Century Verse, p.182. The verse had been quoted by Scott in Rob Roy, ch.xvii.
 8. Works, iv.190.
 9. Ibid., v.312; Tylney Hall, p.287.

ibid. /

"Oh, when I take my walks abroad,
 How many Poor" - I miss!
 Had Doctor Watts walk'd now-a-days
 He would have written this! 1

and in the 'Ode to Ræ Wilson',

Church is "a little heav'n below,
 I have been there and still would go," -
 Yet I am none of those, who think it odd
 A man can pray unbidden from the cassock,
 And, passing by the customary hassock,
 Kneel down remote upon the simple sod,
 And sue in formâ pauperis to God. 2

In a letter from Koblenz Hood refers to German con-
 scription, 'Pray tell Mr. Reynolds what he has escaped by
 being born, as Dr. Watts says, in a Christian land; ' and
 in Up the Rhine he refers to the suffering of the Jews in
 Germany where 'the patriotic Censor.. sets before the
 quavering vocalist a translation of Dr. Watts's Hymn of
 Praise and Thanksgiving for being born in a Christian Land!'³
 Hood was very familiar with Watts's Moral Songs, but his
 opinion of them is suggested by the sentence, 'Dr. Watts,
 amongst evangelical nurses, has an enviable renown.'⁴ He
 himself offered 'a few specimens of Domestic Poems,' using
 Watts's introductory lines, 'such as.. I wish some happy
 and condescending Genius would undertake and perform much
 better.'⁵ The first song begins,

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1. Ibid., v.97; Divine Songs, iv.
 2. Ibid., vi.422; Divine Songs, xxviii.
 3. Works, x.153, vii.186; Divine Songs, vi. Hood quotes
Divine Songs, xvi, at Works, viii.308.
 4. Ibid., v.124.
 5. Ibid., iii.132.

Ibid. x

'Tis the voice of the sluggard; I heard him complain,
 'You have wak'd me too soon, I must slumber again;
 As the door on its hinges, so he on his bed,
 Turns his sides, and his shoulders, and his heavy head.
 'A little more sleep and a little more slumber;
 Thus he wastes half his days, and his hours without
 number..

In Up the Rhine Hood wrote, 'I join with Dr. Watts' sluggard in wishing, tautologically, for .. a little more sleep, and a little more slumber," - but seem far more like a door off the hinges than on them, according to the serious poet's absurd simile.¹ In 'The Character' a lady who quotes Watts's fourth song turns out to be a thief,

It was quite beautiful to hear her talk about honesty..

'Why should I deprive my neighbour
 Of his goods against his will' -

Why indeed! I could have listened to her - but -
 Mercy on us! Where is the gold watch as was on the
 mantel! 2

Watts's fifth song begins,

These emmets, how little they are in our eyes!
 We tread them to dust, and a troop of them dies.

Hood quotes the first line several times,³ and his Mrs Gardiner remarks of

the hemmets. As to Dr. Watts, he don't know nothing about 'em. They won't collect into troops to be trod into dust, they know better. 4

-
1. Ibid., vii.53. See also Works, iii.415, x.415, Letters,
 2. Works, iii.183, 185. /p.82.
 3. Ibid., i.341, iv.88, v.191.
 4. Ibid., viii.342.

Hood refers to the twentieth song in 'The Lion's Head' of the London Magazine,

B. conjures us to tell him "whether he may ever hope to produce anything he need not blush at?".. let our correspondent take a hint from Dr. Watts:

"How doth the little busy b
Improve each shining hour." 1

This bee reappears in Tylney Hall in the motto of Twigg, the self-made cit,² and in 'Etching Moralised', in the account of

These protective and delicate coatings of wax,
Which are meant to resist the corrosive attacks
That would ruin the copper completely;
Thin cerements which whoso remembers the Bee
So applauded by Watts, the divine LL.D.,
Will be careful to spread very neatly.* 3

Watts had exclaimed, 'How neat she spreads the wax!'

Hood had probably been obliged to learn Watts's slick moral verse in his youth, but in later years he took his revenge by making fun of the lines whose narrow didacticism he could not forget.

1. Ibid., iv.375.
2. Tylney Hall, p.66.
3. Works, viii.312. Hood refers again to Moral Songs, xx, at Works, i.372, v.151, vi.144, 286. He refers to Moral Songs, ii. at Works, ix.106; Nimrod's Sporting, p.112. At Works, iv.356, Hood quotes from Watts's 'False Greatness,' Works, 1813, ix.264.

Hood refers to other poets of the mid-eighteenth century. He considered the lament of Sally Holt, at the death of John Hayloft 'an odd soft of elegy, and yet, simple as it was, I thought it worth a thousand of Lord Littleton's!'¹ This is evidently a reference to the Lyttleton of whose poems Johnson said that they 'have nothing to be despised, and little to be admired.'²

In the 'Ode to Mr. Graham, the aeronaut,' Hood adopts the ~~stranger~~ form and the opening lines of Nathaniel Cotton's 'The Fireside.' The latter begins,

Dear Cloe, while the busy crowd,
The vain, the wealthy, and the proud,
In folly's maze advance;
Tho' singularity and pride
Be call'd our choice, we'll step aside,
Nor join the giddy dance.³

Hood, in his turn, has,

Dear Graham, whilst the busy crowd,
The vain, the wealthy, and the proud,
Their meaner flights pursue,
Let us cast off the foolish ties
That bind us to the earth, and rise
And take a bird's-eye view!- 4

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1. Works, iv.300.
 2. Johnson's Works, iv.409.
 3. Alexander Chalmers, Works of the English Poets, 1810, xviii.19.
 4. Works, v.24.

He names Glover's 'Admiral Hosiery's Ghost' among popular 'Ballads on Spectral Subjects,'¹ and also names ~~Ad~~enside's The Pleasures of Imagination.² He quotes from John Dyer's 'Granger Hill' to describe the stage partnership of 'the inimitable Kelly' and Wrench, 'Each lends to each a double charm,'³ and also refers to Somerville's The Chase,⁴ to Savage, and to Falconer's Shipwreck.⁵

The popularity of Thomson's Seasons is testified to by references in Hood's work. In 'Literary and Literal' some of the blue-stockings of Hog's Norton, discussing a suitable subject for a lecture,

with a more sagacious reasoning,
Proposed another work,
And thought their pork
Would prove more relishing from Thomson's Season-ing!⁶

In 'The Pugsley Papers' an emigrant looks 'forward to the felicity of reading Thomson's Summer with you on the green seat, and if engagements at Christmas permit your participation in the bard, there is a bower of evergreens that will be delightful for the perusal of his Winter'. The Schoolmistress wishes 'that I had brought Buchan's Domestic Medicine abroad with me, instead of Thomson's Seasons!'⁷

1. Ibid., iii.342; English Verse, ed.W.Peacock,1930,iii.244.

Ibid. 2. ~~Works~~, ix.130.

Ibid. 3. Ibid.,x.565. Hood also uses the line at Jerrold, Life,p.141

Ibid. 4. ~~Works~~, i.49, 312; Tylney Hall, p.142.

Ibid. 5. Ibid., i.358.

Ibid. 6. ~~Works~~, ii.118.

7. Ibid., i.5, iii.289.

In 'Spring' Hood quotes the opening line of Thomson's version,

"Come, gentle Spring! ethereal mildness come!"
Oh! Thomson, void of rhyme as well as reason,
How couldst thou thus poor human nature hum?
There's no such season. 1

Hood introduces a chapter of Tylney Hall with a quotation from Thomson's Tancred and Sigismunda. Grace Rivers's plight is similar to that of the duteous Siffredi, who, having rejected Tancred, is faced with her father's unwelcome choice, Osmond. 2

Hood makes several fanciful references to Young's Night Thoughts. In the London Magazine, 1822, he adjured a would-be contributor,

"L.F., who dates himself under sixteen years of age, will do well to remember that youth may excuse, but not recommend, bad poetry. The "Night Thoughts" are not admired because the author was Young. 3

In the London Magazine the next year he referred to an author's 'little reflection, tacked to his complaint, like a bit out of the Night Thoughts.' 4 In 'Mrs. Burrage',

1. Ibid., viii.169. Hood quotes 'Spring', line 1152, at Works, i.66; Tylney Hall, p.155. Compare 'Autumn,' line 593, with Works, vi.34. Hood refers to Thomson at Works, i.49, iv.9, vi.314, viii.351. He refers to 'The Castle of Indolence' at Works, i.360, and 'Rule Britannia' at Works, i.131, ii.277.
2. Tylney Hall, p.304; Tancred and Sigismunda, Act 3 scene i. Compare the situation in Scott's The Black Dwarf, ch.xiv, which is also headed by a quotation from Thomson's play.
3. Works, iv.380. The Guardian, 6, October 1822, p.318. thought this 'unquestionably the worst pun that ever passed the press.'
4. London Magazine, February 1823, p.124. Other quips occur at Works, i.50, 267; vi.339.

however, in his Magazine, 1844, Hood seriously quotes Young, 'we shall see the humble bricklayer and his labourer become such builders as Young describes, men who

'On reason build resolve,
That column of true majesty in man!" 1

Hood knows something of Young's poetic drama. A passage of Busiris runs,

Thy dying mother with her clay-cold hand
Press'd mine, then turning, on thee her faint eye,
Let fall a tear of fondness, and expir'd..
Let me embrace you both. 2

This is similar in sentiment and expression to the following in 'Hero and Leander,'

Look, Idol! how I hug
Thy dainty image in this strict embrace,
And kiss this clay-cold model of thy face! 3

Again, an exclamation in The Brothers, 'Unso~~ft~~'d!
unbrother'd!', might be parodied in 'Lost and Found,' with,
'He has unbrothered me, and unfathered his father.'⁴ In
'The Stage-Struck Hero' Hood refers to Zanga, the protagonist of Young's Revenge.⁵ In Tylney Hall he refers to this play at greater length,

1. Works, ix.63. I have not traced this quotation.
2. Act 3, scene i.
3. Works, v.270.
4. The Brothers, Act 3, scene i; Whimsicalities, p.34.
5. Works, vi.232.

It must be remembered, that St. Kitts descended by his mother's side at least from those "souls of fire and children of the sun, with whom revenge is virtue." It is highly probable, therefore, that his defeat and the offence of the provoking soûbriquet rankled in his mind long after its origin; but he buried it, like Zanga, in his "heart of hearts." 1

Beside Hood's references to the Night Thoughts may be placed his reference to Blair's 'Grave,'² and his quotation from Porteus on 'Death.'³ He refers also to Hervey who, as author of the prose Meditations among the Tombs, belongs to the group of Young and Blair. In the Atlas, 1826, Hood writes that at a benefit 'Even Mr. Liston must double his own attractions by the introduction of a real jackass, and perhaps recite a chapter out of Hervey's Meditations.'⁴ In 'I'm not a single man',

Go where I will, I but intrude;
I'm left in crowded rooms,
Like Zimmerman on Solitude,
Or Hervey at his Tombs. 5

In the Preface to the Comic Annual for 1837 Hood's gloomy correspondent 'culls funereal flowers besides from Young's Night Thoughts, Blair's Grave, and Hervey's Meditations among the Tombs'.⁶ Finally, in 'The Longest Hour' an animal can moralise like

Hervey, of the Meditations. The hyena is notoriously a frequenter of graves - a prowler amongst the Tombs.⁷

1. Tylney Hall, pp.61-62; Revenge, Act 5, Scene ii.
2. Works, i.360; vi.327, 339.
3. Ibid., v.89, 114; Death, 2nd.ed., 1759, p.19.
4. Works, x.554.
5. Ibid., i.182.
6. Ibid., vi.339.
7. Ibid., viii.448.

ibid. /

Hood's 'A Winter Nosegay' contains a reminiscence of Collins's 'Dirge in Cymbeline'.¹ The latter begins,

To fair Fidele's grassy tomb
Soft maids and village hinds shall bring
Each opening sweet, of earliest bloom,
And rifle all the breathing Spring. 2

Hood spurns his winter flowers,

Away! dull weeds..
Fit only to deck out cold winding-sheets,
And then not for the milkmaid's funeral-bloom
Or fair Fidele's tomb -
To tantalise, - vile cheats!
Some prodigal bee, with hope of after-sweets...
Giving no sweets back to the fostering air. 3

In 'Banditti' Hood includes a prose variation on the 'Ode to the Passions':

Sometimes to the eye of fancy these wandering minstrels assume another character, and illustrate Collin's [sic] Ode on the Passions.. First, Fear, a blind harper, lays his bewildered hand amongst the chords, but recoils back at the sound of an approaching carriage. Anger, with starting eye-balls, blows a rude clash on the bugle-horn; and Despair, a snipe-faced wight, beguiles his grief with low sullen sounds on the bassoon... With eyes upraised, pale Melancholy sings retired and unheeded at the corner of the street; and Mirth, - yonder he is, a brisk little Savoyard, jerking away at the hurdy-gurdy, and dancing himself at the same time, to render his jig-tune more jiggling. 4

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1. Pointed out by R.E. Davies, op.cit., p.45.
 2. Hood quotes this last line in the New Monthly Magazine, March 1842, p.448.
 3. Works, iv.134.
 4. Ibid., iv.199.

In Tylney Hall the Ode is again referred to in a description of a noisy rout, preparing for a fête champêtre, 'Every living being seems reciting some part of Collins's Ode on the Passions, with appropriate action,

Exulting, trembling, raging, fainting,
Possess'd beyond the Muse's painting.' 1

In his Magazine Hood includes 'A Note from My Note Book,'

One of the most beautiful poems in the English language is Collins's Ode to Evening. Its melody is exquisite; and the construction and rhythm are worthy of study. There is in the composition a peculiarity which greatly helps the charm; by one of those happy characteristic effects which genius by art or instinct is so apt to produce. The whole poem is but one sentence. There is no full stop till the end. The verse flows on unbroken, like one of those gentle continuous breezes that breathe on a fine summer evening.

2

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1. Tylney Hall, p.246. Hood also refers to the Ode to the Passions at Works, viii.260, and quotes from it at Works, i.22; Tylney Hall, p.202.
 2. Works, x.543. Hood quotes from the Ode to Evening at Works, iv.10.

This last is a delightful comment on a poet whose influence on Hood was wholly benign.

Hood was impressed by the odes of Collins and also by the odes of Gray. His only general comment on the latter is that his ~~songs~~ were ode-ious.¹ The influence of 'The Progress of Poesy' is apparent in 'The Departure of Summer.' Gray's loves come 'With antic sports, and blue-eyed pleasures.' Hood's youngsters 'come! each blue-eyed Sport.' In Gray the love's queen enters, on her countenance 'The bloom of young desire, and purple light of love.'² In Hood the Twelfth-Night king enters, 'And Love, young Love, among the rest.'³ Gray annotates his following stanza with the sentence, 'the Muse was given to Mankind by the same Providence that sends the Day by its chearful presence to dispel the gloom and terrors of the Night,' and refers later to 'dusky loves.' Perhaps Hood has this in mind when he regrets that

Day and Night are married.
 All the light of love is fled:-
 Alas! that negro breasts should hide
 The lips that were so rosy red,
 At morning and at even-tide! 4

-
1. Works, i.358.
 2. Hood quotes this last phrase at Letters, p.56; Nimrod's Sporting, p.112.
 3. Works, iv.353.
 4. Ibid., iv.350.

Gray contrasts the tropics with climes 'Where shaggy forms
o'er ice-built mountains roam.' In Hood's winter

we breathe the breath
Of famish'd bears that howl to death.
Onward he comes from rocks that blanch
O'er solid streams that never flow. 1

Finally, Hood quotes directly from Gray's evocation of
Dryden when he writes that the poets

have stamp'd in visible traces
The "thoughts that breathe," in words that shine, 2

- only now Keats is added to their company.

Hood made different, playful use of the last phrase
in 'Poem', - from the Polish,'

Of thoughts that breathe and words that burn,
My Kitty, do not think, -
Before I wrote these very lines,
I had to melt my ink. 3

Hood probably had 'The Progress of Poesy' in mind
when he reviewed Knight's Shakespeare. Gray's poem had
begun, 'Awake, Aeolian lyre, awake': he addressed Albion,

In thy green lap was Nature's darling laid..
the dauntless child
Stretch'd forth his little arms, and smil'd.

Hood, in reaction, objected to the notion that Shakespeare
was 'a pure "Child of Nature"' and to the supposition that
he 'extemporised a series of random melodies, like the

Aeolian harp.' 4

1. Ibid., iv.352.

2. Ibid., iv.353. Hood quotes this phrase at Works, iii.75,
iv.376, ix.244.

3. Works, i.150.

4. Works, viii.244. Hood quotes from 'The Progress of
Poesy' at Works, v.45.

Hood's 'A Retrospective Review' and 'Ode on a Distant Prospect of Clapham Academy',^x ^x No connexion with any other ode' are not parodies of Gray but variations in Hood's own manner on the theme of schooldays as the subject of sad adult reflection. Gray's 'little victims,' however, remain 'little captives' in Hood's Ode, where he compresses Gray's,

Yet see, how all around 'em wait
The Ministers of human fate..
Ambition this shall tempt to rise,
Then whirl the wretch from high,
To bitter Scorn a sacrifice.. 1

to

Some brightly starr'd - some evil born, -
For honour some, and some for scorn. - 2

In 'A Retrospective Review' Gray's 'rolling circle' remains for Hood 'an eternal round Of pleasure'; the look behind of Gray's runners becomes that of Hood the man,

No wonder that I sometimes sigh,
And dash the tear-drop from my eye,
To cast a look behind! 3

-
1. line 55.
 2. Works, v.17.
 3. Ibid., v.199. Hood also refers to the Ode, line 30, at Works, ii.111; line 91, at Works, x.255; line 99, at Works, i.69; iv.371; v.167; vi.344; vii.415; Tylney Hall, p.59.

Hood refers to Gray's account of Edward and the Welsh in 'The Bard',¹ and with ironic intention adapts two lines from this poem in 'Copyright and Copywrong,' where he mocks a plan to provide alms-houses for decayed literary men,

Visions of paupers, spare my aching sight,
Ye unbuilt houses, crowd not on my soul! 2

To judge by his many references, Hood knew Gray's 'Elegy' by heart;³ he often played with it. He varies Gray's

Chill Penury repress'd their noble rage,
And froze the genial current of the soul;⁴

in 'Poem, - from the Polish,'

The Polar cold is sharp enough
To freeze with icing gloss
The genial current of the soul,
E'en in a "Man of Ross." 5

Again, he writes in the admonitory 'Morning Meditations,'

1. Works, i.273; iv.422.
2. Ibid., vi.388.
3. 'Elegy,' line 7; Works, x.341. line 44; Works, vii.341. line 56; Nimrod's Sporting, p.16. line 73; Poetical Works, p.709. line 85; Works, vi.196. line 87; Works, vii.18. line 88; Works, viii.176. line 92; Works, ii.65. line 120; Works, vi.340. line 124; Works, viii.i. Hood refers in general to the 'Elegy' at Works, vi.167, ix.195.
4. line 51.
5. Works, i.151.

An early riser Mr. Gray has drawn,
 Who used to haste the dewy grass among,
 "To meet the sun upon the upland lawn" -
 Well - he died young. 1

Hood's most thorough whimsical treatment of the Elegy is
 where he describes a Beadle who adopts

the lays of our British Bards to his
 Carol. For instance..

"The Curfew tolls the knell of parting day
 The lowing herd winds slowly o'er the lea,
 The ploughman homeward ~~plods~~ his weary way -
 And this is Christmas Eve, and here I be!

Now fades the glimmering landscape on the sight,
 And all the air a solemn stillness holds,
 Save where the beetle wheels his droning flight,
 Save Queen Victoria, who the sceptre holds!.. etc. 2

Lines in 'Hero and Leander' are reminiscent of some
 in the 'Ode on the Pleasure arising from Vicissitude.'

Gray has

But chief the Sky-lark warbles high
 His trembling thrilling ecstasy
 And, less'ning from the dazzled sight,
 Melts into air and liquid night.

-
1. Ibid., vii.331.
 2. Ibid., vii.291.

And Hood,

Lo! how the lark soars upward and is gone;
Turning a spirit as he nears the sky,
His voice is heard, though body there is none,
And rain-like music scatters from on high. 1

As a romantic, Hood followed the tones of Gray's 'Progress of Poesy' in his 'Departure of Summer, but he found to be inadequate the estimate of Shakespeare which Gray expressed there. As a comic writer, he made fun of the serious, formal sententiousness of the 'Ode on a Distant Prospect of Eton College' and of the 'Elegy'.

Hood refers to the minor poets, John Cunningham and Francis Fawkes. From the former's 'Evening' he quotes the line, 'Verging in successive rings,'² and he refers to the latter's 'dear Tom of the brown jug.'³

Hood makes two or three critical references to Shenstone.

1. Ibid., v.253. The link is suggested by R.E.Davies, op. cit., p.45. With Gray's Ode, line 19, compare Hood at Works, i.273. With Gray's 'Ode for Music,' lines 27, 32, compare Works, v.213, 293. With 'Ode on the Death of a Favourite Cat,' line 36, compare Memoirs of Grimaldi, 1838, ii.240. Hood refers to Gray at Works, i.449, ii.114, v.22.
2. London Magazine, January 1822, p.52; Alex.Chalmers, Works of the English Poets, 1810, xiv, 432. The line had also been quoted by John Clare, Poems, 1820, p.70. The origin of his quotation was pointed out in NQ, September 1958, p.414.
3. Works, viii.3; Alex. Chalmers, Works of the English Poets, 1810, xvi. 251.

He refers to 'a sort of Shenstonian Solitude for a sentimental fit to evaporate in,'¹ and his Mr Witherington is

a rather romantic and sensitive creature, with a strong turn for the sentimental, which had been nourished by his course of reading - chiefly in the poets, and especially such as dealt in Love Elegies, like his favourite Hammond. Not to forget Shenstone, whom, in common with many readers of his standing, he regarded as a very nightingale of sweetness and pathos in expressing the tender passion. 2

Hood was in hopes that in the 'Address to Maria Darlington' he had accomplished a bit of the right Shenstonian.³

In 'The Irish Schoolmaster' Hood employs the mock Spenserian stanza of Shenstone's 'The School Mistress,' and plays a variation on its theme. Shenstone's poem begins,

Ah me! full sorely is my heart forlorn,
To think how modest ~~Wor~~th neglected lies..
.. let me try
To sound the praise of ~~M~~erit, ere it dies;
Such as ⁺ oft have chanced to espy,
Lost in the dreary shades of dull ~~O~~bscurity.

And Hood's,

Alack! 'tis melancholy theme to think
How Learning doth in rugged states abide,
And, like her bashful owl, obscurely blink,
In pensive glooms and corners, scarcely spied. 4

1. Works, iv.72.
2. Ibid., iv.22.
3. Ibid., v.22. Hood also refers to Shenstone at Works, iv.9
4. The Works of the English Poets, ed. Alexander Chalmers, 1810, xiii.326. ii; Works, v.142.

Shenstone's birch appears in Hood's poem. The schoolmistress's cap is white, the master's baige. Her stole and kirtle are russet, his gown less decorously 'Blue tinct, and red, and green, and russet brown.' Shenstone has,

One ancient hen she took delight to feed..
Which, ever and anon, impell'd by need,
Into her school, begirt with chickens, came..
And if Neglect had lavish'd on the ground
Fragment of bread, she would collect the same.

And Hood,

He keeps a parlour boarder of a pig,
That in the College fareth to and fro,
And picketh up the urchins' crumbs below..
Also he schools some tame familiar fowls.. 1

Though the schoolmistress

would oft deplore
The times, when Truth by Popish rage did bleed, 2

the master shows his pupils how Plato and Socrates

thro' the clouds of the Olympic cope
Beheld St. Peter, with his holy keys,
And own'd their love was naught, and bow'd to Pope,
Whilst all their purblind race in Pagan mist did grope. 3

The schoolmistress sits

In elbow-chair, like that..
In which, when he receives his diadem,
Our sov'reign prince and liefest liege is plac'd. 4

On the other hand,

No chair he hath, the awful Pedagogue,
Such as would magisterial hams imbed. 5

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1. Shenstone, p.327. i; Works, v.143-144.
 2. Ibid., p.327.ii.
 3. Ibid., v.149.
 4. Ibid., p.327.ii.
 5. Ibid., v.144.

Works
Shenstone
Works

excl/

Shenstone ~~ex~~claims,

Ah! luckless he..
 For, brandishing the rod, she doth begin
 To loose the brogues, the stripling's late delight!
 And down they drop; appears his dainty skin. 1

The victim's sister laments for him,

ugh/

On thee she calls, on thee, his parent dear!
 (Ah! too remote to ward the shameful blow!)..
 (as) thro' the thatch, his cries each
 falling stroke proclaim. 2

The master similarly

never spoils the child and spares the rod...
 ah! what shrilly cry doth now alarm
 The sooty fowls that dozed upon the beam..
 the scourge plies that unkindly seam,
 In Phelim's brogues, which bares his naked skin..
 No parent dear he hath to heed his cries; -
 Alas! his parent dear is far aloof,
 And deep his Seven-Dial cellar lies,
 Killed by kind cudgel-play, or gin of proof..
 Ah me! that luckless imp, who weepeth all the while! 3

After such treatment Shenstone admires, 'nurs'd with skill,
 what dazzling fruits appear!' Hood, however, doubts

Whether any fruits shall spring from thence,
 In future time, with any mother's son!-
 It is a thing, God wot! that can be told by none. 4

Shenstone/

Works/

1. ~~Ibid~~, p.327.ii.
2. Ibid., p.328.i.
3. ~~Ibid~~, v.146-147.
4. Ibid., v.150.

Finally, the children are released from school.

Shenstone writes,

But now Dan Phoebus gains the middle sky,
And Liberty unbars her prison-door;
And like a rushing torrent out they fly,
And now the grassy cirque han cover'd o'er
With boist'rous revel-rout and wild uproar. 1

And Hood,

Now by the creeping shadows of the noon,
The hour is come to lay aside their lore;
The cheerful Pedagogue perceives it soon,
And cries, "Begone!" unto the imps, - and four
Snatch their two hats, and struggle for the door,-
Like ardent spirits vented from a cask,
All blythe and boisterous. 2

There is a hint of 'The Schoolmistress' in 'The Plea of the Midsummer Fairies.' Among the mistress's herbs euphrasy may not be left unsung,
That gives dim eyes to wander leagues around, 3
and she greeted her favoured pupils with 'sugar'd cates.' In 'The Plea of the Midsummer Fairies' Shakespeare conned his gramarye at the grave lap of Queen Mab: her fairies fed him

delicate cates..
With fairy euphrasy they purged mine eyes,
To let me see their cities in the skies.
'Twas they first school'd my young imagination. 4

Thus, though Hood made fun of Shenstone as a sentimentalist, he was indebted to him as the author of 'The

Shenstone
Works
Shenstone

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1. Ibid, p.328.ii.
 2. Ibid, v.150.
 3. Ibid, p.327.i.
 4. Works, v.247.

Schoolmistress.' His own 'The Irish Schoolmaster' is a variant of Shenstone's Spenserian burlesque, with the ruggedness of its original, but sparkling with its own wit and sense.

Hood only refers to Macpherson and the 'Ossianic style.' The author of a work which he reviewed together with W.C. Taylor described 'the scenes of the Aeneid with a grandiloquence compounded of Macpherson and Dr. Johnson.'¹ Hood's interest in Chatterton was also slight, being merely biographical. In the 'Ode to the Great Unknown' he wrote,

Perhaps thou hast ridden
A scholar poor on St. Augustine's Back,
Like Chatterton, and found a dusty pack
Of Rowley novels in an old chest hidden. 2

Chatterton had been educated 'at St. Augustine's Back' in Bristol, and claimed to find the manuscripts of one Rowley in an old chest there.³ Hood played on this theme in 'Poems, by a Poor Gentleman', 'Chatterton was carried on St. Augustine's Back like a young gipsy; and his half-starved Rowley always said Heigho, when he heard of gammon and spinach.'⁴ Chatterton is the subject of a conversation in Tylney Hall,

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1. Jerrold, Life, p.231; Athenaeum, 1833, p.51.
 2. Works, v.47.
 3. See the life by G. Gregory in Chatterton's Works, 1803, vol.i.
 4. Ibid, i.358.

sv/

Works/

"Was it fair, Raby, to pass these verses upon me under a feigned authorship?"

"The same crime as Chatterton's," said Raby; "but do not condemn me to the same fate."

"And what was that?" inquired Grace, not ignorant of the melancholy death of "the marvellous boy, the sleepless soul that perished in his pride", but willing to turn the conversation on subjects less embarrassing.

"To live joyless, and to die despairing", answered Raby, with a tone which proved that, lover-like, he would extract from all possible topics some reference to his own passion. "He wooed the Muse, and in return she starved him".. 1

Chatterton remained for Hood a type of the unfortunate man of letters, one of those 'who, rashly undertaking to write for bread, had poisoned themselves.. for want of it.' 2

Hood knew Cowper's Task,³ and used it, particularly in the 'Ode to Rae Wilson.' Cowper has,

How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet, now dying all away,
Now pealing loud again, and louder still,
Clear and sonorous, as the gale comes on! 4

And Hood,

Dear bells! how sweet the sound of village bells
When on the undulating air they swim!
Now loud as welcomes! faint, now, as farewells!
And trembling all about the breezy dells. 5

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1. Tylney Hall, p.225.
 2. Works, ii.361. See also Works, viii.133,260;iv.375.
 3. Works, i.496.
 4. Task, vi.6. Hood refers to the succeeding lines at Works, v.39.
 5. Works, vi.420. This parallel is noted in Stevenson's Book of Quotations, 1935, p.153. Hood quotes The Task, iv. 88, at works, ii.42.

Hood was also familiar with the 'Verses supposed to be written by Alexander Selkirk,' to which he makes his most striking reference in 'The Haunted House.' Cowper's,

The beasts that roam over the plain,
My form with indifference see,
They are so unacquainted with man,
Their tameness is shocking to me,

influences,

The wary crow, - the pheasant from the woods -
Lull'd by the still and everlasting sameness,
Close to the mansion, like domestic broods,
Fed with a "shocking tameness." 1

Comparison is clearly suggested between 'John Gilpin' and 'The Epping Hunt.' The Monthly Magazine for December 1829 indeed found that 'while Gilpin will last for ever, Huggins will be forgotten, perhaps before our notice gets printed.'² The poems deal in similar gay quatrains with a personal misadventure; there are several particular echoes in Hood, as the following extracts, set side by side, show,

John Gilpin was a citizen
Of credit and renown,
A train-band captain eke was he
Of famous London town..

John Huggin's was as bold
a man
As trade did ever know;
A warehouse good he had,
that stood
Hard by the church of Bow..³

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1. Works, ix.41. See also Works, vii.261; viii.48, 443;
x.484.
 2. p.688.
 3. 'John Gilpin,' line 1; Works, vi.152.

..my good friend the callender To say the horse was Huggins'
Will lend his horse to go.. own,
Would only be a brag;
His neighbour Fig and he went
halves
Like Centaurs, in a nag.. 1

..loss of time,
Although it griev'd him sore,
Yet loss of pence, full well he knew,
Would trouble him much more..
Six days a week beheld
him stand,
His business next his
heart,
At counter, with his apron
tied
About his counter-part..²

Now see him mounted once again
Upon his nimble steed,
Full slowly pacing o'er the stones,
With caution and good heed!
A well-bred horse he was
I wis,
As he began to show,
By quickly "rearing up
within
The way he ought to go".

But, finding soon a smoother road
Benesth his well-shod feet,
The snorting beast began to trot,
Which gall'd him in his set.
But Huggins, like a wary
man,
Was ne'er from saddle cast;
Resolved, by going very
slow,
On sitting very fast.. 3

So, fair and softly, John he cried,
But John he cried in vain;
That trot became a gallop soon,
In spite of curb and rein.* 4
And by their side see
Huggins ride,
As fast as he could speed;
For, like Mazeppa, he was
quite
At mercy of his steed.* 5

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1. Ibid., line 23; Works, vi.154.
 2. Ibid., line 53; Works, vi.152.
 3. Works, vi.155.
 4. Ibid., line 77.
 5. Works, vi.163.

John Gilpin's

These parallel quotations, given to show similarities between the two poems, indicate also their differences. In 'John Gilpin' verbal play, social and general satire, are subordinates in the account of the personal misadventure. In 'The Epping Hunt' the personal adventure is ~~confin~~ed with a satire on a social custom: The Guardian had noted, 25 April 1824,

He who has not been at the Epping Hunt has been nowhere Here is cockneyism highly concentrated. 1

The New Sporting Magazine, May 1838, wrote further, 'As Cervantes by his exquisite ridicule of sham heroes, in Don Quixote, is said to have aided the decline of chivalry in Spain, so T. Hood by his comic verses entitled the "Epping Hunt" may be considered as having materially contributed to repress the taste for stag-hunting among the sporting citizens of Whitechapel and North Folgate.'² The whole of Hood's poem is saturated in a flood of verbal wit. To change horses in mid-stream, metaphorically speaking, the sparks of Hood's wit fly ~~at~~ as merrily as did the sparks from the heels of Gilpin's horse.

1. p.231. Compare William Hone, Every-Day Book, 1827.ii.459.
2. p.357. Hood quotes from 'John Gilpin' at Memorials, i. 122. He quotes from 'The Negro's Complaint' at Works, ii.213; from Olney Hymns, i, at Works, vi.208; from 'The Loss of the Royal George' at Athenaeum, 1838, p.17; with 'The Nightingale and the Glow-Worm' compare Tylney Hall, p.365. Hood refers to Cowper at Works, ix.130; x.147, 378.

Another eighteenth century humorous work to which Hood refers is Thomas Wharton's Oxford Sausage. He writes of his own 'The University Feud,' 'I am very glad that you relished my Oxford Sausage & its seasoning.'¹

Hood refers only slightly to the Rolliad,² though his own writing was in the broad tradition running from that work through the work of John Wolcot and that of James and Horace Smith. In a letter Hood writes of

a tenacious, retentive stomach, so determined never to give up anything it had acquired, good or bad; a lively type of a Tory! It would make a nice little fable done into verse like Peter Pindar's. ³

He quotes this author's 'tag-rag and bob-tails of the sacred bush,'⁴ and wishes that authors of recollections, 'like Peter Pindar's George the Third, had remembered to forget them.'⁵ Notwithstanding these few direct references, Hood's contemporaries recognised his place in the tradition of comic verse which ran down through Peter Pindar (John Wolcot). A writer in the Literary Magnet

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1. Letter to Hewlett, See also Works, v.87, viii.153, ii.114.
 2. Works, ix.195.
 3. Memorials, i.176.
 4. New Monthly Magazine, April 1843, p.562; Peter Pindar's Works, 1792, i.143.
 5. Works, ix.129.

thought that the best of the Odes and Addresses 'possess the wit, without the indelicacy of Peter Pindar.'¹ S.C. Hall also compared Peter Pindar with Hood: 'The one cannot be facetious without exhibiting venom; - the other.. is never either ill-tempered or envious.'² Charles Lamb and D.M. Moir related Hood's work to that of Peter Pindar and George Colman the younger,³ and R.H. Horne considered him to be the best comic writer since Peter Pindar.⁴ Hood possessed the ebullient fancy of the latter, but his good-natured tone is his own.

t/ Hood refers to Canning's Student of Göttingen and Wearry Knife-Grinder, and to the Anti-jacobin.⁵ A copy of the Odes and Addresses was sent to Canning, but went unacknowledged.⁶

The very early influence of Anstey on Hood is shown by a letter which he wrote from Dundee in 1815, 'Instead of giving you any regular description of this irregular town, I shall give you some extracts from my note-book, wherein I am endeavouring to describe it after the manner of Anstey's Bath Guide, in letters from a family (Mr. Blunderhead's) to their friends in London.'⁷ Hood's extracts lack the economy

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1. Literary Magnet, 1825, p.103.
 2. Book of Gems. The Modern Poets, 1838, p.254.
 3. Lamb's Works, 1903, i.285; National Library of Scotland MS.
 4. Illuminated Magazine, New Series, vol.1, 1845, p.9.
 5. Works, viii.38; ix.194; Atlas, 1826, p.169.
 6. Ibid., ii.390.
 7. Works, x.9.

and vivacity of Anstey's verses. He hoped to publish them in the Dundee Advertiser five years later, and to this end he wrote a prefatory note, 'Although it is well known that Bath and Cheltenham have been visited by the celebrated Blunderhead Family, it has hitherto been unknown that some of their descendants have visited the town of Dundee in strict incognito.'¹

Concerning Smollett Sir Walter Scott wrote, The very ingenious scheme of describing the various effects produced upon different members of the same family by the same objects was not original.. Anstey, the facetious author of the New Bath Guide, had employed it six or seven years before Humphrey Clinker appeared. 2

In the use of this device in Up the Rhine Hood was following both these originals..

Among serious poets towards the end of the eighteenth century Hood refers only slightly to Erasmus Darwin and his Loves of the Plants.³ Though Hood does not seem to have felt the influence of Bloomfield's work, he had met

the Farmer's Boy.. Capel Lofft's protégé.. when he lived in a miniature house, near the Shepherd and Shepherdess, now the Eagle tavern, in the City Road, and manufactured Aeolian harps, and kept ducks. The Suffolk Giles had very little of the agricultural in his appearance; he looked infinitely more like a handicraftsman, town-made. 4

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1. Alexander Elliot, op.cit., p.119.
 2. Lives of the Novelists, 1825, i.136.
 3. Works, viii.330, ii.15; Bristol Central Library MS.
 4. Works, ii.376. Hood also refers to Bloomfield at Works, i.5, vi.408, ix.87.

426.

Hood quotes the opening line of Beattie's Hermit. He recalls how when a youth he heard a journeyman tobacco-spinner unwinding

a line of Allan Ramsay, or Beattie, or Burns.
Methinks I still listen, trudging homewards in
the gloaming, to the recitation of that appropriate stanza, beginning -

"At the close of the day when the hamlet was still."¹
Hood also refers to Ann Yearsley, Mrs. Tighe, Kirke White, and 'Pye the Laureate.'² He refers 'to one favourite sadly-sweet air, and the words of Curran, quoting a stanza from the latter's 'Let us be merry before we go;'³ he also refers to R.A. Milliken's 'The Groves of Blarney.'⁴

In 'Pythagorean Fancies' Hood remembered

*a Juvenile Poem, - "The Notorious Glutton," by Miss Taylor of Ongar, in which a duck falls sick and dies in a very human-like way... The sick-attendant seemed one that.. would announce that "all was over!" with the same flapping of paws and duck-like inflections of tone. As for the Physician, he was an Ex-Quack of our own kind, just called in from the pond - a sort of Man-Drake.⁵

Hood might well recall the moral wit of Ann Taylor's poem,

"Give me leave," said the doctor, with medical look,
As her cold flabby paw in his fingers he took;
"By the feel of your pulse, your complaint, I've
been thinking;
Must surely be owing to eating and drinking."..

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1. Works, ii.197. See also Works, ii.117.
 2. Ibid., vi.408, ix.130; ii.118; i.274; i.308, ii.362.
 3. Ibid., ix.86; The Albatross Book of Living Verse, ed. Louis Untermeyer, 1933, p.267.
 4. Works, iii.129; Tynney Hall, p.1282; Oxford Book of Light Verse, ed. W.H. Auden, 1938, p.312.
 5. Works, iv.241, 242.

But I've heard this inscription her tombstone was put on,
 "Here lies Mrs. Duck, the notorious glutton."

And all the young ducklings are brought by their friends,
 To learn the disgrace in which gluttony ends. 1

Finally, Hood loved the sea and appreciated Charles
 Dibdin's jaunty sea-songs. An enthusiastic mock 'Sea Song.
 After Dibdin' has for its first of two stanzas,

Pure water it plays a good part in
 The swabbing the decks and all that -
 And it finds its own level for sartin
 For it sartinly drinks very flat:-
 For my part a drop of the creatur'
 I never could think was a fault,
 For if Tars should swig water by nature
 The sea would have never been salt! -
 /Chorus/ Then off with it into a jorum,
 And make it strong, sharpish, or sweet,
 For if I've any sense of decorum
 It never was meant to be neat! -

'A Drop of the Creature' is a title of a song of Dibdin's.²

An extended play on Dibdin occurs in 'The Steam Service,'
 where Hood treats of the possible introduction of steam
 for Naval use:

*I have tried to adapt some of our popular blue ballads
 to the boiler, and Dibdin certainly does not steam
 quite so well as a potato. However, if his Sea Songs
 are to be in immortal use, they will have to be revised
 and corrected in future editions thus:-

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1. Ann and Jane Taylor, Poetical Works, 1877, pp.229-232.
 2. Works, i.214; Dibdin's Songs, collected by T. Dibdin,
 3rd.ed., 1850, p.42.

In particular, Hood often refers to Dibdin's 'cherub that sits up aloft.' In the 'Ode to Green, Hollond and Mason, the balloonists,' he pictures a sailor

7/

Turning his ruminating ~~and~~ full oft,
With wonder sudden taken all aback -
"My eyes!" says he,
"I'm blow'd if there arn't three!
Three little Cherubs smiting up aloft,
A-watching for poor Jack!" 1

Hood also writes of a balloon in 'A Flying Visit,'

Some thought that, for lack
Of the man and his pack,
'Twould rise to the Cherub that watches Poor Jack.²

In the Ode to Kitchiner Hood writes of Kitchiner 'hashing Dibdin's cold remains!' and in the second edition he adds that among his guests

The Dibdins, - Tom, Charles, Frognall, - came with tons
Of poor old books, old puns! 3

Hood refers to songs and plays by Thomas Dibdin,⁴ and to his son's Bibliographical Decameron.⁵

1. Works, vi.374.
2. Ibid., vii.308. See also Works, ii.212, Memorials, i.89. Letters, p.73; H.C. Shelley, op.cit., p.325; Nimrod's Sporting, p.19 - Songs, p.2. Hood refers to 'Blow high, blow low,' Songs, p.3, at Works, i.28; to 'Nothing like Grog,' Songs, p.7, at Works, iii.90, vi.276, ix.14, 57; to 'Jack Ratkin,' Songs, p.26, at Works, i.370, iii.437; to 'Jack's Alive,' in Sea-Songs, n.d., p.58, at Works, viii.414; to 'The Shipwreck,' Sea-Songs, p.86, at Works, ii.291. Hood refers to Dibdin at Works, i.337; iii.352; v.57, 79, 90; vi.293; viii.249; x.54; to 'the last of the Dibdins' at Works, ii.277, 278, 285.
3. Ibid., iv.86,90. According to Walter Jerrold, in Hood's Poetical Works, p.735, Kitchiner wrote A Brief Memoir of Charles Dibdin, 1823.
4. 'All's Well,' Works, i.118, v.127; 'Fair Ellen,' Works, ii.319, iv.198; 'Snug little Island,' Poetical Works, p.383; Harlequin and Mother Goose, Works, i.408;

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Footnote 4 continued from p.430.

5. Il Bondocani, Works, vii.407.
Works, viii.267; see T.J. Dibdin, Reminiscences of a
Literary Life, 1836, i.626-629.

work
 Hood's ~~w~~ork is rich in references to Scottish song. He refers to the anonymous 'Waly waly,'¹ 'Barbara Allan,'² 'Campbell's Coming,'³ and 'You're welcome, Charlie.'⁴ He writes that in Scottish domestic poetry 'Johnny complains.. that his wife does not drink hooly and fairly.'⁵ According to the Scottish National Dictionary a similar phrase occurs in a song in The Charmer, 1751, 'O gin my wife ~~and~~ drink hooly and fairly.'⁶

In 'Miss Kilmansegg' Hood writes,

And yet - to tell the rigid truth -
 Her favour was sought by Age and Youth -
 For the prey will find a prowler!
 She was follow'd, flatter'd, courted, address'd,
 Woo'd, and coo'd, and wheedled, and press'd,
 By suitors from North, South, East, and West,
 Like that Heiress, in song, Tibbie Fowler! 7

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 The appropriateness of this comparison is seen by reference to the ballad of 'Tibbie Fowler,'

Woin' at her, pu'in' at her,
 Courtin' her, and canna get her;
 Filthy elf, it's for her pelf
 That a' the lads are woin' at her..

Ten cam east, and ten cam west;
 Ten cam rowin' oure the water;
 Twa cam down the lang dyke-side:
 There's twa- and-thirty woin' at her..

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1. Works, vi.247; Tylney Hall, p.86; Edinburgh Book of Scottish Verse, ed.W. Macneile Dixon,1910, p.325.
 2. Works, ii.377; Edinburgh Book of Scottish Verse, p.336.
 3. Works, i.380; Tylney Hall, p.80; quoted in Scott's Heart of Midlothian, ch.XLVI. In Edinburgh Book of Scottish Verse, p.551.
 4. Works, i.380; quoted in Scott's Redgauntlet, ch.XIX.
 5. Works, iii.131.
 6. Dictionary, sub verb. hooly; Charmer, ii.58.
 7. Works, vii.421.

Be a lassie e'er sae black,
 Gin she ha'e the penny siller,
 Set her up on Tintock tap,
 The wind will blaw a man till her. 1

Hood also refers to Francis Sempill's 'Maggie Lauder,'² and Robert Crawford's 'Cowdenknowes,'³ also William Hamilton's 'The Braes of Yarrow',⁴ and John Skinner's 'Tullochgorum.'⁵ He names John Lowe's 'Mary's Dream' among popular 'Ballads on spectral subjects,' together with 'Margaret's Ghost.'⁶ He quotes from 'The Sailor's Wife,' attributed to Mickle, in 'Lord Durham's Return,' published in the Comic Annual for 1839,

And will I see his face again,
 And will I hear him speak? 7

Hood's two versions of Anne Hunter's 'My mother bids me' are hardly improvements on the original.⁸ In this, published in 1794, the girl exclaims,

I sit upon this mossy stone,
 And sigh when none can hear.

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1. Edinburgh Book of Scottish Verse, pp.361-362.
 2. Works, i.407; Oxford Book of Seventeenth Century Verse, 1934, p.672.
 3. Works, i.380; Allan Cunningham. Songs of Scotland, 1825. ii.113, Edinburgh Book of Scottish Verse, p.379.
 4. Works, iii.3, ~~iv.179~~; Edinburgh Book of Scottish Verse, ~~p.401~~ p.392.
 5. Works, i.407; Edinburgh Book of Scottish Verse, p.401.
 6. Works, iii.342; Edinburgh Book of Scottish Verse, pp.437.
 7. Works, iii.173. See also Works, i.107, 292; ii. /389. 325, 358; iii.130; Memorials, ii.22, ~~130~~; Oxford Book of Eighteenth Century Verse, p.534.
 8. Works, vi.195; Tylney Hall, p.113; Edinburgh Book of Scottish Verse, p.426.

Similarly Hood's Autumn

sighs her tearful spells
Amongst the sunless shadows of the plain,
Alone, alone,
Upon a mossy stone,
She sits and reckons up the dead and gone. 1

'My Son and Heir' is an extended, parodying variant of

'My mother bids me.' In the original,

My mother bids me bind my hair,
With bands of rosey hue,
Tye up my sleeves with ribbands rare,
And lace my boddice blue.

Hood writes,

My mother bids me bind my heir,
But not the trade where I should bind;
To place a boy - the how and where -
It is the plague of parent-kind! 2

Among Hood's minor references to Scottish song, he refers to Alexander, Duke of Gordon's 'Cauld kail in Aberdeen,'³ Lady Anne Lindsay's 'Auld Robin Gray,'⁴ and Mrs. Grant of Laggan's 'O where, tell me where.'⁵

John Lowe was the author of 'Mary's Dream' and of 'Pompey's Ghost.' The first may have been at the back of Hood's mind when he penned 'Mary's Ghost:' in it Mary is visited by her dead lover's spirit, whilst in Hood's poem it is Mary who does the visiting.⁶ Lowe's and Hood's

1. Works, iv.433.
2. Ibid., ii.352.
3. Ibid., ii.200; Edinburgh Book of Scottish Verse, p.426.
4. Works, ii.195; Edinburgh Book of Scottish Verse, p.440.
5. Works, i.74, ix.260; Edinburgh Book of Scottish Verse, p.444.
6. Works, iv.173; Edinburgh Book of Scottish Verse, p.437.

ibid.
ibid. /

'Pompey's Ghost' deal with a similar lugubrious theme.

Lowe's poem begins,

From perfect and unclouded day..
I come, by Cynthia's borrowed beams,
To visit my Cornelia's dreams.

And Hood's,

'Twas twelve o'clock, not twelve at night,
But twelve o'clock at noon,
Because the sun was shining bright,
And not the silver moon..
When, lo! as Phoebe sat at work,
She saw her Pompey's Ghost!

Lowe's Pompey declares, 'The streams have washed away my
gore', and Hood's,

No murder, though, I come to tell,
By base and bloody crime.

They both adjure their mistresses to cheer up, 'Thy stormy
life regret no more', 'But do not sigh, and do not cry',-
and depart. 1

Hood's quotation, 'Our Crummie is a dainty cow,' is
reminiscent of the first line of the second verse of 'Take
your auld cloak about you,' 'My Crum/ie is an useful cow,'
in Ramsay's Tea-Table Miscellany.² Hood also refers to
Ramsay's 'Jockey and Jenny,' 'Bessy Bell and Mary Gray,'
'Lochaber no more,' and 'Allan Water.'³

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1. Works, iii.213; Burns's Poetical Works, ed. W.S. Douglas, 1876, ii.360.
 2. Works, i.239; Tea-Table Miscellany, 9th.ed., 1733,i.114.
 3. Works, vi.270, vii.396; i.123; Tylney Hall, p.86; Works, ii.377. Ramsay's Poems, 1819, pp.58, 331, 344, 364.
Hood also refers to Ramsay at Works, ii.197, 377.

Chief among Scottish songsters is Burns, whom Hood names among the great literary moralists.¹ Despite holding 'a post very much under Government',² and sharing the fate of Chatterton and Otway,³ he is 'the genuine stalwart bronzed Plough-Poet:'⁴ - 'what execrable rhymes Sir Richard Blackmore composed in his chariot; in a hay-cart he might have sung like a Burns.'⁵

Hood follows some of Burns's lyrical movements, but naturally without his freshness. 'Fair Ines' begins in a manner similar to that of 'Bonnie Lesley.' Burns writes,

O saw ye bonnie Lesley
As she gazed ower the Border?

And Hood,

O saw ye not fair Ines?
She's gone into the West. 6

But whereas Burns's lyric is in praise of beauty, Hood's turns into a sad romance. In the Ballad, 'Sigh on, sad heart,' Hood laments that he wears 'hadden-grey.' This is a falling off from Burns's pride in wearing that colour in 'For a' that.'⁷ The influence of Burns's 'O wha is she

1. Memorials, ii.115.

2. Works, vi.394.

3. Ibid., viii.260.

4. Ibid., ii.376.

5. Ibid., i.358.

6. Ibid., iv.429; Burns, ii.44. This association is noted by R.E. Davies, op.cit., p.45.

7. Works, v.281; Burns, ii.107.

that lo'es me?', also, is evident in Hood's Ballad, 'It was not in the Winter.' Burns's love was sweet

As dews o' simmer weeping,
In tears the rose-buds steeping!

and in his chorus he exclaims, there is 'ne'er a one to peer her.'¹ This unusual verb occurs in Hood's stanza,

What else could peer thy glowing cheek,
That tears began to stud?
And when I ask'd the like of Love,
You snatch'd a damask bud. 2

Hood copied Burns's lyricism and made fun of it. That of 'To a mountain daisy,

Wee, modest, crimson-tipped flow'r,
Thou's met me in an evil hour;
For I maun crush among the stoure
Thy slender stem. 3

> is punctured in 'The Flower'
> When lo! he starts, with glad surprise,
Home-joys come rushing o'er him,
For 'modest, wee, and crimson-tipp'd',
He spies the flower before him!

Withe eager haste he stoops him down,
His eyes with moisture hazy,
And as he plucks the simple bloom,
He murmurs, 'Lawk-a-daisy!' 4

1. Burns, ii. 403.

2. Works, v. 203.

3. Burns, i. 88.

4. Poetical Works, p. 372. Hood quotes the first line of Burns's lyric at Works, v. 187.

Hood again shows his fascination with Burns's poems about little things when he quotes from 'To a Louse' in the 'Ode to Graham, the aeronaut'. It is noteworthy that the louse had been crawling on 'Miss's fine Lunardi,' a bonnet named after the man who 'introduced the spectacle of balloon ascents into Britain.'¹ Hood writes,

"Oh would some Power the giftie gie 'em
To see themselves as others see 'em,"
'Twould much abate their fuss!
If they could think that from the skies
They are as little in our eyes
As they can think of us! 2

Hood often refers to 'Tam O'Shanter.'. In particular, the witch there 'perish'd mony a bonnie boat.'³ Hood remembers this in 'The Plea of the Midsummer Fairies,' where the fairies 'charm man's life, and do not perish it,' and again in 'The Mary,' where 'Many foul blights Perish'd [the fisherman's] hard-won gains.'⁴

'Hit or Miss' is introduced by a quotation from 'The Twa Dogs',

Twa dogs, that were na thrang at hame,
Forgather'd ance upon a time. 5

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1. Burns, i.102 and note.
 2. Works, v.30.
 3. Burns, i.354.
 4. Works, v.233, ix.141.
 5. Burns, ~~s Poetical Works, ed. W.S. Douglas, 1876, i.1.~~

Both Burns and Hood are sympathetically interested in the poor, and they share a hostility towards the self-righteous. Hood agreed wholeheartedly with Burns's attitude to 'The Unco Guid, or the Rigidly Righteous.' He thought Lamb was probably 'what the unco guid people call "Nothing at all," which means that he was every thing but a Bigot.' His adjective, 'unco-righteous', doubtless originates with Burns's title.¹ The 'Ode to Rae Wilson' is a rich development of 'Holy Willie's Prayer.'²

Works

1. Ibid., ii.372, vi.246; Burns, i.162.
 2. Ibid., vi.415; Burns, ii.195. Hood also refers to Burns at Works, i.131; ii.124, 127, 197; iii.166; iv.10; vi.408; ix.171; Letters, p.100; National Library of Scotland MS.
- Here are particular references by Hood to Burns:
- 'To J.S.xxxx,' Burns, i.35; Works, i.281.
 - 'To a Mouse,' Burns, i.71; Works, ii.207, x.378.
 - 'Man was made to mourn,' Burns, i.83; Works, vi.339.
 - 'Epistle to J. LxxxxxK,' Burns, i.104; Works, ii.375.
 - 'Death and Doctor Hornbook,' Burns, i.137; Works, viii.47
 - 'The Brigs of Ayr,' Burns, i.143; Morgan Library MS.
 - 'Green grow the rashes,' Burns, i.190; Works, vii.275.
 - 'The Birks of Aberfeldy,' Burns, i.206; letter to Hewlett.
 - 'My heart's in the highlands,' Burns, i.253; Works, iv.210, viii.135, x.316.
 - 'John Anderson my Jo,' Burns, i.254; Works, i.viii; ii.195; iii.129; vi.189; vii.166, 362; Memoirs of Grimaldi, 1838, ii.239.
 - 'The bonnie wee thing,' Burns, i.292, or ii.86; Works, i.84.
 - 'The weary pund o' tow,' Burns, i.297; Works, iii.130.
 - 'O for ane-and-twenty, Tam,' Burns, i.300; Tylney Hall, p.279.
 - 'O Kenmure's on and awa,' Willie,' Burns, i.301; Works, i.380.
 - 'The Banks of Doon', Burns, i.310, or ii.389; Works, vi.300. Burns, i.311; Works, i.159.
 - 'Bonnie Bell,' Burns, i.321; compare Works, iv.105.

Footnote 2 continued from p.440

- 'She's fair and fause,' Burns, i.326, for example; Memorials, ii.72; Bristol Central Library MS.
- 'Lament for James, Earl of Glencairn,' Burns, i.345; Tylney Hall, p.66.
- 'Tam O'Shanter,' Burns, i.350; Works, ii.375; Tylney Hall, p.81. Burns, i.351; Works, ii.190, 204. Burns, i.353; Works, vii.267; i.407, vi.162.
- 'On the late Captain Grose's peregrinations,' Burns, i.360; Works, viii.237, ix.228.
- 'A red, red rose,' Burns, ii.4; Works, ix.131; x.561.
- 'Auld Lang Syne,' Burns, ii.8; Works, i.132; ii.195, 465; iii.164; viii.79; National Library of Scotland MS.
- 'O May, thy Morn,' Burns, ii.29; Works, i.215.
- 'The Highland Balg,' Burns, ii.33; Works, iii.130.
- 'Duncan Gray,' Burns, ii.46; Works, ix.26.
- 'Now rosy May,' Burns, ii.60; Works, ii.28.
- 'Bruce's Address at Bannockburn,' Burns, ii.63; Works, iii.147, 322; ix.92.
- 'Mary Morison,' Burns, ii.87; Works, ii.377.
- 'Address to the Toothache,' Burns, ii.146; Works, viii.143.
- 'The Jolly Beggars', Burns, ii.178; Works, i.213.
- 'O Steer her up and haud her gaun,' Burns, ii.237; Works, ii.199.
- 'We're a' noddin,' Burns, ii.238; Works, iv.275; vi.281. vii.409.
- 'Epistle from Esopus to Maria,' Burns, ii.375; Works, iv.310.
- 'The Tree of Liberty,' Burns, ii.406; Works, vi.422.

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Thus Hood laid under tribute many of the British poets of the two centuries preceding his own. His mind was involved particularly with the moral and poetic grandeur of Milton's Paradise Lost, and with the sententious works of Pope. He knew the work of Dryden, and Collins. The Milton of 'L'Allegro' and 'Il Penseroso', and the Gray of 'The Progress of Poesy,' contributed to the spirit of his own early romantic verse. The sound of Burns's music is heard in his lyrics.

Hood was familiar with the serious productions of these poets, and as he respected, so he made fun of them. He reacted particularly against the pastoralism of Pope, and also against the limited moralistic verse of Watts. He delighted in the buoyant comedy of Gay, and that of Cowper in 'John Gilpin,' and he inhaled with pleasure the breezy air of Dibdin's sea-songs. On the other hand, he admired and imitated the more rugged humorous writing of Shenstone in 'The Schoolmistress,' and Butler in 'Hudibras.'

CHAPTER VIII

CONTEMPORARY ENGLISH PROSE

The catholicity and size of Hood's reading appetite is suggested by a letter which he wrote home from Coblenz,

There is also a possibility of seeing an English book now and then. Nay, there is a minor circulating library two doors off, but Jane and I had such reading appetites, we got through the whole stock in a month, and now must be content with a work now and then - say once a month. 1

And again,

There is a little library two doors off, and we sat down and read all its stock of books slap through. The bill came in. "To reading 155 volumes - francs!" 2

It is the aim of this chapter to pin down such of Hood's wide-ranging, contemporary, literary reading as struck him so forcefully as to leave an evident trace in his work. This reading divides itself into three broad categories. The first includes novels, ranging between the two poles of Scott and Dickens. The second includes periodical literature, ranging from the quarterlies, through the monthlies, including the London Magazine, to which Lamb and Hood himself contributed, to the weeklies, including the Athenaeum, to which Hood was again a contributor. Owing to limitation of

1. Memorials, i.300.
2. Ibid., ii.15.

space, I have not dealt with periodical literature as such, or with writers who contributed only to it ~~independently~~,
 independently λ but with the work of λ published writers who are immediately associated with periodicals or who are associated with Hood through this ~~reading~~.
 medium λ To the third category belong miscellaneous writings of a quasi-literary form, ranging from a biographical sketch of Hood himself, through memoirs and travel books, to sporting literature. In these divisions the range of Hood's reading of contemporary prose can be assessed, together with its influence upon him.

A. The Novel.

Hood's reading of the contemporary novel swung between the poles of Scott and Dickens, but preceding Scott in time were the female educationalists of the early part of the century, whom Hood had probably been obliged to read as a child, and against whom he reacted. He wrote in 'Trimmer's Exercise,'

Miss Edgeworth, or Mrs. Chapone, ¹
 Might melt to behold your tears glimmer;
 Mrs. Barbauld would let you alone,
 But I'll have you to know I'm a Trimmer! ²

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1. Hood also refers to Mrs. Chapone at Works, ii.305, iii.255; Whimsicalities, p.11.
 2. Works, II.259.

And again in 'Miss Kilmansegg',

Instead of stories from Edgeworth's page,
The true golden lore for our golden age,
Or lessons from Barbauld and Trimmer,
Teaching the worth of Virtue and Health,
All that she knew was the Virtue of Wealth,
Provided by vulgar nursery stealth,
With a Book of Leaf Gold for a Primer. 1

Miss Kilmansegg's "Early Lessons" must have been those of Maria Edgeworth, 1813.² Hood refers also to Ann Taylor's Maternal Solitude for a Daughter's Best Interests, 1814,³ and Amelia Opie's Illustrations of Lying, 1824.⁴ He refers to Hannah More's Coelebs in Search of a Wife,⁵ and names its author as a guardian of female propriety;⁶ also to Anna Maria and Jane Porter,⁷ and to his mother-in-law's story for children, Mrs. Leslie and her Grandchildren.⁸

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Towering above such educationalists, and indeed above all other contemporary novelists, was Scott. For Hood Scott was a great watershed in contemporary literature, as Shakespeare had been in the history of literature. Though in facetious mood he asked,

do you think Sir Walter Scott
Is such a Great Unknown? 9

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- 1. Ibid., vii.386.
 - 2. Ibid., vii.388.
 - 3. Tylney Hall, p.270.
 - 4. Works, i.429, v.90.
 - 5. Ibid., i.214.
 - 6. Ibid., ii.388, iii.255; Memorials, ii.40.
 - 7. Works, i.425, ix.130.
 - 8. Ferrolld, Life, p.213; MS at Houghton Library.
 - 9. Works, v.27.

ibid. /

he was a devoted admirer of 'the immortal Novelist,'¹ a man who had tied 'in fame's own handkerchief, a double Forget-me-knot!,'² 'the great novelist - Scott and lot, as he might be termed for fertility.'³ Discussing the status of literature he writes, 'I will not presume to say whether the dignity of (the House of Lords) would have been impaired or otherwise by the presence of a Baron with the motto of Poeta nascitur, non fit; supposing Literature to have taken a seat in the person of Sir Walter Scott beside the Lords of law and war.'⁴ Later he addresses Scott in the words of a prize-giving schoolmaster, the irony here being directed against national ingratitude,

The talents bestowed on you have not been abused or neglected. Your genius has been equalled by your industry, and your performances have given universal satisfaction... You are.. an ornament to your age and country. 5

Hood names Scott among the great literary moralists,⁶ and links him with Shakespeare, Milton and Wordsworth.⁷ At his death Hood pays his own tribute to 'the Master Genius of the Age,' whose influence is strongly felt in his own prose,

1. Ibid., viii.276.
2. Ibid., vi.198.
3. Athenaeum, 1838, p.17.
4. Works, vi.394.
5. Ibid., viii.263.
6. Memorials, ii.115.
7. New Monthly Magazine, May 1842, p.137.

Farewell, Sir Walter Scott, secured
 From Time, - our greatest of inditers!
 No author's fame's so well Assured,
 For all who wrote were Under-writers. 1

Because of his own and the general admiration Hood sought to enlist the pen of Scott to help in his own productions. In October 1823 he wrote to Blackwood,

My friends Messrs, Taylor & Hessey & myself are partners in a work which I am to edit, - it is intended to consist of Poems by Living Authors, - and it is important to our undertaking that we should have something by Sir Walter Scott. - I have written to himself to request this favour & judging that you possess some interest with him, I shall feel much obliged by any thing you will do in aid of my application.. if you can help me to obtain such a name as Sir Walter Scott's it will go far towards my success.' 2

This anthology was not published.

As Scott was one of the subjects of the Odes and Addresses it was quite natural that, 'at the suggestion of a friend', a copy of the work should be sent to him. This he acknowledged 'in his usual kind manner', observing 'the unknown author's
 η 'lively vein of inoffensive and humorous satire'.³

Hood 'respectfully inscribed' the Second Series of his Whims and Oddities to Scott, writing to him in November 1827, 'Mr. Hood has done himself the honour of associating Sir Walter Scott, with his new Volume:- partly because 'great

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1. Works, vi.258. There is another whimsical tribute at Works, i.382.
 2. MS at National Library of Scotland.
 3. Works, ii.390.

names ennobled, books, as well as song - but still more in acknowledgment of Sir Walter's kindness, and high claim to such tokens of literary respect.' 1

Scott was the main prize of Hood's annual, the Gem, published at the end of 1828, his services mainly obtained through the illustrator, Abraham Cooper, who gave him a sketch to write some verses to. In February Hood wrote to Scott, who replied on 4 March,

It was very ungracious in me to leave you in a day's doubt whether I was gratified or otherwise with the honour you did me to inscribe your whims and oddities to me. I received with great pleasure this new mark of your kindness.. I intend the instant our term ends to send a few verses if I can make any at my years. 2

Scott was in London in May, and on the 12th, at the private view of John Martin's 'Nieveh,' Hood saw him for the first time. They met personally at Lockhart's house a week later.³ Scott still procrastinated about the verses, but sent them finally in September.⁴ Hood registered in the preface to the work his 'deep obligation' to Scott.⁵

1. MS at National Library of Scotland.
2. Scott's Letters, ed. H.J.C. Grierson, 1932-1937, x.380, 393. See Huntington Library and New York Public Library MSS.
3. Works, ii.390, 391.
4. Letters, x.457, 478, 502, 504. See Maine Historical Society Library MS.
5. Works, vi.139.

Marshall, the publisher of the Gem was so delighted with Scott's contribution that he sent him 'a handsome Silver Cup'. Scott, however, 'was particularly desirous to oblige Mr. Cowper & had no idea of any further Gratification to himself.'¹ Ten years later, in November 1839, Hood surmised that Scott had written to him about this, for he had heard that a letter from Scott, which he may not have received owing to a disagreement with the publisher, had been sold in America.² He indignantly denied that he himself was capable of selling such literary treasures'.³

In September 1829 Hood wrote to Scott,

> *Not having had the honour of hearing from you I have indulged in the hope that you meant to favour me with some little humorous anecdote for the Comic Annual, according to my late request. I need not say that having been able to pride myself on your poem in the Gem, I am very anxious to have some such token of your kindness in an annual of my own.⁴ Scott, however, did not contribute to the Comic Annual.

Hood admired Scott as a genius and as a man. Beset with financial difficulties in 1834 he sought to face them as Scott had faced his troubles eight years previously. In Lockhart's words, he had

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1. Letters, xi.87.
 2. Works, x.305.
 3. Athenaeum, 1839, p.894, compare p.910. Scott's library contained copies of the Odes and Addresses and the Gem: see Catalogue of the Library at Abbotsford, 1838, pp. 182, 335.
 4. MS at National Library of Scotland. Scott contributed little to the annuals; he contributed to the Keepsake in 1828, but afterwards 'regretted having meddled in any way with the toyshop of literature,' J.G. Lockhart, Memoirs of the Life of Sir Walter Scott, 1837-1838, vii.108.

regarded the embarrassment of his commercial firm.. with the feelings not of a merchant but of a gentleman. He thought that by devoting the rest of his life to the service of his creditors, he could, in the upshot, pay the last farthing he owed them..He paid the penalty of health and life, but he saved his honour and his self-respect. 1

In his own difficulties Hood sought to follow this example.

He could

at once have absolved himself of his obligations by one or other of those sharp but sure remedies, which the legislature has provided for all such evils. But a sense of honour forbade such a course, and emulating the illustrious example of Sir Walter Scott, he determined to try whether he could not score off his debts as effectually and more creditably, with his pen, than with the legal whitewash or a wet sponge... With these views.. he voluntarily expatriated himself, and bade his native land good night.* 2

Hood referred again to Scott's action in 'Copyright and Copywrong'.

Sir Walter Scott, besides being a mighty master of fiction, resembles Defoe in holding himself bound to pay in full all the liabilities he had incurred. But the amount was immense, and he died, no doubt prematurely, from the magnitude of the effort. A genius so illustrious, united with so noble a spirit of integrity, doubly deserved a national monument. 3

Hood was doubtless still thinking of Scott when he wrote to the Committee of the Literary Fund in 1841, 'I had been striving in humble imitation of an illustrious literary

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1. Memoirs, vi.224.
 2. Works, x.68.
 3. Ibid., vi.409; Memoirs.

example to satisfy all claims upon me.¹ His life, in one of its aspects, became, like Scott's, a struggle to pay off his debts.

Hood was familiar with the poetry, as well as with the life, of Scott. He quotes from the first canto of The Lady of the Lake;² the first line of canto four, 'The rose is fairest when 'tis budding new,' suggests the key sentence in 'The Departure of Summer,'

the sweetest loveliest rose
Is in the bud before it blows. 3

Hood also quotes from Marmion.⁴ The jiggling, impudent couplets that open Harold the Dauntless or 'The Bridal of Triermain' anticipate those of 'Miss Kilmansegg.'⁵

1. Jerrold, Life, p.341. Hood refers to particular aspects of Scott's life at Works, iv.14, see Memoirs, v.11; at Works, ii.369, see Memoirs, vii.150; at Works, vii.47, see Memoirs, vii.380; at Works, vii.323, viii.256, see Memoirs, vii.340. He also refers to Scott at Works, i.180, 425; ii.20; iii.66; iv.167, 170; vi.198, 394; viii.279; x.580; Memorials, ii.38; Tylney Hall, p.ix; Charles Dilke, Papers of a Critic, i.56. He quotes Scott from the Bijou, 1828, p.34, at Works, i.373, and refers to a saying of his which I have not traced at Works, i.449. Hood quotes the adjective 'high-kilted' at Works, vi.387, and also uses it at Works, vii.180, 403; Allan Cunningham in his edition of Burns's Poetical Works, 1845, p.184, quotes Scott quoting it from 'Scottish song'; Scott also uses the word in Redgauntlet, letter v.
2. Tylney Hall, pp.44,97; Scott's Poetical Works, 1904, pp.209,
3. Works, iv.353; Scott's Poetical Works, p.239. Hood /212. quips on 'the Lady of the Lake' at Works, i.378. He refers to 'the Knight of Snowdon' at Works, x.558.
4. Works, iv.12, vii.4; Scott's Poetical Works, pp.94, 167.
5. This has been pointed out by Oliver Elton, Survey of English Literature, 1780-1830, 1912, i.311+.

Hood uses the word 'gramarye,' which, according to the NED, was reintroduced by Scott in The Lay of the Last Minstrel.¹ He also refers to Scott's song, 'Bonny Dundee.'²

Hood was intimately acquainted with many of Scott's novels, the most relevant of which I intend to deal with in chronological order. In the 'Ode to the Great Unknown' Hood begins a listing of the novels,

I like thy Waverley - first of thy breeding;
I like its modest + "sixty years ago,"
As if it was not meant for ages' reading. 3

Passages in Hood's early 'The Bandit' show that he had Waverley in mind there, as well as Schiller's The Robbers. Edward Waverley had remembered the deeds of his ancestor Wilibert, 'his supposed death, and his return on the evening when the betrothed of his heart had wedded the hero who had protected her.. during his absence; the generosity with which the Crusader relinquished his claims, and sought in a neighbouring cloister that peace which passeth not away.' Before Edward arose

1. Works, v.247, vii.268; Scott's Poetical Works, p.17. Hood quips on the 'Lay' at Works, i.284.
2. Ibid., ii.125. Hood refers to Scott as poet at Works, iv.8.
3. Ibid., v.47.

in long and fair array the splendour of the bridal feast at Waverley+Castle; the tall and emaciated form of its real lord, as he stood in his pilgrim's weeds, an unnoticed spectator of the festivities of his supposed heir and intended bride; the electrical shock occasioned by the discovery; the springing of the vassals to arms; the astonishment of the bridegroom; the terror and confusion of the bride; the agony with which Wilibert observed, that her heart as well as consent was in these nuptials; the air of dignity, yet of deep feeling with which he flung down the half-drawn sword, and turned away for ever from the house of his ancestors. 1

In 'The Bandit' Hood follows this incident. Gloomy Ulric appears at the feast to disturb the wedding of his once betrothed. The shock of his appearance, and 'the astonishment of the bridegroom' are expressed in the line, 'A damp, chill shuddering shock his startled frame.' Hood describes the bride's suffering as 'speechless agony of grief.' Before her Ulric 'dropped the fatal point.. turned aside.. turned him to depart,' determined to dwell 'Far from the busy haunts of men' and to strive 'to wash (his) many crimes away.' 2

Hood probably got his idea of Highland hospitality from Waverley and the Scottish novels. In 'The Bandit' again he writes again,

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1. Waverley, ch.iv.
 2. Poetical Works, pp.706-710.

What so sacred to a Highland breast
 As is the claim of safety for his guest,
 And far more sacred if he be distress?
 'Twas thus we hailed the Stuart when he fled,
 And spurned the gold that hung upon his head. 1

And in a letter of 1820, 'I wonder that so many persons who can or will travel do not first visit those places in their own country and neighbourhood which could afford them so fine scenery and so great hospitality as the Highlands of Scotland.'²

The desolation of Tully-Veolan in Waverley suggests that of 'The Haunted House.' Before the former

*One half of the gate [was] entirely destroyed.. the other swung uselessly about upon its loosened hinges... the pavement of the court [was] broken and shattered.. The fountain was demolished.. The stone-basin seemed to be destined for a drinking-trough for cattle+. 3

In Hood's poem

Unhinged the iron gates half+open hung.. With shatter'd panes the grassy court was starr'd.. The Fountain was a-dry.. and croaking frogs.. Sprawl'd in the ruin'd bason. 4

There are parallels, too, between Waverley and Tynney Hall. In the former

*the father was too mighty for the Baron.. In the joyful surprise, a slight convulsion passed rapidly over his features as he gave way to the feelings of nature, [and] threw his arms around Waverley's neck. 5

1. Ibid., p.704.
2. Alex. Elliot, op.cit., p.123.
3. Waverley, ch.LXIII. There is another decayed mansion in Kenilworth, chs.iii, iv.
4. Works, ix.40, 43.
5. Waverley, ch.LXVII.

In Tylney Hall, in a situation strongly contrasted in its seriousness, the father is too mighty for the justice. Hood divides the emotions of the Baron amongst his characters: 'The shade that passed over her parent's countenance warned her of her error; and she hastened to throw herself into his arms with.. earnest expressions of gratitude and affection..'¹ Such a conflict was perhaps a stock-in-trade of the novelist. In a passage in Kenilworth 'the patriot must subdue the husband,'² whilst in 'The Friend in Need' 'There was a momentary struggle between Nature and Formality, but Nature triumphed, and the afflicted wife expressed her grief in a style older than Quakerism.'³ Finally, Dickens mocked the convention in Master Humphrey's Clock, where Weller senior sank 'the chairman in the father.'⁴

The epitaph which Waverley muses on Fergus MacIvor might be paralleled with that of Hood in Tylney Hall on Indiana.⁵ Again, towards the end of Waverley its hero can tell himself

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1. Tylney Hall, pp.368-370.
 2. Kenilworth, ch.vii.
 3. Works, viii.58.
 4. 'Mr. Weller's Watch.'
 5. Waverley, ch.LX; Tylney Hall, p.413.

that the romance of his life was ended, and that its real history had now commenced.. how changed! how saddened, yet how elevated was his character, within the course of a very few months! Danger and misfortune are rapid, though severe, teachers. "A sadder and a wiser man", he felt, in internal confidence and mental dignity, a compensation for the gay dreams which, in his case, experience had so rapidly dissolved. 1

It is the same with Raby Tyrrel who, though Hood does not venture actually to show the reader his experience, 'aroused from the dreary abstractions of poetry, to the stern practical prose of human life, and was an altered man'.²

Thus episodes in Waverley chiefly influenced 'The Bandit' and 'The Haunted House.' In Tylney Hall Hood followed Scott's patterns of psychological development.

In the 'Ode to the Great Unknown' Hood continues,

I like Guy Mannering - but not that sham son
Of Brown. - I like that literary Sampson,
Nine-tenths a Dyer, with a smack of Porson.
I like Dick Hatterick, that rough sea Orson
That slew the Gauger;
And Dandie Dinmont, like old Urse Major;
And Merilies, young Bertram's old defender,
That Scottish Witch of Endor,
That doom'd thy fame. She was the Witch, I take it,
To tell a great man's fortune - or to make it! 3

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1. Ibid. chs. LX, LXIII.
 2. Tylney Hall, p.437. At Memorials, ii.131, Hood refers to the Bodach Glas, Waverley, ch.LXIX, for example, and at Works, viii.425, to Davy Gellatly. He also refers to Waverley at Works, i.1; ii.20; viii.269, 276; x.55.
 3. Works, v.48.

Hood was most taken with these minor characters in Guy Mannering, Dirk Hatteraick,¹ Dominie Sampson, Dandie Dinmont and Meg Merillies. He wrote of the German mobilisation of teachers, 'just fancy Dominie Sampson, with a musket on his shoulder, standing at ease on Ehrenbreitstein.'² The Dominie's love for Bertram is used as a standard for Sally Holt's love of the woman she once nursed: 'O let not the oblivious attentions of the worthy Dominie Sampson, to the tall boy Bertram, be called an unnatural working!' ³ And for the love of two shipwrecked mariners, 'Monday still watched over and tended me like Dominie Sampson with the boy Harry Bertram.'⁴

Dandie Dinmont is strongly in evidence in 'The Run-Over.' Here a coachman describes to his passenger the local small farmers,

"They're júst like badgers, the more you welt 'em the more they grin, and when it's over, maybe a turn-up at a cattle fair, or a stop by footpads, they'll go home to their missuses all over blood and wounds as cool and comfortable as cowcumpers, with holes in their heads enough to searify a whole hospital of army surgeons." "The very thing Scott has characterised," I ventured to observe, "in the person of honest Dandie."

Further along the road they meet with,

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1. Ibid., viii.281.
 2. Ibid., x.152; Compare Guy Mannering, ch.xxx.
 3. Ibid., iv.295.
 4. Ibid., ii.187.

a sturdy pedestrian.. Like Scott's Liddesdale yeoman, he wore a shaggy dreadnought, below which you saw two well-fatted calves, penned in a pair of huge top-boots.. In his hand he carried a formidable knotted club-stick, and a member of the Heralds' College would have set him down at once a tenant of the Earl of Leicester, he looked so like a bear with a ragged staff. 1

Finally, in 'A Tale of Temper' Hood considers that cooks

might be safely cluster'd
In scientific catalogues
Under two names, like Dinmont's dogs,
Pepper and Mustard. 2

7 Hood quotes the first line of Meg Merrilies' song, 'Twist ye, twine ye!',³ and, most happily, her adjuration to Dominie Sampson, 'Gape, sinner, and swallow,' to introduce his sceptical comments on Harriet Martineau's 'Domestic Mesmerism.'⁴ The contemporary critics of the Literary Gazette and Fraser's Magazine considered Indiana in Tylney Hall an imitation of Meg Merrilies.⁵ Though she is a half-civilised West Indian devoted to evil ways, and Meg an uncouth gipsy impelled to do good, they are both picturesque instances of what Scott calls 'wild sublimity.'⁶ With Hood's phrase describing Meg as the 'Scottish Witch of Endor,' quoted above from the 'Ode to the Great Unknown', may be compared his sentence in Tylney Hall: 'it was finally in the loneliest and dreariest spot of the neighbourhood that

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1. Ibid., ii.6, 8; compare Guy Mannering, ch.xxiv.
 2. Ibid., ix.53, also Works, vii.17; Guy Mannering, ch.xxii.
 3. Ibid., ii.33; Guy Mannering, ch.iv.
 4. Ibid., x.501. Guy Mannering, ch.xlvi.
 5. Literary Gazette, 1834, p.730; Fraser's Magazine, May 1835, p.586.
 6. Guy Mannering, ch.Llll, compare ch.xxiii.

the Creole, like Saul, held communion with his 'Witch of Andor' - Indiana.¹ In spite of her real nationality Indiana was considered to be, like Meg, the 'Queen of the Gipsies,' and so she came to feel that she had a prophetic power. Pleydell in Guy Mannering commented, 'This woman has played a part till she believes it,'² and in Tylney Hall Hood writes, 'from being a witch by repute (she) became one by habit,'³ - so also had the Witch of Edmonton. Both Meg and Indiana have a striking appearance. For instance, Meg's

dark eyes flashed with uncommon lustre. Her long and tangled black hair fell in elf-locks...⁴

whilst Indiana had 'abundant black hair.. and her eyes were of as dark a hue.. apt to emit fire and flame.'⁵ Both dwell in a place deemed haunted where the vulgar dare not intrude.⁶ The supernatural assurance of Meg reappears in Indiana.

Meg exclaims,

Haud your peace, gudeman.. is this a time or place for you to speak, think ye?...When I was in life, I was the mad randy, gipsy... But now I am a dying woman, and my words will not fall to the ground.⁷

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1. Tylney Hall, p.206.
 2. Guy Mannering, ch.XLIX.
 3. Tylney Hall, p.230. Compare Kenilworth, ch.XVlll, 'without ceasing to dupe others, (thou) hast become a species of dupe to thine own imagination,' and Rowley, Dekker and Ford's Witch of Edmonton, Act 2, scene i, 'This (witchery) they enforce upon me: and in part Make me to credit it.'
 4. Guy Mannering, ch.Vlll.
 5. Tylney Hall, p.128.
 6. Ibid., p.210; compare Guy Mannering, chs.Llll, LV.
 7. Guy Mannering, chs.Llll, LV.

And Indiana,

the proper place and the due season are better known to me than to yourself... I have been mad.. and may be mad again; but I am not mad now. 1

There is undoubtedly a relationship between the two characters.

In Guy Mannering and in Tylney Hall there is also a relationship between the interaction of characters. In the former the turning-point of a crisis between father and daughter is marked by the phrases,

h, h
"Oh my dear, generous father," said Julia, throwing herself into his arms.. "No more of that, Julia," said the colonel. 2

With Hood the crisis has two peaks. At the first, "'Oh! my dear father, thanks, thanks," sobbed Grace, sinking at his feet,' and later, "'My dearest father," began Grace. "Say no more," said her father, kindly.' 3

7
Thus Hood delighted in aspects of the strong characterisation and the development of Guy Mannering. Particularly, he followed Scott's portrayal of Meg Merilies with his own of Indiana in Tylney Hall.

In the 'Ode to the Great Unknown' Hood refers also to The Antiquary. He writes,

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1. Tylney Hall, p.198.
 2. Guy Mannering, ch.Ll.
 3. Tylney Hall, pp.313, 371. Compare the tragic scene between father and daughter in The Black Dwarf, ch.xiv, where even in Vere 'the feelings of nature' overcome 'the sentiments of selfish policy.' A locus classicus of this situation was in Thomson's Tancred and Sigismunda. With Hood's reference to 'High Jinks' at Works, vi.375, viii.301, compare Guy Mannering, ch.XXXVI, and William Hone's Year Book, 1832, p.1131.

I like thy Antiquary. With his wit on,
 He makes me think of Mr. Britton.. 1
 And Dousterswivel, like Poyais' M'Gregor;
 And Edie Ochiltree, that old Blue Beggar,
 Painted so cleverly..

I like thy Barber - him that fired the Beacon.. 2

In Tylney Hall Hood is indebted again to an incident in a novel by Scott. After the duel between M^rIntyre and Lovel in the Antiquary the latter

stood gazing at the evil of which he had been the active, though unwilling, cause, with a dizzy and bewildered eye. He was roused from his trance by the grasp of the mendicant.. 'What's doomed is doomed..awa, awa, if ye wad save your young blood from a shamefu' death - I see the men out by yonder that are come ower late to part ye..' '..Away, + away, for Heaven's sake!' 'Oh yes! fly, fly!' repeated the wounded man.. Lovel almost mechanically followed the beggar, who led the way with a hasty and steady pace, though bush and bramble. 3

Raby Tyrrel is similarly 'the active', though unwilling cause' (Hood does not use this phrase) of his brother's death, and is similarly stricken.

"You must fly," said the Creole.. "the dead are dead, and the living must not be lost - rise up and away!"... he implicitly abandoned himself to the guidance of St. Kitts.. a mere automaton... "Away!" echoed the brown woman; "... fly from death and vengeance! They are coming, they are coming.." ... Raby darted off towards the hedge, plunged through the furze.. 4

1. Hood refers elsewhere to Britton's Beauties of England and Wales, Works, viii.392.
2. Works, v.48.
3. The Antiquary, chs.xx, xxi.
4. Tylney Hall, pp.292-297. Hood detected plagiarism of The Antiquary in Lennox's The Tuft Hunter, see a letter to Hewlett. He refers to The Antiquary, ch.xxx, at Works, vii.56. He refers to a 'blue-gown,' see The Antiquary, ch.vii, at Works, vi.392, and Tylney Hall, pp.94, 280. A parallel between a phrase in 'The Song of a Shirt,' at Works, ix.28, and The Antiquary, ch.xi, has been noted in John Bartlett's Familiar Quotations, 13th.ed., 1955,

The 'Ode to the Great Unknown' contains the comprehensive phrase, 'I like thy Landlord's Tales.'¹ Hood refers to Gandercleugh, the home of their narrator.² The Ode continues,

I like thy Vision of the Covenanters,
That bloody-minded Graham shot and slew
 I like the battle lost and won,
 The hurly burly's bravely done,
The warlike gallops and the warlike canters!
I like that girded chieftain of the ranters,
Ready to preach down heathens, or to grapple
 With one eye on his sword,
And one upon the Word, -
How he would cram the Caledonian Chapel!
I like stern Claverhouse, though he doth dapple
His raven steed with blood of many a corse -
I like dear Mrs. Headrigg, that unravels
Her texts of scripture on a trotting horse -
She is so like Rae Wilson when he travels! 3

Hood wrote in the 'Ode to Wilson',

I have not sought, 'tis true, the Holy Land,
As full of texts as Cuddie Headrigg's mother,
 The Bible in one hand,
And my own common-place-book in the other - 4

Hood was impressed by the suspenseful scene in which Morton awaits the running out of the last minutes of Sunday and the coming of his ~~impending~~ execution. 'The light tick of the clock thrilled on his ear with .. loud, painful distinctness; ' he was 'on the brink between this and the future

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1. Works, v.49. There is a quip on this title at Works, i.1, 186; ii.196; vi.139.
 2. Ibid., ii.132, vii.243.
 3. Ibid., v.49. On Mrs. Headrigg see Old Mortality, ch.xiv.
 4. Works, vi.423. Hood quotes from Old Mortality, ch.xix, at Works, i.247; he quotes Maïse Headrigg from ch.xv at Works, viii.255, and refers to her at Works, vii.229; he refers to the Covenanters at Works, ii.377, and Memorials, ii.171; and to Goose Gibbie at Works, viii.425, and in the Athenaeum, 1838, p.17.

future world.'¹ Similarly in 'The Spanish Tragedy,'

The ticking of the clock grew into a sensation of real and exquisite pain... The hour-hand.. kept travelling.. to a point that might verge with me on eternity. 2

Hood refers to the same incident in 'The Confessions of a Phoenix' and 'The Longest Hour in my Life', published in successive months in 1843. The latter piece begins with a reference to Rosalind's speech on time in As You Like It: a speech referred to by Scott. Hood goes on to describe how 'Of these "divers paces with divers person", there is a memorable illustration in "Old Mortality", where Morton and the stern Covenanters, with opposite feelings, watch on the same dial-plate the progress of the hand towards the fatal black spot'.³ In these narratives Hood is concerned to express a sense of being alive joyously, made more acute by a sense of cheating death, and of the proximity of death. In writing them he remembers Scott's scene, but Scott is too involved in the bustle of his action to devote much time to analysis of Morton's feeling, and Hood was too much aware in his own life of the thin barrier between life and death, and too intent on his whimsical play on the theme, to owe much more than the allusion to Scott.

1. Old Mortality, ch.XXXI11.

2. Works, v.342.

3. Ibid., viii.435. See also Works, vi.315, viii.432; Old Mortality, chs.XXXI11, XXXV11.

In 'The Longest Hour in my Life' Hood quotes from Scott, 'the walls seemed to drop with blood, and the light tick of the clock thrilled on his ear.' The awful suspense of the scene is perhaps communicated to that of 'The Haunted House', where

*Huge drops roll'd down the walls, as if they wept..
The Death Watch tick'd behind the panel'd oak*.

Perhaps the desolation of the house of Milwood was remembered as well as that of Tully-Veotan in Waverley:

the grass in the courtyard looked as if the foot of man had not been there for years.. the spiders had fairly drawn their webs over the doorway and the staples. 1

'The Haunted House' is fronted by a 'grassy court', and

le/ The centipede along the threshold crept,
The cobweb hung across in mazy tangle..
For never foot upon that threshold fell. 2

The narrator of Old Mortality finds relief from the distresses of school-teaching in 'a solitary walk, in the cool of a fine summer evening.'³ Eugene Aram, also a school-master, seeks relief from his deeper anguish 'in the prime of summer time, An evening calm and cool'.⁴ Compare also a

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1. Old Mortality, ch.XXXIX.
 2. Works, ix.44.
 3. Old Mortality, ch.1.
 4. Works, vi.447.

passage in Rob Roy,

I walked up and down for some time, enjoying the refreshing coolness of a summer evening.. The fresh and balmy air of the garden.. produced its usual sedative effects on my over-heated and feverish blood. 1

In Tylney Hall Hood was also indebted to the characterisation of Old Mortality. Perhaps the ranter, Uriah Bundle, is a corrupt descendant of the noble fanatic, Ephraim Macbriar, and the insane Habakkuk Mucklewrath.² The change which occurs in the character of Morton is similar to that experienced by the hero of Waverley, and by Hood's hero, Raby Tyrrel. Morton's

character.. had been entirely changed within the space of little more than a fortnight... A mild, romantic, gentle-tempered youth.. had suddenly.. been compelled to stand forth a leader of armed men... It seemed as if he had at once experienced a transition from the romantic dreams of youth to the labours and cares of active manhood.

Contemplating this, he felt 'a glow of generous and high-spirited confidence.'³ The feelings of Raby similarly

underwent an immediate change.. He had besides to take a share in stirring events and active labour (in which he) found himself fighting foot to foot.. The effect of these compulsory exertions was very salutary, the energies of his mind and body were aroused, his spirit rallied.. He *aroused* from the dreary abstractions of poetry, to the stern practical prose of human life, and was an altered man.. he had acquired a spirit of active not passive resistance to the violent and the unjust.'⁴

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1. Rob Roy, ch.XVII.
 2. Old Mortality, chs. XVIIII, XXI.
 3. Ibid., ch. XXVII.
 4. Tylney Hall, pp.436, 437. There is a quip on 'Old Mortality' at Works, v.53.

Thus Hood's close familiarity with a novel by Scott is again capped by his use of that familiarity in the key characterisation of his own novel, Tylney Hall.

In the 'Ode to the Great Unknown' Hood writes, 'I like long-arm'd Rob Roy,' and continues,

Roys can never die - why else, in verity,
Is Paris echoing with "Vive le Roy!"
Aye, Rob shall live again, and deathless Di-
(Vernon, of course) shall often live again-. 1

In equally lyrical vein he begins the 'Ode to Sir Andrew Agnew,'

Oh Andrew Fairservice - but I beg pardon,
You never labour'd in Di Vernon's garden,
On curly kale and cabbages intent -
Andrew Churchservice was the thing I meant. 2

In his introduction Scott declares that Rob Roy relied upon 'the strong hand of natural power.' He quotes Wordsworth in support: Rob relied upon

the good old rule.. the simple plan,-
That they should take who have the power,
And they should keep who can.

Indeed in the novel itself Rob exclaims that 'It was a merry world when every man held his ain gear ~~in~~ his ain grip.' 3 In Tylney Hall, Indiana, the West Indian vagrant, is the exponent of such a point of view. She wishes that **she** could meet the magistrate 'in some wide barren waste,' because she

1. Works, v.48.
2. Ibid., vi.298.
3. Rob Roy, ch.XXV.

has 'the same natural privileges' as himself.¹ She delights in a freedom, unrestrained by the 'laws, customs, and prejudices' of the world.² Indeed, she has some of the characteristics, not only of Meg Merrilies, but also of, in Hood's phrase, 'the rantipole wife of Rob Roy.'³ The latter

might be between the term of forty and fifty years, and had a countenance which must once have been of a masculine cast of beauty; though now, imprinted with deep lines by exposure to rough weather, and perhaps by the wasting influence of grief and passion, its features were only strong, harsh, and expressive. 4

Hood is rather more gallant in his description of Indiana, who possesses at least the remains of beauty.. As for age, she may be either fifty or thirty; for irregular habits, vice, hard fare, and exposure to weather, cause considerable difference in the external signs. 5

And later, 'although years and exposure, and perhaps sorrow, had taken off the lustre of her charms, they had not much quenched the brilliancy of Marguerite's jet black eyes.' 6

1. Tylney Hall, p.201.

2. Ibid., p.209. Among Indiana's 'natural privileges' is the right 'to sleep under the bare cope of heaven rather than the roof of a poor-house'. With her whole statement compare Leicester's statement to Tressilian in Kenilworth, ch.XXXVIII, 'not under a roof.. We will meet under the free cope of Heaven.'

3. Works, vi.258.

4. Rob Roy, ch.XXX.

5. Tylney Hall, p.107.

6. Ibid., p.406.

Both Helen, wife of Rob Roy, and Indiana may adopt courtly airs. The former speaks 'with the manners of a princess'; the latter seats herself 'with the air of a countess.'¹ Helen calls life a 'weary and wasting burden'; for Indiana 'the world is a worthless weedy place.'² In general, Hood's characterisation of Indiana was strongly indebted to Scott's of Helen.

The critic of the Literary Gazette suggested, further, that Sir Mark Tyrrel and the Creole in Tylney Hall were copied from Sir Hildebrand Osbaldistone and Rashleigh.³ Both Sir Walter and Sir Hildebrand are genial sporting squires. They both die broken-hearted at the death of their sons: 'the loud jolly tone in which [Sir Hildebrand] used to hullo, "Call Thornie - call all of them" contrasted sadly with the woe-gone and self-abandoning note in which he uttered the disconsolate words' of his final grief.⁴ So with Sir Walter: 'he gave a weak and wavering cry, as different from his old jovial shout in the field, as the utterance of a ghost might be supposed in comparison with the living voice.' Sir Hildebrand was 'broken down by fatigue of body and distress of mind'; and Sir Walter, similarly, was 'broken down by the access of violent grief.'⁵

1. Ibid., p.107; Rob Roy, ch.XXXV.

2. Ibid., p.151; Rob Roy, ch.XXXI.

3. Literary Gazette, 1834, p.730.

4. Rob Roy, ch.XXXVII.

5. Tylney Hall, pp.391, 392.

Scott's Rashleigh is an 'accomplished villain,' whose actions betray 'obvious malignity of purpose.'¹ The Creole is equally evidently a 'malignant viper.'² Both are insulted, but the Creole has the additional excuse of being taunted as a 'brown bastard.'³ Happily his villainy does not bear the Catholic complexion of Rashleigh's.⁴ Both are rivals of the hero. Rashleigh tells his cousin Frank, 'in love, in ambition, in the paths of interest, you have crossed and blighted me at every turn.'⁵ And the Creole declares that his cousin Raby, 'shall answer to me at the sword's point, for this crossing me in my course,'⁶ Rashleigh despises Frank, 'Go, young man! amuse yourself in your world of poetical imaginations, and leave the business of life to those who understand and can conduct it.'⁷ It is the emergence from this dream-world which Scott portrays in his hero here as elsewhere, and which is apparent also in Raby.

1. Rob Roy, chs. XI11, XXV.
2. Tylney Hall, p.120.
3. Rob Roy, chs. XI1, XXV; Tylney Hall, pp.123, 147, 238, 258.
4. See Rob Roy, ch.X, for example.
5. Rob Roy, ch. XXXIX.
6. Tylney Hall, p.235.
7. Rob Roy, ch. XXV. Hood refers to Rob Roy, ch.1, at Works, i.457; to ch. XXXI11, at Memorials, ii.21, With Rob Roy, ch. XXX, compare Works, viii.272. Hood refers to Di Vernon at Works, iii.257; iv.17; v.138; viii.121, to Rashleigh in a letter to Hewlett.

Thus Hood was particularly indebted in Tylney Hall to the characterisation of Rob Roy. Helen, wife of Rob Roy, and Rashleigh Osbaldistone are followed in his villains, Indiana and the Creole. Against their machinations his hero, Raby Tyrrel, achieves maturity, as had Frank Osbaldistone. Hood takes significant elements from Scott, and treats them with his own kind of intensity.

In the 'Ode to the Great Unknown' Hood works a stanza round a reference to The Black Dwarf.¹ He refers also to A Legend of Montrose,

I like the family - (not silver) branches
That hold the tapers
To light the serious legend of Montrose.-
I like M'Aulay's second-sighted vapours,
As if he could not walk or talk alone,
Without the devil - or the Great Unknown, -
Dalgetty is the dearest of Ducrows ! 2

And more briefly to The Heart of Midlothian, 'I like St. Leonard's Lily - drench'd with dew!' 3

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1. Works, v.52. See also Works, v.129.
 2. Works, v.49. See particularly A Legend of Montrose, chs. iv, xvii.
 3. Ibid., v.49. Effie Deans was the Lily, see Heart of Midlothian, Midlothian in the Atlas, 1826, p.59, and at Works, x.377. He refers to Tolboothia Infelix at Works, ii.129, and to Porteous at Memorials, ii.173. At Works, viii.381 he quotes a line quoted by Scott in The Heart of Midlothian, ch.lv.

Ibid. ✓

x. Hood refers to
Heart of

He writes, too, of The Bride of Lammermoor,

I like that Idol
 Of love and Lammermoor - the blue-eyed maid 1
 That led to church the mounted cavalcade,
 And then pull'd up with such a bloody bridal!
 Throwing equestrian Hymen on his haunches - 2

He plays on the same climactic episode in a parody of a poem
 by Letitia Landon,

'Twas twelve at last - my heart beat high!-
 The Postman rattled at the door!-
 And just upon her road to church,
 I dropt the "Bride of Lammermoor!" 3

At the beginning of 'Shooting the Wild Stag in Poland' Hood
 calls The Bride of Lammermoor 'that favourite story amongst
 the Scotch novels,' and he refers to it in two places in
 this essay. ⁴

In the 'Ode to the Great Unknown' Hood also refers to
Ivanhoe. He says he does not like it, but this is for the
 sake of a contemporary allusion, for he continues, how good

1. See The Bride of Lammermoor, ch.XVII.
2. Works, v.49; The Bride of Lammermoor, ch.XXXIV.
3. Ibid., i.186.
4. Ibid., viii.134, 138; The Bride of Lammermoor, chs.iii,
 v. Hood quotes 'the memorable motto of Ravenswood' at
Tynney Hall, p.246; The Bride of Lammermoor, ch.111.
 He wrote to Scott that a few lines would make him 'as
 proud as the lady of Tilliebudlem:' perhaps he was
 thinking of the lady of Tillibardine in The Bride of
 Lammermoor; MS at National Library of Scotland.

It was to hear thee touch the famous string
Of Robin Hood's tough bow and make it twang,
Rousing him up, all verdant, with his clan,
Like Sagittarian Pan!

1

The character of the Grand Master -

*in [his] mind the suppression of each feeling of humanity which could interfere with his imagined duty, was a virtue of itself.. He was not originally a cruel or even a severe man; but with passions by nature cold, and with a high, though mistaken, sense of duty, his heart had been gradually hardened..† 2 -

was perhaps the original of that of the Justice in Tylney Hall.³ Bois-Guilbert dies 'a victim to the violence of his own contending passions'; so does Indiana, 'a victim to her own unrestrained passions.'⁴

In the 'Ode to the Great Unknown' Hood notes briefly, 'I like thy Kenilworth -'.⁵ In this novel, the clerk of the parish's account of the death of the schoolmaster,

He passed away in a blessed frame, "Morior - mortus sum vel fui-mori." These were his latest words, and he just added, "my last verb is conjugated," 6

this doubtless inspired Hood's 'The Death of the Dominie,'

1. Works, v.47-48.
2. Ivanhoe, chs.XXXVII, XXXVIII.
3. See, for example, Tylney Hall, p.74.
4. Tylney Hall, p.414; Ivanhoe, ch.XLIII. Hood quotes from Ivanhoe, chs.XII, XLIII, at Works, iii.235, and refers to ch.XLII, at Works, viii.413. He refers to Allan-a-Dale at Works, v.65.
5. Works, v.50.
6. Kenilworth, ch.1.

e/

"Venit hora - my hour is coming -
 I am dying - thou art dying - he -
 is dying. - We - are - dying - you -
 are - dy" - The voice ceased. 1

The sensations of Varney, 'I cannot look at her without
 fear, and hate, and fondness, so strangely mingled, that I
 know not whether ~~she~~ ^{they}.. I would rather possess or ruin her,'²
 are those of Mercutius in 'Lamia,'

I do not know - If love or hate - indeed I do not know -
 Or whether a twine of both - they're so entangled...
 Whether I come to die, or work thy death,
 Whether to be thy tyrant or thy slave,
 In truth, I do not know. 3

The scenery of Kenilworth, 'The numerous statues of white
 marble... the fountains (which) threw their jets into the
 air .. ere they fell down again upon their basins,'⁴ perhaps
 in part suggested that of 'The Plea of the Midsummer Fairies,'
 where

were founting springs to overflow
 Their marble basins. 5

Kenilworth /
 vi. 133 /

-
1. Works, i.42.
 2. Ibid, ch.v.
 3. Poetical Works, p.697.
 4. Kenilworth, ch.XXXVlll.
 5. Works, v.213. At Works, viii.274, Hood refers to
Kenilworth, chs.XXVI, XXVII, XXX; and at Works, vii.
 136, viii.168, to Kenilworth, ch.XLI.

From the Introductory Epistle to The Fortunes of Nigel Hood quotes ~~in~~ a comment by Scott on Allan Cunningham.¹ In the Preface to 'The Dream of Eugene Aram' he writes that the manner of the discovery of the body of Aram's victim 'would appear a striking example of the Divine Justice, even amongst those marvels narrated in that curious old volume, alluded to in the Fortunes of Nigel, under its quaint title of "God's Revenge Against Murther."²

These narratives showed how 'the criminal's own awakened conscience pursued and brought him to justice.. The elements had seemed to betray the deed which had polluted them.'³ Here are the rudiments of the Aram theme and its treatment in Hood's poem.

Hood quips on the song, 'The County Guy,' in Quentin Durward,⁴ and in his review of Dickens's Barnaby Rudge he shrewdly calls 'Dennis the strangulator, a sort of Petit André,' the latter being Scott's jovial hangman.⁵

Works /

1. Ibid., ii.377. Scott's passage was reproduced in the London Magazine, November 1822, p.460.
2. Works, vi.437.
3. The Fortunes of Nigel, ch.XXIV.
4. Works, vi.203; Quentin Durward, ch.lV.
5. Ibid., viii.288; Quentin Durward, ch.VI.

A bye-story in Redgauntlet hinges on the doubt, 'that it was nane o' the Auld Enemy that Dougal.. saw in the laird's room, but only that wanchancie creature, the major (a monkey), capering on the coffin.'¹ Similarly, the servants in Tylney Hall see a negro whom they take to be 'The Wicked one... For sartin he did antic about the coffin very fearsome.'² Secret communication by means of music is a device common to Redgauntlet and 'A Tale of a Harem.'³

In this novel, finally, is evident the contrast between romance and reality, which Hood declares in Tylney Hall. In Redgauntlet the Highlanders exhibit 'a character turning upon points more adapted to the poetry than to the prose of real life,'⁴ and the distinction appears further in the difference between the characters of Alan Fairford and Darsie Latimer.⁵

1. Redgauntlet, Letter XI.
2. Tylney Hall, p.54.
3. Works, vi.36; Redgauntlet, ch.IX. At Works, vi.357, Hood refers to Redgauntlet, for example, Letter XI.
4. Introduction.
5. Letter II. See also Quentin Durward, ch.V, where 'a chapter of romance' is set against 'a page of the real history of life,' and Dickens's Master Humphrey's Clock, 'Master Humphrey from his Clock-side,' 'We are men.. whose spirit of romance is not yet quenched, who are content to ramble through the world in a pleasant dream, rather than ever waken again to its harsh realities.'

Hood anticipated the publication of Tales of the Crusaders in the 'Ode to the Great Unknown'¹ He was obviously thinking of The Talisman when he wrote in the 'Lament for the Decline of Chivalry,'

Alas for Lion-Hearted Dick,
That cut the Moslems to the quick,
His weapon lies in peace:
O, it would warm them in a trice,
If they could only have a spice
Of his old mace in Greece! 2

In the Atlas, 1826, Hood reviewed a dramatic version of The Talisman,³ and, without enthusiasm, a version of Woodstock: 'The novel did not seem to us furnished with plot enough for stage adaptation.'⁴ The guilty feelings of a murderer are expressed in Woodstock, as they were later treated poetically in 'The Dream of Eugene Aram,'

Oh! may the blood shed on that day remain silent!-
Oh! that the earth may receive it in her recesses!
Oh! that it may be mingled for ever with the dark waters
of that lake, so that it may never cry for vengeance
against those whose anger was fierce, and who slaugh-
tered in their wrath!.. 5 Methinks the very night-winds
among the leaves will tell of what we have been doing -
methinks the trees themselves will say, 'There is a dead
corpse lies among our roots.'⁶

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1. Works, v.47.
 2. Ibid., v.307. refers to The Talisman, ch.XXIV, at Works, vii.224, and quotes from ch.XXVI in the New Monthly Magazine, May 1842, p.136.
 3. Works, x.558.
 4. Ibid., x.552, 555.
 5. Woodstock, ch.XVII.
 6. Ibid., ch.XXXIII.

Also in Woodstock, the 'fanatical voluptuary' Tompkins seeks to embrace a woman with dangerous consequences to himself: like Uriah in Tylney Hall.¹

Hood also refers to The Monastery,² St. Ronan's Well,³ The Fair Maid of Perth, particularly in 'A Dream',⁴ Anne of Geierstein,⁵ and Count Robert of Paris.⁶ In general, he, was strongly influenced by the novels of Scott, particularly by their characterisation and narrative development. This is shown not only by the 'Ode to the Great Unknown' and other direct references, but also by many indirect allusions. An episode of Waverley strongly influences the narrative of 'The Bandit.' Evocations of desolation and suspense in Waverley and Old Mortality contribute to the atmosphere of 'The Haunted House.' The theme of a murderer's guilt, which is touched upon in The Fortunes of Nigel and Woodstock is that of 'The Dream of Eugene Aram,' which may also be slightly indebted to Old Mortality and Rob Roy. Most

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1. Ibid., ch. XXIX; Tylney Hall, p. 173.
 2. Works, ii. 392.
 3. H.C. Shelley, op. cit., p. 336; Jerrold, Life, p. 153. Alvin Whitley, 'Lord William Lennox and The Tuft-Hunter,' Harvard Library Bulletin, Winter 1952, p. 127; Poetical Works, pp. 643-644. Hood refers to The Fair Maid of Perth, ch. XXXVI, at Works, ii. 392, and to the title at Works, ii. 51. He refers to 'the Chronicles of Canongate' in a letter to Scott at the National Library of Scotland.
 4. Ibid., ix. 182.
 5. Ibid., ix. 182.
 6. Athenaeum, 1840, p. 829.

Others, p. 87.

Works

importantly, Scott's presence is strongly felt in Hood's novel, Tylney Hall, where he draws on Waverley, The Antiquary, Ivanhoe, and Woodstock. In his character of Indiana Hood remembers Meg "exiles in Guy Mannering, and the wife of Rob Roy in the novel of that name. In his Sir Mark Tyrrel and the Creole he also follows the characterisation of Rob Roy. Finally, the dialectic between romance and reality which occurs in Waverley, Old Mortality, Rob Roy, and Redgauntlet, is adumbrated in the character of Hood's hero, Raby Tyrrel. Hood also shows his acquaintance with The Bride of Lammermoor, and Kenilworth, and many other of Scott's novels. He was happy to dwell in the shadow of the modern master of prose fiction.

Hood revered Scott. He read with interest among more immediately contemporary novelists, but his debt to them is much less significant, until he meets with the work of a second genius, Dickens.

Hood makes fun of Mary Russell Mitford's Our Village in a piece with the same name, where he occasionally closely follows his original. In her description of the changes in her village Miss Mitford had included a new inn-sign decorated with flowers; the artist 'has warily written The Rose under each'.¹ Hood writes similarly,

1. Our Village, 1824, i.275.

I live opposite the Green Man. I know that to be the sign, in spite of the picture, because I am told of the fact in large gilt letters, in three several places.

Miss Mitford also pictures 'the village shop... a repository for every thing.. except the one particular thing which you happen to want at the moment, and will be sure not to find'.¹

Hood versifies this,

'There's a shop of all sorts, that sells every thing, kept
by the widow of Mr. Taks;
But when you go there it's ten to one she's out of every
thing you ask. 2

Hood makes a more gracious reference in Tylney Hall.

It would be intruding - unwisely intruding - on the peculiar province of Miss Mitford, to attempt to describe the commotion of the village.. Dear Mary Russell only could correctly enumerate what country cosmetics came into request.. She, alone, who distinguishes with fine discriminative touches the genuine natural pastoral barn-door Rosina, from the Rosina that is town-made, she only could pourtray worthily the workings of feminine hopes, fears, jealousies, and vanities which kept all the rural maids, wives and widows of x x x in a ferment.* 3

Hood knows not only Miss Mitford's domestic Our Village, but also Mrs. Shelley's fantastic Frankenstein⁴ and The Last Man. The latter work was published early in 1826,⁵ and immediately inspired a passage, later crossed through, in Hood's unpublished 'Ode to Matthias.'

1. Our Village, i.6.
2. Works, i.333. Hood also quips on Our Village at Works, iii.143. He refers to Rienzi at Works, ii.135, and to its author at Works, iv.7, and in Dobell's Catalogue of Autograph Letters, No.15, 1936, p.30.
3. Tylney Hall, p.283.
4. Works, x.21; v.45, 59.
5. See English Catalogue and Mrs. Shelley's Letters, 1944, i.344.

Alas, this is a vision
 Of mine and Mrs. Shelley's Population
 Is growing ten times faster than provision
 And the Last Man will perish of starvation.. 1

The affinity between Mrs. Shelley's novel and Hood's poem, published in the following November, lies in more than the title. Hood's very first line 'Twas in the year two thousand and one', shows a chronological parallel.² Hood's poem, however, was intended as a sharp counterblast to the sustained rhetoric of Mrs. Shelley's volumes which reaches its limit in such lines as,

'Can I streak my paper with words capacious of the grand conclusion? Arise, black Melancholy! quit thy Cimmerian solitude!'³ 3

In both Mrs. Shelley and Hood the domestic beasts run wild, but Mrs. Shelley's last man is consoled by a dog and previously another 'poor animal recognised me, licked my hand, crept close to its lord, and died.'⁴ Compare the utter isolation of Hood's last man,

If the veriest cur would lick my hand,
 I could love it like a child! 5

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1. MS at Bristol Central Library. There is a quip on 'The Last Man' at Works, ii.147.
 2. Works, v.116; see, for example, The Last Man, ii.64.
 3. The Last Man, iii.277.
 4. Ibid., for example, ii.321; ii.90, iii.346.
 5. Works, v.123.

The two characters of Hood's poem, the hangman and the beggar, are shadowed forth in phrases in Mrs. Shelley's novel. For her last man the 'remorseless veteran in the vices of civilization, would have been to me a beloved companion' - ¹ such might have been the hangman. With humanity cut down by the plague

*One living beggar had become of more worth than a national peerage of dead lords... Palaces were deserted, and the poor men dared at length.. intrude into the splendid apartments. 2

Think of Hood's beggar, and his bitter

when we came where their masters lay,
The rats leapt out of the beds:-
The grandest palaces in the land
Were as free as workhouse sheds. 3

It is a moral of both works that 'Death and disease level all men' to a situation of 'fellowship,' a word used by both authors.⁴ Mrs. Shelley writes, 'let each man be brother.. to the other,'⁵ and her last husband tells his wife,

we remain for each other. Did I ever in the wide world seek other than thee? 6

1. The Last Man, iii.304.
2. Ibid., ii.283, iii.6.
3. Works, v.119.
4. Ibid., v.120; The Last Man, ii.174, 184.
5. The Last Man, ii.303.
6. Ibid., iii.33.

These are Hood's sentiments again,

Come, let us pledge each other,
 For all the wide world is dead beside,
 And we are brother and brother -
 I've a yearning for thee in my heart,
 As if we had come of one mother. 1

As Mrs. Shelley wrote philosophically, 'it was only through the benevolent and social virtues that any safety was to be hoped for the remnant of mankind.'² Hood conveyed this urgent message through the terse lines of his anti-rhetorical, mocking ballad.

Hood refers more distantly to the novels of Bulwer, The Disowned, The Last Days of Pompeii,³ Zanoni,⁴ and Eugene Aram.⁵ His poem on the latter subject was published before Bulwer's novel. In his article on 'Copyright and Copywrong' he refers to Bulwer's England and the English as an authoritative work. 6

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1. Works, v.118.
 2. The Last Man, ii.314.
 3. Works, iii.69, ix.2.
 4. Ibid., viii.262, 273; New Monthly Magazine, June 1842, p.288.
 5. Ibid., x.145.
 6. Ibid., vi.378, 380; see England and the English, 1833, i.163.

In the announcement of Up the Rhine Hood upbraided a writer in the Westminster Review for promising that it would be 'a new version of the 'Pilgrims of the Rhine;' it was presumptuous to set Hood against Bulwer who would have won the contest by 'all sorts of lengths.'¹ He names Bulwer after Scott, Wordsworth, Moore and Byron, and punningly sets him beside Cowper.²

Bulwer helped Hood in his final illness with advice about his Magazine, to which he made a contribution, and about his application for a pension.³ He was a social and literary superior whom Hood distantly admired.

Hood refers also to Thomas Hope, author of Anastasius, and to John Galt.⁴ He refers to James Morier's Hajji Baba, and to R.P. Ward's Tremaine;⁵ to Charles Lever's Harry Lorrequer,⁶ and to G.P.R. James's Morley Ernstein.⁷

1. Athenaeum, 1839, p.750. Hood refers again to The Pilgrims of the Rhine at Works, iii.275.

2. Works, viii.279; Memorials, ii.155.

3. Hood refers to Bulwer at Works, ii.69, iii.66; Letters, p. 88; Memorials, ii.228; Athenaeum, 1838, p.17; Letters to Hewlett; MSS at the Columbia University Library; and in The Life of Edward Bulwer, by his grandson, 1913, ii.62 ff.

4. Works, iii.66, iv.167.

5. Ibid., i.214; iii.69, x.100.

6. Ibid., viii.262. Hood also refers to Lever at HLQ, p.408.

7. Works, viii.258; New Monthly Magazine, July 1842, p.

432. Hood also refers to James at Works, ix.220; HLQ, pp.400, 404.

In an Athenaeum review, 1833, Hood or his collaborator, W.C. Taylor, called E.C. Wines, author of Two Years and a Half in the American Navy, not 'an American Glascock or Marryat'.¹ Elsewhere he refers to 'our Naval Novelists' 'Captains Glascock, Marryat, and Chalmier.'² He aptly applies to Marryat the quotation,

th/ His sword is in its sheath,
But his fingers hold the pen, 3

and quotes from his A Diary in America.⁴ Hood refers also to Captain Basil Hall as a nautical enthusiast, thrice quoting his 'the element that never tires!' 5

Hood wrote a review of John Sterling's Arthur Coningsby. He says it is a suitable work for the insatiable novel-reader, and gives as a specimen of its quality a quotation from page six.⁶ This suggests strongly that he did not read any further. As Carlyle succinctly writes, 'Arthur Coningsby, struggling imperfectly in a sphere high above circulating-library novels, gained no notice whatever in that quarter.'⁷

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- Works /
1. Athenaeum, 1833, p.51.
 2. Ibid., viii.249, vi.337.
 3. Athenaeum, 1838, p.17.
 4. Memorials, ii.60; A Diary, 1839, iii.263. Hood also refers to Marryat at Works, vi.324, x.366, in a letter to Hewlett, in a letter in the possession of Lady Cobbold, and in a MS at the Folger Library.
 5. Works, ii.125, 277, 278; iii.373; vi.324.
 6. Works, vi.286.
 7. Collected Works, 1858, i.262.

A member of the upper class whom Hood did not revere as he revered Bulwer was Lord William Lennox. This was because of his novel, The Tuft-Hunter, which contains direct plagiarisms from Tylney Hall and other works. When Hood looked through the first volume of The Tuft-Hunter he at once stumbled on passages from Scott. He wrote to the publisher, Colburn, about it, and to Hewlett concerning 'Plagiarisms of whole paragraphs from the Antiquary - St. Ronan's Well - Tylney Hall - 12 pages from the 'Lion' by Chorley - and plunderings beside I understand from H. Smith - James - Mrs. Hall - & Bulwer!' Hood enjoyed himself over Colburn's embarrassment, and congratulated Dilke on his public exposure of The Tuft-Hunter in the Athenaeum.¹ According to M.H. Spielmann Hood inspired Jerrold with the idea of the article on the plagiarism which followed in Punch, and provided the original of the sketch accompanying it. Spielmann also attributes to Hood the epigram on The Tuft-Hunter in the next number.² Later, Hood associated The Tuft-Hunter with W.J. Neale's Cavendish.³

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1. See HLQ, pp.125-133; Letters pp.86-88.
 2. History of Punch, 1895, pp.217, 330; Punch, January - June, 1843, pp.106, 115.
 3. HLQ, p.403. Hood refers to Lennox at Memorials, ii.149.

Harvard Library

Metin, Winter

52, 1

Hood did not like plagiarism. Nor did he like novels of low-life, of the production of which he found Ainsworth guilty. He refers to Rookwood,¹ particularly to its 'slang song,' 'Nix my Dolly,'² and considers that the copyright bill failed because 'There was no Jack Sheppardism in it.'³ Most important, he contrasts Dickens's virtues with Ainsworth's vices:

As for Jack Sheppard, the test of its value is furnished by the thieves and blackguards that yell their applause at its slang songs, in the Adelphi. Can the penny theatres so unceremoniously routed, produce any effects more degrading and demoralising? From what I have heard of their pieces, they were comparatively mere absurdities to such positive Moral Nuisances.⁴

Later Hood writes that Harriet Martineau does not favour 'us with her Revelations or Mysteries, like Ainsworth or Eugene Sue'.⁵

Works, x.423.

1. Memorials, ii.217. With Works, vi.392, compare Rookwood, 1834, i.339-340.
2. Works, vii.384, viii.32; Rookwood, i.344.
3. Ibid., viii.104.
4. Ibid., x.301. Hood took his cue for this passage from a review of Jack Sheppard in the Athenaeum, 1839, p.803, followed by a notice of a stage version, p.830, 'Jack Sheppard' is performing at no less than seven theatres in and about town.. The houses are crowded, and the audiences applaud murders and flash songs with equal vehemence... At the Adelphi.. the sitting out this revolting performance was the heaviest infliction of the kind we ever endured.' Hood also refers to Jack Sheppard at Works, ii.466.
5. Works, x.504. Hood also refers to Ainsworth at Works, x.366; HLQ, p.407; in MSS at the Bodleian and the Houghton Library.

In a note to a correspondent of his Magazine Hood delivers a broadside against the school of G.W.M. Reynolds, whose work appears to him to be even more vicious than that of Ainsworth,

To "N. N." The most characteristic "Mysteries of London" are those which have lately prevailed on the land and the river, attended by collisions of vessels, robberies, assaults, accidents, and other features of Metropolitan interest. If N.N. be ambitious of competing with the writers whom he names, let him try his hand at a genuine, solid, yellow November fog. It is dirty, dangerous, smoky, stinking, obscure, unwholesome, and favourable to vice and violence. 1

By contrast, one of the characteristics of Dickens which appealed to Hood was his healthy tone. In the following section I intend to trace Dickens's influence on Hood, following the chronological sequence of Dickens's works, including all Hood's references in letters, original works intended for publication, and reviews. Elements in Dickens's work which may perhaps have influenced 'The Haunted House' are collected separately. Particular attention is paid to the reviews of Dickens's work, because in them Hood combines remarkable enthusiasm with level-headed judgment. He delighted in Dickens's characterisation and showed a strong sense of his social morality. Dickens evoked in him a

1. Works, x.472.

significant and strong response. His work was among the influences which gave Hood an opportunity of discovering and stating his own humanitarian leanings, the basis for his later humanitarian poems.

The first reference to Dickens in Hood's surviving correspondence is in a letter from his friend ~~John~~ Wright of March 1837,

I have sent you as I thought you might like to see them the Pickwick papers as many as are out. Boz is making a great deal of money and has got the Town by the ear as much as Jim Crow.

Wright thought that like Jim Crow Boz 'has caught the town with his one string...'¹ Hood replied, considering the Sketches by Boz and Pickwick vulgar and unpromising. He excused this judgment in a letter to Dickens probably of January 1841,

Some ill chosen extracts which reached me abroad.. led me to think that the Book was only a new strain of Tom-&-Jerryism...So strong was this notion that I did not properly enjoy the work itself on a first perusal, or detect that "soul of goodness in things evil" the goodness of Pickwickness. 2

The success of Pickwick made Wright suggest to Hood about October 1837 that he should prepare a work similar to it,³ - that is, I suppose, similar in being intended for

1. Bristol Central Library MS.
2. HLQ, pp.385, 393.
3. Wright's letter is quoted among Chancery proceedings, A.H.Baily's Answer to Hood's Complaint, Public Record Office.

monthly publication. The Comic Annuals had had a long run, and Dickens's success must have given Hood cause to reconsider his own approach to the public. He wrote to Wright in November,

I suppose you have heard of Dilke's opinion of the monthly thing. I quite agree with him, that because it has been done, is rather against than for the chance. The novelty is the secret. Nonsequitur that something like - 's /Hood is surely referring to Dickens/ would do, because his has done. Whether I could not make a hit with a monthly thing is another question - but the more UNLIKE to his the thing is, the more chance. 1

However, Hood could not think up original material for monthly publication, and he undertook the less demanding task of reissuing material from the Comic Annuals, with some additions. In January 1838 he wrote to his sister Betsy concerning this new work, Hood's Own, linking it with Pickwick,

I have hopes of a decent sale. But the piracies nowadays are infamous, for instance those on Boz and the Pickwick there ought to be some very summary process. 2

Hood continued in his letter to Dickens of January 1841, 'I afterwards read /Pickwick/ several times with increased delight & finally packed off the whole set to a friend, a Prussian officer, but English by birth & feeling, that he

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1. Memorials, i.296.
 2. Bristol Central Library MS. It may be mentioned at this date that Hood knew a work edited by Dickens, Grimaldi's Memoirs, 1838: he refers to it at Works, i.169.

might enjoy its Englishness - to my taste a first-rate merit.'¹ In May 1839 he had in fact guessed that his friend would 'enjoy the Pickwick - it is so very English', and he wrote to him again two years later,

'Didn't you enjoy Pickwick? It is so very English! I felt sure you would. Boz is a very good fellow'.²

Hood's first direct reference to the contents of Pickwick occurs in the 'Literary Reminiscences', in Hood's Own, December 1838, where he refers to the literary performances of Weller, Senior.³ In his 'Tract', 1841, he wrote to a sectarian female, 'the only effect of your letter had been to inspire me, like old Tony Weller, with a profound horror of widows.'⁴ He quoted Weller, Senior, in the review of Barnaby Rudge, in the Athenaeum, 22 January 1842.⁵ This year a correspondent of the New Monthly was advised

to drop the first letter in "Heditor." The word should begin with an E except when, as Mr. Weller says, "it is spelt with a WE".⁶

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1. HLQ, p.393.
 2. Works, x.297, 336.
 3. Ibid., ii.273. Compare Pickwick, ch.LII.
 4. Memorials, ii.117. Compare Pickwick, chs.XX, LII.
 5. Ibid., viii.283.
 6. Works, viii.258. Compare Pickwick, ch.LV.

Ibid., x.254/

Ibid. 4

Old Weller is again quoted in the review of The Chimes, in ^{490.}
Hood's Magazine, January 1845.¹ Finally, the hero of
'Mr. Witherington's Consumption', in the New Monthly,
August 1843, is described as 'a comfortable little gentle-
man, of the Pickwick class.' 2

Hood criticised the plan of Pickwick when he reviewed
the first volume of Master Humphrey's Clock in the Athen-
aeum, November 1840. He considered Dickens

rather too partial to one of the most unmanageable
things in life and literature, a Club. The Pickwick
began with one which soon dispersed itself; and the
character of its namefather and President was infin-
itely better for the dissolution. 3

Despite this faulty plan, and the uncharacteristic story
told by Mr. Pickwick in Master Humphrey's Clock, Hood
calls him in his review of that novel a 'dear worthy
creature.' 4 His delight in the characterisation of
Pickwick in general is shown in his review of American
Notes in November 1842: some readers had anticipated that
the Notes would prove to be an American version of Pickwick,
with that hero himself, Sam

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1. Ibid., x.490.
 2. Ibid., iv.22. There is a slight quipping reference to
Sam Weller in 'The Turtle', published in the New
Monthly, June 1842: at Works, viii.173.
 3. Ibid., viii.94.
 4. Ibid., viii. 95-96.

as his help.. still full of droll sayings, but in a slang more akin to that of his namesake, the Clockmaker: while Weller, senior, was to revive on the box of a Boston long stage, - only calling himself Jonathan, instead of Tony, and spelling it with a G. A Virginian widow Bardell was a matter of course - and some visionaries even foresaw a slave-owning Mr. Snodgrass, a coon-hunting Mr. Winkle, and wide-awake Joe, and a forest-clearing Bob Sawyer.

Hood comments, 'With the wishes of these admirers of Boz we can in some degree sympathise: for what could be a greater treat.. than the perplexities of a squatting Mr. Pickwick, or a settling Mrs. Nickleby?'.¹ The coachman described by Dickens in one episode is indeed 'an American Mr. Weller.'²

The direct influence of Pickwick on Hood's work is evident in two or three places. The genial practice of Bob Sawyer, with his apprentice,³ may have influenced Hood in writing 'Our Family'. A sure debt appears in 'The Sausage Maker's Ghost', in Hood's Magazine, December 1844, which is just a variant in verse of Sam Weller's story.⁴

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1. Works, viii.221, 222n.
 2. Ibid., viii.234.
 3. Pickwick, Chs.XXXVlll, XLVlll.
 4. Ibid., Ch.XXXl.

The sausage maker, in spite of being blessed with 'two.. lovely infants' - Hood has 'two fine chopping boys!' - and a sausage-making steam engine, disappears. 'The Missis had bills printed' -

His anxious Wife in vain
Placarded Leather Lane. 1

Dickens solves the mystery of the disappearance by making the man's trouser-buttons appear in some sausages. In his solution Hood uses his favourite device, inherited from the old ballads, of the appearance of the dead man's ghost.

In the Comic Annual for 1839 the singers of Hood's incendiary song cry, 'Burn all Boz's imitators!'²

Hood makes a few direct references to Oliver Twist. In the 'Literary Reminiscences', May 1839; he calls its hero 'that slave of circumstances', and continues,

There are few authors whom one would care to see running two heats with the same horse. It is intended therefore as a compliment, that I wish Boz would re-write the history in question from page 122, supposing his hero NOT to have met with the Artful Dodger on his road to seek his fortune.

In March 1841 Hood quips on the phrase, 'The Artful Dodger', and in September refers to

1. Works, x.471.
2. Ibid., iii.166.

a volley of slang,
Fit for Fagin's juvenile gang. 1

The theme of homicidal guilt, which had received fascinated treatment in 'The Dream of Eugene Aram' and 'The Last Man', is an element in Oliver Twist, particularly in the characterisation of Bill Sikes.² The spirit of 'macabre horror'³ in these poems is also evident in Oliver Twist and persists in 'The Haunted House'.

Hood and Dickens shared an attitude towards horror and crime. They shared an attitude towards guilt, and its particular manifestation with regard to contemporary woman, as the victim of guilt and herself guilty. In his psychology of woman in Oliver Twist Dickens sets the exceedingly pure against the stained and debased, though the latter retain an element of goodness. There is Rose Maylie, the shadowy Agnes, and Nancy, who in her degradation still retains 'something of the woman's original nature': furthermore, she loves Sikes, this being 'the truth [God] leaves in such depraved and miserable breasts'.⁴ Nancy can still hear

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1. Works, ii.36ln, viii.27, vii.356. There is a slight reference to Oliver Twist at viii.221. Hood refers to Dickens in January 1839, at Works, vii.313, ~~iii.166~~.
 2. With 'The Dream of Eugene Aram' compare Oliver Twist, ch.XX.
 3. Oliver Twist, ed. Humphry House, 1949, p.xi.
 4. Ch.XL, Preface, of 1867.

Rose's 'voice of pity and compassion', although before her lies the inevitable watery grave of a suicide,

Look at that dark water. How many times do you
read of such as I who spring into the tide, and
leave no living thing to care for or bewail them!
It may be years hence, or it may be only months,
but I shall come to that at last. 1

The connection between all this and the charitable yearning expressed in 'The Bridge of Sighs' is evident:

Hood urges his reader to think

Not of the stains of her,
All that remains of her
Now is pure womanly. 2

Nancy has 'such a home as I have raised for myself with the work of my whole life;' ³ Hood asks, 'Where was her home?' Nancy loves Sikes; Hood asks,

was there a dearer one
Still, and a nearer one
Yet, than all other?

Nancy exclaims against 'Your haughty religious people';

Hood exclaims,

Alas! for the rarity
Of Christian charity
Under the sun!

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1. Ch. XLVI.
 2. Works, ix.205.
 3. Ch. XLVI.

In short, Dickens and Hood, like Goethe in Faust, to whom a debt by Hood has been shown, pay homage to 'das Ewig-Weibliche',¹ the remaining presence of which in the fallen woman redeems her, and purifies the writer when he observes and describes it with veneration.

When Nancy describes her coming suicide, she adds, 'It will never reach your ears, dear lady, and God forbid such horrors should!' However, it was the task of Dickens in Oliver Twist and of Hood in the poems referred to, to bring into the contemporary consciousness, in a manner not harmful to it, and indeed beneficial, an awareness of hidden aspects, mental and physical, of the age. For Dickens London was an image of the contemporary soul. As his Quarterly reviewer wrote in June 1839, 'Life in London, as revealed in the pages of Boz, opens a new world to thousands bred and born in the same city.. the one half of mankind lives without knowing how the other half dies'.² This opinion was in fact shared by Hood, who wrote in his review of the first volume of Master Humphrey's Clock, in the Athenaeum, November 1840,

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1. Faust, II. 12110. John Hennig, 'The Literary Relations between Goethe and Thos. Hood', Modern Language Quarterly, 1951, p.60.
 2. p.87, quoted in Humphry House's Introduction to Oliver Twist, ed. 1949, p.vii.

It has been said that one half of the world does not know how the other half lives; an ignorance.. which Boz has essentially helped to enlighten; it is quite ~~as~~ certain that one half of London is not aware of even the topographical existence of the other; and although remote from our personal experience, there may be such persons as Quilp about the purlieus and back slums of human nature, as surely as there are such places as the Almonry and Rat^o's Castle. 1

Just as Hood was delighted with the characters of Pickwick, so was he with those of Nicholas Nickleby. He wrote to Dilke in 1840, 'Jane has been busy in a mercantile way - a perfect Tim Linkinwater in petticoats: I have been as useless as Mother Nickleby in trousers.'² Hood again showed his delight in the review of American Notes, for when the Notes were announced

the Romanticists... reluctantly abandoned all hopes of a Pennsylvanian Nicholas Nickleby affectionately darning his mother - a New Yorkshire Mr. Squeers flogging creation - a black Smike - a brown Kate, and a Bostonian Newman Noggs, alternately swallowing a cock-tail and a cobbler. 3

Hood also sympathised with Dickens's social criticisms. He had objected to mal-education, playfully in the farce, York and Lancaster, performed in October 1829 but not published until 1870, sternly in Tylney Hall, and comically in 'The Carnaby Correspondence', in the Comic Annual for 1838.⁴

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1. Works, viii.100.
 2. Memorials, ii.76.
 3. Works, viii.222. Hood refers to Squeers at ix.8.
 4. Whimsicalities, pp.1-19, Tylney Hall, p.170, Works, ii. 395-424.

He felt as strongly as Dickens on the subject of authors' copyright.¹ In his description of the milliner-girls going to work Dickens anticipates the feeling of Hood expressed in 'The Song of the Shirt' and 'The Lady's Dream',

At this early hour many sickly girls, whose business, like that of the poor worm, is to produce with patient toil, the finery that bedecks the thoughtless and luxurious, traverse our streets, making towards the scene of their daily labour, and catching, as if by stealth, in their hurried walk, the only gasp of wholesome air and glimpse of sunlight which cheers their monotonous existence during the long train of hours that make a working day. 2

Nicholas's exclamation, 'Where does she live?.. What have you learnt of her history? Has she a father - mother - any brothers - sisters?'+³ is perhaps unconsciously echoed in 'The Bridge of Sighs',

Where was her home?
 Who was her father?
 Who was her mother?
 Had she a sister?
 Had she a brother? 4

In 'The University Feud,' published in the New Monthly, January 1842, Hood uses a Dickensian motif to illuminate his fun at the expense of those squabbling over the chair of poetry at Oxford,

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1. Nicholas Nickleby, Chs. XVI, XLVlll.
 2. Ibid., Ch.XVll.
 3. Ibid., Ch. XL.
 4. Works, ix.205.

Ah! many a pleasant chant I've heard in passing here
 along,
 When Swiveller was President a-knocking down a song;
 But Dick's resign'd the post, you see, and all them
 shouts and hollers
 Is 'cause two other candidates, some sort of larned
 scholars,
 Are squabbling to be Chairman of the Glorious Apollers! 1

The forgetfulness of Mrs. Nickleby may have partly inspired
 that of the narrator of 'Real Random Records'. 2

At this stage in his reading of Dickens Hood wrote
 concerning him in a letter to Dilke of November 1839,

As regards Boz, his morale is better than his material,
 though that is often very good; it is wholesome reading:
 the drift is natural, along with the great human
currents, and not against them. His purpose sound,
 with that honest independence of thinking, which is
 the constant adjunct of true-heartedness, recognising
 good in low places, and evil in high ones, in short a
 manly assertion of Truth as truth. Compared with such
 merits, his defects of over-painting, and the like,
 are but spots on the sun.
 For these merits alone, he deserves all the successes
 he has obtained, and long may he enjoy them! 3

In April 1840 Hood showed himself disappointed with
 the beginning of Master Humphrey's Clock, writing to Jane,

I have seen the 2nd No of Boz which contains a story
 of London in the olden time, more in Miss Laurences
 style than his: This is a great mistake, his strong
 point was every day & now aday life. 4

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1. Works, viii.150.
 2. Ibid., ix. 129, Nickleby, Ch.XXVI.
 3. Ibid., x.301.
 4. Bristol Central Library MS.

Hood repeated this criticism in his review in the Athenaeum, 7 November, which was generous and just. He noted the faulty construction of the work, and was pleased with the abandonment of the Club. He was pleased with another sight of the Pickwickians, though not with Pickwick's story, which was out of character. Above all, he delighted in the characterisation: Nell, with her old head on young shoulders, her Grandfather, obsessed by the vice of gambling, Dick Swiveller, weak not vicious, Quilp, a conjunction of moral and physical deformity. Though Hood might have doubts about Nell's premature sagacity and Quilp's excessive crookedness both of body and mind, he overcame them because he trusted in Dickens's knowledge of the world, a knowledge which was, moreover, tempered by good feeling, as shown, for example, in the story of the Schoolmaster and his Scholar. Dickens portrayed wickedness in a few characters, but worth in many and various, such as Mrs. Jarley, and in low places. Finally, Master Humphrey's Clock

is life-like and bustling, and therefore good for one's amusement; it comes from a sound head and heart, and it is therefore fitted for one's amusement; and accordingly, as "Master Humphrey's Clock" has already its thousands upon thousands of readers, we beg cordially to recommend it to the Million. 1

1. Works, viii. 103.

In a succeeding letter to Dickens Hood commented on the review with an equally generous spirit,

As to the Review.. the beauty of the country that was passed over was a sufficient reward...books which put us in better humour with the world in general must naturally incline us towards the Author in particular. (So we love Goldsmith for his Vicar of Wakefield) - Add something, for the sympathies of the Bruderschaft, - and that I felt you had been unfairly used in a certain Critique - & you will have the whole Animus. Yet I was critical too, & found all the faults I could pick. 1

Elsewhere Hood refers to ~~Dick Swiveller~~ and Quilp's boy. 2
He told the sectarian who attacked him that she had 'arrogance, insolence, and ignorance enough, as Mrs. Jarley says, "to make me turn atheist."' 3 The title of American Notes 'dissipated every dream of a Clock-case, or a Club.' 4
The degree to which the style of Weller, Senior, had captured Hood's imagination is shown in his criticism of Master Humphrey's Clock:

we confidently appeal to Mr. Weller, Senior, - what literary, new, fast, post coach could make a more hock-order start than with four insides, professedly booked to nowhere at all, and with such a very inconvenient time-keeper as an old, venerable, antiquated eight-day clock on the roof of the vehicle? Vy, none-somever. 5

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- Works /
1. HLQ, p.392.
 2. Ibid, ~~viii.150~~, x.502. There is a slight reference to the Clock in a MS at the Morgan Library.
 3. Memorials, ii.119, Old Curiosity Shop, Ch. XXXII.
 4. Works, viii.222.
 5. Works, viii.94-95.

In the Comic Annual for 1842 Hood published 'Not in "Boz,"' a paragraph in imitation of Weller, Senior's, diatribe against railways in Master Humphrey's Clock.¹ In similar pro-Dickensian vein Hood addressed lines to Dickens on his departure for America about this time.²

Hood reviewed Barnaby Rudge in the Athenaeum, 22 January 1842, with his usual admiration. Dickens's 'amiable tone and moral tendency' was still present.³ Barnaby Rudge was better constructed than its predecessors, the contrast between the long rural first section and the riotous rest being particularly effective. However, in the light of contemporary trends, Hood regretted that Dickens had not portrayed among the rebels 'the true sanctimonious bigot', and though he had been too charitable to Gordon, 'a mere canting hypocritical egoist'.⁴ Hood read a 'moral lesson' in the death of Dennis, (whose character and solitary fate he himself had anticipated in 'The Last Man'), and he admired the genuine Englishness of 'honest Gabriel'.⁵ Finally, the

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1. Ibid., iii.234. Hood refers in passing to Dickens and the Clock at viii.267, 273, and in a letter to Hannah Lawrence at the Morgan Library. He refers to a piracy of the Clock at HLQ, p.402.
 2. Poetical Works, p.615.
 3. Works, viii.283.
 4. Ibid., 285, 287.
 5. Ibid., 288, 289.

novel was timely, because it did show the dangers of sectarian fanaticism.

On 12 October 1842 Hood wrote to Dickens asking him for 'an early copy of the American Notes, so that I may review it in the New Monthly.'¹ Five days later Dickens personally delivered a copy of the work,² which was duly reviewed in the New Monthly Magazine for November. The Notes had been widely looked forward to as the expression of

the opinions of a writer who had proved by a series of wholesome fictions that his heart was in the right place, that his head was not in the wrong one, and that his hand was a good hand at description. One thing at least was certain, that nothing would be set down in malice... the book.. will bring no disappointment to such as can be luxuriously content with good sense, good feeling, good fun, and good writing. 3

Hood deals thoroughly with the first ten chapters of the work, sympathising with Dickens's sentiments, and showing by his comment that he knew the ordeal Dickens had undergone as a literary lion,

1. HLQ, p.396.
2. Hewlett MS. Hood named Boz twice in his fourth letter on copyright, in the Athenaeum, 11 June 1842; Works, viii. 263, 267. And in his fifth, published a week later, Works, viii.275. Also in the New Monthly, April, p.584, June, p.288, and August, p.583, on the same subject of copyright: on the last occasion he published a letter from 'our friend Boz.'
3. Ibid, viii.223.

Works

Popularity is no doubt pleasant, and Boz is extremely popular; but popularity in America is no joke. It is not down in the book, but we happen to know, that between 8 and 10 a.m., it was as much as Dickens could do, with Mrs. Dickens's assistance, to write the required autographs. 1

che/

After his analysis of the first part of the book Hood deals briefly with the visit to the Shakers and the 'pretty episode of a little woman with a little baby at St. Louis;' His aim in the review had only been 'to give the reader a glimpse of Boz in America.'²

Afterwards Hood wrote to Dickens,

I hope you did not dislike the review in the N.M.M. I could not pretend to a review, or to extract much - the dailies and weeklies having sweated your Notes as if they had been Sovereigns.

He also refers to a piracy of the work.³

In September 1843 Hood suggested to Dickens, 'I may be able to write an occasional review in the Edinbro. I believe Mrs. Hood told you I had an idea of reviewing Chuzzlewit.' Dickens did not take the hint. At the end of May 1844 Hood wrote again, 'as Chuzzlewit approaches its end did you ever say anything to P. Napier about the Edin. Review?'⁴

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1. Works, viii.229. The North American Review, January 1843, p.225, was quick to notice Hood's comment.
 2. Works, 237.
 3. HLQ, p.399. Hood refers again to 'the Philadelphian Solitaries' in the New Monthly Magazine, May 1843, at Works, viii.440.
 4. HLQ, pp.405, 413.

viii./

Perhaps in the December previously he had advised Dickens to 'Make Tom Pinch turn Author, and Pecksniff become a Publisher.'¹ In the January Hood's Magazine, he referred to 'a drunken Mrs. Gamp', and in March to Pecksniff.² He met the character among his own acquaintance, for he wrote to Dickens in April,

Flight is most decidedly Pecksniffian - as Ward says he is so confoundedly virtuous.. Flight said Pecksniffishly - Now Mr. Ward, let me ask in the whole of our intercourse on this business have I behaved in any way inconsistent with what you think is right & proper. Why said Ward I really cannot think how you could reconcile to your conscience to say and do - so & so.

In May Hood wrote again of 'the defection of certain old Pecksniffian' friends.³ His 'Our Family,' begun in his Magazine this month, contains a character deliberately the opposite of Mrs. Gamp,

slovenly She was never seen in that deshabille, so characteristic of females of her profession; no, you never saw her in a slatternly coloured cotton gown, drawn up through the pocket-holes, and disclosing a greasy nankeen petticoat with ticking pockets - nor in a yellow nightcap tied over the head and under the chin with a blue-and-white bird's-eye handkerchief - looking like a hybrid between a washerwoman and a watchman...⁴

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1. Ibid., p.409.
 2. Works, ix.84, 181.
 3. HLQ, pp.410, 412.
 4. Ibid, ix.278.

Works

Mrs. Gamp had worn 'a yellow night cap,' with 'a watchman's coat, which she tied round her neck by the sleeves, so that she became two people.'¹

Meanwhile, in his Magazine for January 1844, Hood had received A Christmas Carol with enthusiasm, extracting largely:

If Christmas, with its ancient and hospitable customs, its social and charitable observances, were in danger of decay, this is the book that would give them a new lease. The very name of the author predisposes one to the kindlier feelings.... It was a blessed inspiration that put such a book into the head of Charles Dickens; a happy inspiration of the heart, that warms every page. It is impossible to read, without a glowing bosom and burning cheeks, between love and shame for our kind... 2

After this he wrote to the publishers Smith and Elder, 'You can refer to the notices of Dickens's Christmas Book... for the sort of review we shall have of worthy books'.³ His own 'Mrs. Peck's Pudding, A Christmas Romance', published in his Magazine for the following December, was similarly written to inculcate a similar doctrine of benevolence.⁴ Reviewing The Chimes in his Magazine for

1. Martin Chuzzlewit, ch. XXV. Hood had referred to Martin Chuzzlewit in a letter to Dickens of November 1842, HLQ, p.396.
2. Works, ix.93, 94.
3. University of Rochester Library MS.
4. Works, ix.249.

January 1845 Hood called A Christmas Carol 'that famous Gobbling Story with its opulence of good cheer and all the Gargantuan festivity of that hospitable tide.'¹

Though Hood considered The Chimes as necessarily inferior to A Christmas Carol as regards happiness of tone, he extracted from it at length and with enthusiasm. His only criticism, and a valid one, was of the characterisation of Toby Veck, who thinks badly of his class; a lesson should much rather have been given by the bells to Alderman Cute than to Toby, who was benevolent though with mistaken opinions. Hood concluded by hoping that the Chimes would 'be widely and wisely heard, inculcating their wholesome lessons of charity and forbearance.'²

The evocation of eerie desolation of human habitation, which had been a concern of writers for half a century, was intensified by Dickens, and may even be said to have culminated in Hood's 'The Haunted House', published in his Magazine for January 1844, a poem to end all poems and descriptions for the completeness of its expression of such desolation.

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1. Ibid., ~~vii~~.490. Hood notes also that Toby Veck like Scrooge 'undergoes an awful vision', p.495.
 2. Ibid., x.500.

There are phrases in several places in Dickens's early novels which suggest passages in 'The Haunted House'. For example, Rudge the murderer had seen in Haredale's desolate dwelling 'a bloody hand': this recurs in Hood's poem.¹ Dickens's intense description of Arthur Gride's gloomy house in Nicholas Nickleby includes the sentence,

the long-legged spider paused in his nimble run, and, scared by the sight of men in that his dull domain, hung motionless upon the wall, counterfeiting death until they should have passed him by. 2

And again in the description of Mrs. Rudge's dwelling in Barnaby Rudge,

nimble spiders, paralysed by the taper's glare, checked the motion of their hundred legs upon the wall, or dropped like lifeless things upon the ground...and the scampering feet of rats and mice rattled behind the wainscot. 3

With these passages may be linked Hood's in 'The Haunted House',

The wood-louse dropped, and rolled into a ball,
Touch'd by some impulse occult or mechanic;
And nameless beetles ran along the wall
In universal panic.

The subtle spider, that from overhead
Hung like a spy on human guilt and error,
Suddenly turn'd, and up its slender thread
Ran with a nimble terror..

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1. Barnaby Rudge, Ch.LXII, Works, ix.50.
 2. Nickleby, Ch. LVI.
 3. Barnaby Rudge, Ch.XLII.

.. not a rat remain'd, or tiny mouse,
To squeak behind the panel. 1

In many ways Hood and Dickens shared a response to their cultural milieu. Elements of Hood's comedy may be found in Dickens. Hood's concern with the psychology of homicidal guilt is shared by Dickens. The description of a ghostly dwelling frequently occurs in Dickens, and reaches its apotheosis in Hood's 'The Haunted House'.

Humanitarianism, resulting from an awareness of the nature of society and the injustices in it, and sympathy for the downtrodden, particularly the downtrodden female, of which there had been traces in the literature of the period, including the work of Hood, before Dickens, became vital elements in the sensibility of the time, to a large extent through Dickens's writing. Hood's later treatment of these themes may be considered a response not only to general movements in society, but to Dickens's picture of them in his early novels.

1. Works, ix.46. For other hints at the 'Haunted House' theme see Pickwick Papers, ch.xxi, Works, ix.46; Oliver Twist, ch.XVlll, Works, ix.44; Nicholas Nickleby, Ch.Xl, Works, ix.40; 'Master Humphrey from his Clock-side', Barnaby Rudge, ch.Xlll. Compare The Chimes, First Quarter, 'speckled spiders.. never loose their hold upon their thread-spun castles in the air, or climb up sailor-like in quick alarm, or drop down upon the ground and ply a score of nimble legs to save one life!'

Dickens presented his age with an image of itself. It responded to this opportunity for self-identification wholeheartedly. Hood's was perhaps a characteristic response. He enjoyed the novels and wrote reviews of them, untainted by envy, not uncritical, and yet with a generosity of comment equivalent to that which informs Dickens's creativity. The student of Hood in particular must be grateful to Dickens for having inspired Hood's reviews. Hood admired Dickens's talent for the large-scale colourful canvas, as against his own skill in monochromatic vignette. His admiration was expressed with an uplift of spirit, which caused him to express fully for the first time his own sense of the necessity for social benevolence, and was an important element in the feeling behind his later humanitarian poems.

Hood knew several minor comic writers. He refers to Hook as a prose writer, particularly as the author of Sayings and Doings,¹ as a ~~Journalist~~, particularly as the author of Killing No Murder,² and as his predecessor as

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v.172, /
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1. Works, ix.77, 384.
2. Ibid., v.80; Atlas, 1826, p.217; compare Works, v.80. Hood quotes from Killing No Murder at Works, ii.363, vii.138, viii.405.

editor of the New Monthly Magazine.¹ He made much play with a misprint in R.H. Horne's New Spirit of the Age, where his own name had been confused with that of Hook. Hood denied being

the wit of the Athenaeum - the wag of the Carlton - the practical joker of the Garrick - the life of the Green Room...² a wit about town, and especially about midnight... Such a convivialist, famous for lighting up certain of the club-houses with laughing gas, had occasionally, no doubt, to philosophise at a serious breakfast, after a gay supper. As much has been hinted by his biographers.³ But whoever heard of our recovering from "the effects of over night."

Hood also denied that his writing, like that of Hook, 'tends to give an unfavourable impression of human nature.'⁴ This distinction was also made by contemporary critics. The Westminster Review, 1838, found that Hood differed from Hook in 'the frequent exhibition of a good and worthy purpose,'⁵ and the Illuminated Magazine, 1845, thought that his was not 'a "wicked wit," such as was continually displayed by Theodore Hook.'⁶ Hood possessed gifts which were denied to Hook, and his comedy, though equally ebullient, was tempered with geniality.

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1. Charles Dilke, Papers of a Critic, i.55; Letters to Hewlett. Hood also refers to Hook at Works, ii.162, 380; iii.66; iv.167; v.172; HLQ, p.394; Nimrod's Sporting, p.19 New Monthly Magazine, March 1842, p.448.
 2. Compare the Quarterly Review, May 1843, p.92, 'the jocund convivialist of the club - the brilliant wit of the lordly banquet - the lion of the crowded assembly'.
 3. In the Quarterly Review, May 1843, p.96.
 4. Works, ix.201.
 5. p.119.
 6. p.5.

Hood refers to another humourist of varied achievements, Douglas Jerrold. He names his plays, Nell Gwynne and Black-Ey'd Susan.¹ When Jerrold dedicated his Cakes and Ale, 1842, to Hood, the latter wrote him a grateful, formal letter, and thanked him for a copy of Bubbles of the Day.²

Between 1842 and his death Hood wrote a number of lively, interesting letters to another, lesser humourist, F.T. Hewlett, author of Peter Priggins, and contributor to the New Monthly Magazine and Hood's Magazine.

Hewlett sent Hood a copy of his Poetry for the Million.³ In it he wrote, 'We wish [the M.P.] luck - pot luck or pint luck.. as his model, the great comic Perennial himself would say.'⁴ The perennial was Hood. In a letter of December 1842 he used his correspondent's pun, 'We shall not forget you tomorrow in our potations & of course shall make a pint of Charlotte's good health & happiness.' Hood reviewed the second series of Poetry for the Million in the New Monthly Magazine, January 1843.⁵

1. Works, ii.136, iii.25.
 2. Blanchard Jerrold, Life and Remains of Douglas Jerrold, 1859, p.274. Hood refers to Jerrold at Works, ii.136, iii.25.
 - ~~3. Hood refers to Jerrold at Works, x.394.~~
 4. p.38.
 5. p.143. Hood refers to Hewlett at HLQ, pp.394, 399, and in MSS at the Boston Public Library and the Houghton Library.
3. Letter to Hewlett.

Hood knew Hannah Lawrance, a less-known, miscellaneous writer, from his youth. In April 1840 he wrote concerning Dickens's Master Humphrey's Clock, 'I have seen the 2nd No of Boz which contains a story of London in the olden time, more in Miss Lawrences style than his.'¹ He repeated the opinion in an Athenaeum review of November, 'a tale of Witchcraft of the times of James the First - poo, poo! - we for one will never believe that he wrote it; but that it was written for him, and, at a guess, by the clever Authoress of London in the Olden Time.'²

Hood also wrote to Hannah Lawrance, thanking her for a copy of Queens of England,³ and concerning reviewing in the New Monthly Magazine.⁴ She was a regular contributor to Hood's Magazine.

Hood refers to Thomas Crofton Coker's Fairy Legends, 1834,⁵ and the same year reviews Thomas Keightley's Tales and Popular Fictions, which he considers to be 'a delightful

1. MS at Bristol Central Library.
2. Works, viii.96.
3. MS at Morgan Library.
4. Jerrold, Life, p.370. Hood also refers to Hannah Lawrance at Works, i.140; ii.364, 374; MS at Bristol Central Library.
5. Jerrold, Life, pp.229-231.

and amusing book.¹ He shares Keightley's dislike of 'the supercilious disciples of Utility,'² and his love of the tales of his youth. He admires his erudite linking of stories from different lands, and plays on the notion in characteristic manner.

Hood quips at the expense of D'Israeli's Curiosities of Literature,³ Amenities of Literature, and Calamities of Authors. In the introduction to 'Poems, by a Poor Gentleman' he takes off D'Israeli's anecdotal manner:

Look at the miserable lives and deaths recorded of the poets. "Butler," says Mr. D'Israeli, "lived in a cellar, and Goldsmith in a Deserted Village. Savage ran wild.." 4

and so on. Hood himself had his 'portion of the Calamities of Authors.'⁵

In 1844 not even the presence of the younger Disraeli could induce Hood to travel to attend the soirée of the Manchester Athenaeum. However, he wrote, 'You will have a chairman, who, inspired by his father's spirit, will discourse so eloquently of the pursuits and amenities of literature, and the advantages of the Athenaeum, that every leg in the hall will become a member.'⁶ Hood possessed a key to Coningsby.⁷

1. Works, vi.307-309.

2. Tales, p.viii.

3. Works, ii.337.

4. Ibid., i.358.

5. Jerrold, Life, p.341. See also Memorials, ii.194.

6. Works, x.424, 426. See also Works, viii.132.

7. MS at Bristol Central Library.

Hood writes in the 'Ode to Kitchiner'

Let slender minds with single themes engage,
Like Mr. Bowles with his eternal Pope, 1

and he would not have regretted had 'Lisle Bowles gone to Salaam Hill.'²

In this section I have dealt with Hood's reading of the contemporary novel, from Scott to Dickens, together with a few minor writers. I will defer a general comment on this reading until the end of the chapter.

B. Periodical Literature.

Among the celebrated and influential periodical writers of his day Hood shows his familiarity with the work of Wilson, Gifford and Sydney Smith. He also knew, in his different sphere, Cobbett.

Hood wrote to Blackwood in 1823 asking for his help in getting 'Mr. Wilson or others of your Northern Poets' - there is doubtless a wordplay intended here - to contribute to an anthology he was preparing.³ But the whole project fell through. In the 'Ode to Graham' he referred in a different mood to 'North's unseen diminish'd clan,'⁴ and asked,

1. Works, v.87.

2. Ibid., v.57. See also Works, i.281, iv.170; New Monthly Magazine, January 1843, p.144.

3. MS at National Library of Scotland.

4. Works, v.29.

Is Blackwood's low or not,
 For all the Scottish tone?
 It shall not weigh us here - not where
 The sandy burden's lost in air - 1

In the 'Ode to the Great Unknown' he enumerated some physical characteristics of authors which induced them to keep their names secret, and included 'sandy hair:'² according to Lockhart Wilson's hair was 'of the true Sicambrian yellow.'³

Much later Hood makes reference to Wilson as a sportsman, - as an angler in the review of the Rambles of Piscator⁴ and as a shooter in 'A Letter from an Absentee'. In the latter he uses Wilson as an example of sporting ambition,

pray just read an excellent article, in a by-gone number of Blackwood, called, "Christopher in his Shooting+ Jacket", and then compare it with your own experience. How eloquently the author describes the Shooter's Progress, from popping a tomtit off a twig, to killing a Hooper on a lake! The gradual climb from sparrow-hail up to swan-shot! 5

The article, 'Christopher in his Sporting Jacket', had appeared in Blackwood's Magazine in September 1828, and was an enthusiastic account of Wilson's sporting life.⁶

1. Ibid., v.28.
2. Ibid., v.52.
3. Peter's Letters, 2nd. ed., 1819, i.126.
4. Works, iii.3.
5. Ibid., iii.73.
6. See particularly pp.273, 276, 299, 311. Hood also refers to Wilson at Works, ii.329, x.390; Alex.Elliot, op.cit., p.148; HLO, pp.407, 413; MSS at National Library of Scotland.

Hood made a strong comment on Gifford in the 'Ode to Graham',

Is Gifford such a Gulliver
In Lilliput's Review,
That like Colossus he should stride
Certain small brazen inches wide
For poets to pass through? 1

He was probably thinking of Gifford when, in the 'Ode to the Great Unknown,' among authors shy of revealing their identity because of some personal defect, he names one with 'A hunch upon his back'.² He signed a review of the Child's Own Book, 'Frances Jeffrey Gifford,'³ and considered the latter as a critic the opposite of Lamb.⁴

Sydney Smith moved in circles above those which Hood frequented, but the latter was familiar with his written wit. In 1839 he wrote, 'I must wait for Sidney Smith till I'm richer - perhaps they will reprint it at Brussels.'⁵ This must have been a reference to Smith's Works, 1839, 1840. Elsewhere Hood quotes from Peter Plymley's Letters.⁶ He also refers to Smith's Mrs. Partington,⁷ and writes,

1. Works, v.27.
2. Ibid., v.52. Compare DNB on Gifford, 'A little man, almost deformed.'
3. Athenaeum, 1830, p.593.
4. Works, ii.389.
5. Works, x.300, corrected according to the MS in the possession of Mr. J.M. Cohen.
6. Works, iii.102; Smith's Works, 1839-1840, iii.343.
7. Ibid., iv.393; New Monthly Magazine, May 1842, p.136.

ibid. /

Smith's Works /

The early Edinburgh Reviewers, indeed, professed, according to Sidney Smith, to "philosophise on a little oatmeal," but experience soon showed that it was impossible to be Transcendental on Horse-Parliament cakes. 1

Hood may have got Smith's quip here from the work he was reviewing, R.H. Horne's New Spirit of the Age. 2

Hood refers several times to Cobbett,³ and parodies his style in 'The Great Conflagration'.⁴ He also refers to Henry Taylor's The Statesman.⁵ His attitude to general political theory may be dealt with here. He summarises it in question and answer form,

"Are you acquainted with the Political Justice?"

"No - I never even saw him to my knowledge..+ it has seemed to me a better plan to study politics in the daily Journals, and the Debates in Parliament, than in the Essays of Modern Theorists, or the Speculations of Ancient Philosophers." 6

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1. Works, ix.202.
 2. New Spirit of the Age, i.283; Smith's Works, i.v. Hood also refers to Smith in the New Monthly Magazine, July 1842, p.432.
 3. Works, ii.60; v.57, 167; vi.156, 336; vii.86.
 4. Ibid., ii.69. The parody was noted by the Examiner, 22 February 1835.
 5. Works, x.163.
 6. Ibid., viii.113.

Hood in vain suggested Matthis as a subject for the Odes and Addresses,¹ but he later wrote two odes to him, as 'Author of an Essay on the Principles of Population.'² He took gleeful delight in the prospect of Matthis's apparent misanthropy. One of his mock book-titles was 'Matthis' Attack of Infantry.'³ In 'Craniology' he ~~asks~~, what makes

Matthis rail at babies so?
The smallness of his Philopro - , 4

and elsewhere he declares,

The world a sage has call'd a stage,
With all its living lumber,
And Matthis swears it always bears
Above the proper number. 5

Hood has two or three references to Harriet Martineau,⁶ though not really as a social theorist. Importantly, in his capacity as 'a great sufferer, - the greatest, perhaps, in England, except the poor incurable man who is always being cured by Holloway's Ointment',⁷ he reviewed at length and with care her writings concerning her ill-health and recovery.

1. Jerrold, Life, p.164.
2. Works, i.411; MS at Bristol Central Library.
3. Ibid., x.54.
4. Ibid., iv.204.
5. Ibid., i.159. Hood also refers to Matthis at Works, i.403, v.320, vi.307, viii.112.
6. Works, ii.378, vii.3, iii.437.
7. Works, ix.78.

ibid. 4

The first review, of Life in the Sick-Room, is conscientious, witty, and judicious. The author herself was very pleased.

She wrote Crabb Robinson,

+Have you seen Hood's review (in his New Magne.) of my volume? If any one had told me of a review of that book wh. was laughable, I shd. have recoiled from looking at it: but Moxon enclosed it without comment, & here it is, - without a word of levity, - with the most real & healthy sympathy, - & yet splitting one with laughter.+1

Hood himself wrote Smith and Elder that this was 'the sort of review we shall have of worthy books'.²

Unfortunately, 'Domestic Mesmerism,' the account published a year later of Miss Martineau's letters in the Athenaeum, is less sympathetic. The letters, written by one converted to mesmerism by cure, are a call for serious attention to be paid to the subject. Hood satirically shows that their vague assertions have failed to convict him. Though not against enquiry, he is for the real alleviation of suffering.³

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1. MS at Dr. Williams's Library.
 2. MS at University of Rochester Library.
 3. Works, x.501.

Hood was fortunate in being closely associated with a periodical, the London Magazine, where theory was subordinate to humane values, and when its contributors included the greatest of contemporary periodical writers, Lamb, Hazlitt and De Quincey. Lamb, indeed, was Hood's 'literary father', and his influence upon him must be treated at length. I intend to do this by going through his miscellaneous works, and then the Essays one by one. Finally, I will analyse the ingredients in Hood's character sketch of Lamb.

Hood was chiefly introduced to the Elizabethan and Jacobean drama through Lamb's Specimens of the English Dramatic Poets.¹ He admired him for the new light he threw on Shakespeare: he observes in the review of Knight's edition, 'a new school of criticism arose with Coleridge and Charles Lamb, each endowed with an intense love of the beautiful, a keen sense of the ludicrous, a fine ear, and above all, a veneration towards the great Dramatist, as if he had been a departed Prophet, and a loving pride in him, as though he were a living relation'.² This last phrase recalls what Hood particularly notes in Lamb, his sense of the contemporaneity of the past. In particular, in the

1. At Works, ii.388, Hood quotes a comment by Lamb in the Specimens, Lamb's Works, ed. E.V. Lucas, 1903, iv.197.

2. Works, viii.243.

of /

Specimens of the English Dramatic Poets Lamb had commented on 'the vulgar misconception of Shakspeare, as a wild irregular genius.'¹ Hood in his turn deplored 'the pragmatic notion that Shakspeare was a sort of Orson, a powerful savage.. a pure "Child of Nature".'² In commenting on Lamb as a critic of Shakspeare Hood must have had particularly in mind his essay 'On the Tragedies of Shakspeare.' Here Lamb wrote of the 'low tricks' of actors; he considered that at the theatre 'We have let go a dream, in quest of an unattainable substance.'³ Hood echoed this feeling in 'A Dream,' wondering, 'Who would care to sit at the miserable parodies of "Lear," "Hamlet," and "Othello," - to say nothing of the "Tempest," or the "Midsummer Night's Phantasy," - that could command the representations of either of these noble dramas, with all the sublime personations, the magnificent scenery, and awful reality of a dream?'⁴ Hood followed a digression in this essay concerning Lillo's George Barnwell, when in the Atlas he criticised the continued representation of the pipe.

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1. Lamb's Works, iv.83.
 2. Works, viii.244.
 3. Lamb's Works, i.98.
 4. Works, v.139.

Lamb had entreated

the Managers.. that this insult upon the morality of the common people of London should cease to be eternally repeated in the holiday weeks. Why are the 'Prentices.. to be treated over and over again with the nauseous sermon of George Barnwell? Why at the end of their vistles are we to place the gallows?.. It is really making uncle-murder too trivial to exhibit it as done upon such slight motives. 1

Hood wrote similarly,

We thought the managers of the theatres had ceased to take charge of the morals of the town; at least it is some Easters since George Barnwell was played at both houses, for the benefit of the London apprentices. Did uncle-killing become more frequent for the representation, or were the holiday folks at last disgusted with that annual stage homily?... They would not like.. to have the gallows for an everlasting drop scene. 2

Hood also follows Lamb's character of the Undertaker, qualifying the depiction with his own simplifying, astringent wit. For Lamb the undertaker prefigures 'to the friends of the deceased, what their grief shall be when the hand of Time shall have softened .. the bitterness of their first anguish.' For Hood, on the other hand, he is 'a Heretic in Opinion, and a Hypocrite in Practice, as when he pretends to be sorrowful at a Funeral.' Both conclude with a similar quip. Lamb writes of 'the last friendly office that he

1. Lamb's Works, i.102.
2. Works, x.566. Hood refers to Lamb's 'unfortunate farce', Mr. H, at Works, i.449: see Lamb's Works, v.180.

undertakes to do.'¹ And Hood, that 'he hath one Merit..
that whatever he Undertakes he Performs.'²

Hood several times quotes from Lamb's poem on 'the old familiar faces.' The acute personal note of Lamb's first verse as it appeared in 1798,

I had a mother, but she died, and left me,
Died prematurely in a day of horrors,

provides a precedent for Hood's in the 'Ode to Melancholy,'

I saw my mother in her shroud,
Her cheek was cold and very pale.. 3

In the 'Ode on a Distant Prospect of Clapham Academy' Hood mockingly remembers the feeling of 'The Old Familiar Faces', and some of its phrases, 'Ah me! those old familiar bounds! .. All, all are gone - the olden breed!'⁴ In the 'Literary Reminiscences' he seriously remembers the past in the spirit of this poem, 'Familiar figures rise before me, familiar voices ring in my ears, and alas! amongst them are shapes that I must never see, sounds that I can never hear, again.' Lamb had written, 'Friend of my bosom, thou ~~art~~ more than a brother,'⁵ and Hood called Lamb himself 'one whom to know as a friend was to love as a relation.'⁶

1. Lamb's Works, i.95.

2. Works, iv.73.

3. Ibid., v.289.

4. Ibid., v.15, 17.

5. Lamb's Works, v.23.

6. Ibid., ii.366. Hood also refers to the poem at Works, ii.380; iv.385; v.50, 101; vi.210; vii.327; viii.162, 209; Memorials, ii.68; Atlas, 1826, p.59. He quotes from Lamb's 'A Farewell to Tobacco' at Works, viii.243; Lamb's Works, v.32.

Works /

Hood was most familiar with Lamb's Essays, most of which he had met on their eagerly awaited first appearance in the London Magazine.¹ The 'mumping face' of the beggar in 'The Last Man' and the 'mumping mouths' of 'sad interpreters of nature' in 'The Plea of the Midsummer Fairies'² are doubtless inherited from the 'mumping visnomy' of the beggar in 'The Two Faces of Men,' first published in December 1820.³ When Hood refers in the 'Literary Reminiscences' to Lamb's 'Alice W -' he must have had partly in mind the reference in 'New Year's Eve,' (January 1821), to 'the fair hair, and fairer eyes, of Alice W - n.'⁴ It was doubtless in this essay that Hood found the quotation from Cotton with which he introduced his own 'The Vision':⁵ in both versions 'Plague' was substituted for Cotton's 'Pox.' In Tylney Hall Hood quotes from 'Mrs. Battle's Opinions of Whist,' (February),⁶ and he introduces 'The United Family' with what appears to be a quotation from Mrs. Battle invented by himself.⁷

Works ✓
Ibid. ✓

1. Ibid., ii.365.
2. Works, v.120, 241.
3. Lamb's Works, ii.25.
4. Ibid., ii.28; Hood's Works, ii.375; see also 'Dream Children,' Lamb's Works, ii.103.
5. Works, vii.326.
6. Tylney Hall, p.4; Lamb's Works, ii.32.
7. Works, iii.63.

He quotes from 'A Quaker's Meeting,' (April), to introduce his own 'The Quakers' Conversazione.'¹ When he quotes Browne's 'wide solution' he is perhaps doing so through 'The Old and the New Schoolmaster,' (May).²

'Fancy Portraits' is a discursive piece of writing in the manner of the Essays: there is particular reference to 'Imperfect Sympathies,' (August). By their frankness both Lamb and Hood almost succeed in making a virtue of a defect.

Lamb has,

For myself.. I confess that I do feel the differences of mankind... I am .. made up of likings and dislikings.³

And Hood,

For my part, I confess a sympathy with the common failing. I take likings and dislikings.. at sight. ⁴

Hood refers to 'Imperfect Sympathies,' elsewhere, preferring 'imperfect sympathy' to 'positive ~~anti~~pathy.'⁵ Through Lamb's essay he quotes a saying of Fuller⁶. Lamb's evocation of garden 'sun-dials, with their moral inscriptions,' in 'The Old Benchers of the Inner Temple,' (September),⁷ may have been at the back of Hood's mind when he penned the 'Ode to the Moon',

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1. Ibid., ii.333; Lamb's Works, ii.45.
 2. ~~Works~~, viii.249; Lamb's Works, ii.50.
 3. Lamb's Works, ii.58.
 4. Works, iv.168.
 5. Ibid., viii.439; i.217, 226.
 6. Ibid., i.60.
 7. Lamb's Works, ii.83.

Ibid. 6

a sadder dial to old Time
 Than ever I have found
 On sunny garden-plot, or moss-grown tow'r,
 Motto'd with stern and melancholy rhyme. 1

In 'Grace before Meat,' (November), Lamb commended his 'new scheme for extension (of grace) to a niche in the grand philosophical, poetical, and perchance in part heretical, liturgy, now compiling by my friend Homo Humanus, for the use of a certain sung congregation of Utopian Rabelaesian Christians, no matter where assembled.'² Hood doubtless had this partly in mind when he wrote of Lamb himself that 'He would have been (if the foundation had existed, save in the fiction of Rabelais,) of the Utopian order of Thelemites, where each man under scriptural warrant did what seemed good in his own eyes.'³ Hood uses Lamb's adjective, 'unprovocative,' from this essay, in 'The Widow,' his imitation of Lamb.⁴

Hood was deeply affected, as well he might have been, by 'Dream-Children,' (January 1822). Echoes of its conclusion occur in his own 'Presentiment', published in the following December. Lamb's coined word, 're-presentment,' indeed, may be echoed in Hood's title. Lamb writes, 'I became in doubt

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1. Works, v.285.
 2. Lamb's Works, ii.91.
 3. Works, ii.387.
 4. Ibid., vi.150.

which of them stood there before me, or whose that bright hair was; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding till nothing at last but two mournful features were seen in the uttermost distance.' The children lament that 'We.. must wait upon the tedious shores of Lethe millions of ages before we have existence', and Lamb concludes, 'John L. (or James Elia) was gone for ever.'¹ Hood might be evoking Lamb's bachelor feeling when he writes,

I thought of the yearnings of disembodied love and invisible agony that had no vice, till methought their father's spirit passed into mine.. and gazed through my eyes upon his children.. And I said inwardly, I will be their father.

Hood follows Lamb's phraseology when he describes how the two children 'stood before' the narrator's grave, 'and gazed on its record.' They had 'bright curly hair... their heads sank so mournfully.' The narrator

stretched out my arms to embrace them, but there was nothing between me and the tombstone where they had seemed: yet they still gazed at me from behind it, and further and still further as I followed, till they stood upon the verge of the churchyard.. and as I moved still closer, they slowly turned into trees, and hills, and pale blue sky, that had been in the distance. Still I gazed where they had been.. They were gone from me, as if for ever. 2

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1. Lamb's Works, ii.103.
 2. Works, iv.383-385.

Hood refers to 'Distant Correspondents,' (March),¹ and probably owes a reference to Cowley's Post-Angel to this essay.² In it Lamb writes of 'your puns and small jests,' that 'Their nutriment for their brief existence is the intellectual atmosphere of the by-standers.' Nor could such witticisms endure into the 'Literary Reminiscences', for Hood says that the spirit of Lamb's sayings 'was too subtle and too much married to the circumstances of the time to survive the occasion.'³

Hood quotes from 'The Praise of Chimney-Sweepers,'⁴ (May), and uses the Elian noun, 'nigritude,' particularly to heighten the verisimilitude of 'The Widow.'⁵

The London Magazine for June contained 'A Complaint of the Decay of Beggars in the Metropolis.' According to Hood this 'presented another chance' of his becoming acquainted with Lamb: 'I wrote on coarse paper, and in ragged English, a letter of thanks to him as if from one of his mendicant clients, but it produced no effect.'⁶

1. Ibid., vi.336; Letters, p.28; Lamb's Works, ii.104.
2. Nimrod's Sporting, p.8.
3. Works, ii.389.
4. Ibid., i.226, ii.167; Lamb's Works, ii.108.
5. Ibid., i.226, vi.150, viii.329.
6. Ibid., ii.368; Lamb's Works, ii.383.

The essay influenced the 'Ode to Bodkin'. Both Lamb and Hood mention Belisarius. Lamb, particularly, laments 'those old blind Tobits that used to line the wall of Lincoln's Inn Garden', and asks, 'in what withering poor-house do they endure the penalty of double darkness..?' He goes on to regret the absence from the streets of a hale legless beggar. Following this essay, one of Hood's stanzas runs:

The old Wall-blind resigns the wall,
The Camels hide their humps,
The Witherington without a leg
Mayn't beg upon his stumps! 1

The London Magazine for December contained Lamb's 'Gentle Giantess.' His unusual noun, 'pinguitude', recurs in Hood's 'On the Popular Cupid.' Lamb exclaims,

*She sighs - being six feet high. She languisheth -
being two feet wide.. She goeth mincingly with those
feet of hers -.+ 2

Hood writes of the fat popular Cupid, that he

*hath languishings - like other bodies of his tonnage.
That he sighs - from his size. I dispute not his
kneeling at ladies' feet -+

And so he continues, developing Lamb's method in his own whimsical way until he concludes characteristically, 'But for his lodging in Belinda's blue eye, my whole faith is heretic - for she hath never a sty in it.'³ I feel sure

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1. Ibid., v.97.
 2. Lamb's Works, i.211, 213.
 3. Works, iv.101-102.

that the influence of the Gentle Giantess was also behind Hood's Mrs. Shakerly.¹

In the London Magazine for January 1823 the 'Lion's Head,' largely contributed to by Hood, spoke of Elia's ghost, 'the first paper in our present Number is one of its grave consolations.'² The paper was Lamb's obituary notice of Elia. Hood referred to it in the 'Literary Reminiscences', 'in the sketch of himself, prefacing the Last Essays of Elia - a sketch for its truth to have delighted Mason the Self-knowledge man - he says, "with the Religionist I pass for a free-thinker, while the other faction set me down for a Bigot."³ And later,

"He was a boy-man," as he truly said of Elia; "and his manners lagged behind his years." He liked to herd with people younger than himself.

And 'he passed (says Lamb of Elia) with some people, through having a settled but moderate income, for a great miser.'⁴

Lamb's sentences,

1. Ibid., iv.189.

2. London Magazine, January 1823, p.3. See also London Magazine, February and March 1823, pp.123, 243.

3. Works, ii.371.

4. Ibid., ii.386, 388. Hood writes of 'Boy-men' at Jerrold, Life, p.145.

Those who did not like him, hated him; and some, who once liked him, afterwards became his bitterest haters. The truth is, he gave himself too little concern what he uttered, and in whose presence, 1 must have been in Hood's mind when he wrote of Lamb's 'own principle of antagonism.'²

'Fancies on a Tea-Cup' is a play of fancy following 'Old China,' (March). Lamb begins, 'I have an almost feminine partiality for old china;' and Hood, 'I love to pore upon old china.' Lamb continues, 'Here is a young and courtly Mandarin, handing tea to a lady from a salver - two miles off;' and Hood, 'he shadeth her at two miles off with his umbrella.'³

Of a Poor Relation Lamb writes, in the London Magazine for May, 'when he goeth away, you dismiss his chair into a corner, as precipitately as possible, and feel fairly rid of two nuisances.'⁴ Hood follows this in 'The Character,' 'should you meet with a chair which is neither near the fire, nor near the table, nor near any wooden companion, be sure that it has been the resting-place of a poor relation'.⁵

1. Lamb's Works, ii.151.
2. Works, ii.389.
3. Ibid., iv.144; Lamb's Works, ii.247.
4. Lamb's Works, ii.157.
5. Works, iii.179.

In the 'Literary Reminiscences' Hood also refers to Lamb's Letter to Southey, published in October, 'in his "magnanimous letter," as Hazlitt called it, to High Church Southey, he professed himself a Unitarian¹. In fact, Lamb wrote,

I am a Dissenter. The last sect, with which you can remember me to have made common profession, were the Unitarians. 2

He continued, numbering among his friends 'T.N.T., a little tainted with ~~Socinian~~ ~~ism~~.. and -, a sturdy old Athanasian.' Hood declared that Lamb was 'an Ancient Christian, too ancient to belong to any of the modern sub-hubbub-divisions of - Ist, - Arians, and - Inians.' Lamb refers, as does Hood, to Southey's own inconsistency. His sentence, 'I could never think so considerably of myself as to decline the society of an agreeable or worthy man upon difference of opinion only,' may have inspired Hood in writing of his 'truly tolerant spirit.'

In writing his 'Popular Fallacies,' in the New Monthly Magazine, 1841, Hood must have remembered Lamb's items under the same heading published in the same periodical fifteen years before, followed by Laman Blanchard in 1835.

1. Ibid., ii.371.

2. Lamb's Works, i.226. In 1831 Lamb wrote to Moxon that he was 'as old a one-Goddite as' Dyer, Letters, ed. E.V. Lucas, 1935, iii.325.

In Lamb's 'That enough is as good as a feast,' he writes of 'cold-scrag-of-mutton sophism.'¹ In his parallel 'When you are eating, leave off hungry,' Hood writes of 'ounce-in-the-pound compositions.'² Both Lamb and Hood play with the theme, 'That you must love me and love my dog.'³

Hood knew Lamb intimately both as a man and as a writer. It was largely through him that he became acquainted with the Elizabethan dramatists and other old writers. He accepted his evaluation of Shakespeare. Hood imitated Lamb's manner, and in the imitation some of the strength of the original was lost. But this weakness allowed Hood to spin out more copiously the thread of his own superficial wit. On the other hand, one of his most resilient pieces of

1. Lamb's Works, ii.256.

2. Works, iii.228.

3. Ibid., v.132; Lamb's Works, ii.266. Compare also Letters, p.28, with Lamb's Works, i.197; Works, ii.271, iv.147, with Lamb's Works, ii.209; Works, ii.385, with Lamb's Works, ii.226; Works, v.133, with Lamb's Works, ii.237; Works, ix.81, with Lamb's Works, ii.183; - Works, vi.297, with Lamb's Letters, i.334; Works, vi.398, with Lamb's Letters, iii.203; Works, iv.147, vi.210, H.C. Shelley, op.cit., p.340, with Lamb's Letters, ii.434; Works, viii.379, with Lamb's Letters, ii.447. Hood also refers to Lamb at Works, i.373, iv.14, x.54, 150, 378.

prose in his character-sketch of Lamb. Here he drew on material from the writings of his subject himself, but gathered it together with love and admiration. I intend now to analyse this sketch of Lamb, discovering in it elements which Hood may have drawn from Lamb's letters, and from contemporary memorialists.

In a letter of 1823, published by Thomas Noon Talfourd in the Letters, 1837, Lamb called his house in Colebrooke Row 'A cottage, for it is detach'd...' It possesses 'a spacious garden.. You enter without passage into a cheerful dining room, all studded over.. with old Books.' 1 Hood wrote in parallel terms of

Colebrooke Cottage.. Like its tenant, it stood alone.. There was a bit of a garden... without any preliminaries of hall, passage, or parlour, one single step across the threshold brought me into the sitting-room (which) looked brown with "old bokes." 2

In another letter Lamb found in Bloomfield 'None of Burns's poet-dignity,' and asked, 'Don't you find he is always silly about poor Giles?'³ Hood in his turn called him 'The Suffolk Giles,' and found him much inferior to 'the genuine

1. Lamb's Letters, ed. E.V. Lucas, ii.394.
2. Works, ii.369.
3. Lamb's Letters, i.222.

stalwart bronzed Plough-Poet, Burns.¹ When he moved again, Lamb described his new house to Hood as 'externally not inviting, but furnish'd within with every convenience.'² Talfourd writes that he 'took what he described in a notelet to me as "an odd-looking gambogish-coloured house", at Chace-side, Enfield.'³ Hood writes in his turn of Lamb's removal 'to Enfield Chase.. (to) a bald-looking yellowish house, with a bit of a garden, and a wasp's nest convenient.'⁴

Comments on Lamb which Hood knew, in different degrees of probability, were those of Hazlitt in the London Magazine, September 1820, in The Spirit of the Age, 1825, and The Plain Speaker, 1826; of T.G. Wainwright in the London Magazine, January 1823; of B.W. Procter in the Athenaeum, of P.G. Patmore in the Court Magazine, of John Forster in the New Monthly Magazine, and of Edward Moxon in Leigh Hunt's London Journal, all these belonging to 1835. Hood also knew Thomas Allsop's comments in his Letters Conversations and Recollections of S.T. Coleridge, 1836, and those of Talfourd in his edition of Lamb's Letters, 1837.

1. Works, ii.376.
2. Lamb's Letters, iii.132.
3. Lamb's Letters, ed. Talfourd, ii.228.
4. Works, ii.384.

For Hood and Hazlitt's comments on Lamb see my section on Hazlitt. Wainewright wrote of Lamb that 'nothing rubbed him the wong way so much as pretence,' and that he had 'a dislike to all German literature.'¹ Hood wrote that Lamb

took delight in tripping up the stilts of Pretension.. he allowed nobody to ride the High Horse. If it was a High German.. he would chaunt

"Gëuty Gëuty
Is a great Beauty,"

till the rider moderated his gallop. 2

Hood's debt to Wainewright is made quite clear in the following parallel. Wainewright recalls Lamb's appellation of the poet as 'Princely Clare,' and continues, addressing Clare,

never again shall thou and he engage in those high combats, those wit-fights! Never shall his companionable draught cause thee an after-look of anxiety into the tankard! - no more shall he, pleasantly-malicious, make thy ears tingle.. with the sound of that.. conventional gaggling-bill-that Grammar!! till in the bitterness of thy heart thou cursedest Lindley Murray by all the stars... Thou mayest.. defy Priscian unchecked.' 3

d/ Hood in his turn recalls Lamb ~~pleging~~

"Princely Clare", and sometimes so lustily, as to make the latter cast an anxious glance into his tankard.. the two "drouthie neebors" discuss Poetry.. Anon, the Humorist begins to banter the Peasant on certain "Clare-obscurities" in his own verses, originating in a contempt for the rules of Priscian, whereupon the accused.. vehemently denounces all Philology as nothing but a sort of man-trap for authors, and heartily dals Lindley Murray for "inventing it!" 4

1. London Magazine, January 1823, p.91.

2. Works, ii.371.

3. London Magazine, January 1823, p.88.

4. Ibid, ii.375. Compare Lamb's letter to Clare on the impunity of his language, 'Excuse my freedom, and take the same liberty with my puns,' Letters, ii.328. Hood only faintly refers to Wainewright, at Works, ii.374 and H.C. Shelley, op.cit., p.325, but this near silence is preferable to Talfourd's obloquy.

In the Athenaeum, 1835, Procter described Lamb as

a little spare man in black, with a countenance pregnant with expression, deep lines in his forehead, quick luminous restless eyes, and a smile as sweet as ever threw sunshine upon the human face.. He speaks:- "Well, boys, how are you?".. it is Charles Lamb who is before you - the critic - the essayist - the poet - the wit - the large-minded human being. 1

Hood wrote three years later of Lamb's 'small spare body,' clothed 'in black.' He wrote further,

It was a striking intellectual face, full of wiry lines.. that gave it great character. There was much earnestness about the brows, and a deal of speculation in the eyes, which were brown and bright, and "quick in turning"... the delightful Essayist, the capital Critic, the pleasant Wit and Humourist, the delicate-minded and large-hearted Charles Lamb! 2 ... the well-known quaint figure in black walked in.. and with a cheerful "Well, boy, how are you?" and the bland sweet smile, extended the two fingers. 3

Of Lamb's eyes Hood wrote later that 'Procter said of them that "they looked as if they could pick up pins and needles."⁴ According to Procter, Lamb avoided 'all debate on the merits of mere theories,' and in Hood's words, 'Sides were lost in that circle, Men of all parties postponed their partisanship'.⁵ Procter has, 'If he contemned anything, it was contempt itself'; Hood,

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1. Athenaeum, 1835, p.72.
 2. With this phrase compare that of the True Sun, 'the fine-minded and noble-hearted Elia,' quoted in Leigh Hunt's London Journal, 7 January 1835, p.8.
 3. Works, ii.367-369.
 4. Ibid., ii.374.
 5. Ibid., ii.371; Athenaeum, p.108.

"If he was intolerant of anything, it was of Intolerance".¹

Procter wrote that *

Setting aside the extreme moderns, he was a Catholic in his worship of books... It is unfortunate that most of his brilliant things are lost.

Hood wrote that Lamb was the opposite 'in Prose, of the last new Novelist... the spirit of his sayings was too subtle and too much married to the circumstances of the time to survive the occasion'.²

Both Forster and Hood noted of Lamb that 'latterly his costume was inveterately black'. Forster wrote,

His legs were remarkably slight, - so indeed was his whole body, which was of short stature, but surmounted by a head of amazing fineness.. His face was deeply marked and full of noble lines.. His wit was in his eye, luminous, quick, and restless.

Compare Hood's description quoted above. Forster also has, 'When you entered his little book-clad room, he welcomed you with an affectionate greeting.. and made you at home at once'. Hood also knocked at 'a door, that opened to me as frankly as its master's heart', and entered a room 'brown with "old bokes"' where sat 'the hospitable Elia'.³

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1. Works, ii.387; Athenaeum, p.72.
 2. Ibid., ii.389; Athenaeum, pp.72, 73.
 3. Works, ii.367, 370; New Monthly Magazine, February 1835, pp.204, 205.

ibid. /

Forster quoted Lamb's remarks on the death of Coleridge, which have an opening phrase very similar to one used by Hood of him, 'When I heard of the death of Coleridge, it was without grief;' 'I stood,.. beside a grave in which all that was mortal of Elia was deposited. It may be a dangerous confession to make, but I shed no tear..' 1

Both Moxon and Hood wrote of Lamb's 'sweet smile.'² Moxon wrote, 'He had no taste for flowers or green fields; He preferred the high road.' Hood wrote similarly, 'In courtesy to a friend, he would select a green lane for a ramble, but left to himself, he took the turnpike road as often as otherwise.'³ Moxon wrote also,

to walk with him was to converse with the immortal dead... He had a humorous method of testing the friendship of his visitors; it was.. whether in their walks with him they would taste the tap of mine Host at the Horse-shoe..

And Hood,

He calculated Distances, not by Long Measure, but by Ale and Beer Measure.. Many a time I have accompanied him in these matches against Meux, not without sharing in the stake, and then, what cheerful and profitable talk!.. there were snatches of old poems, golden lines and sentences culled from rare books, and anecdotes of men of note.⁴

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1. Ibid., ii.389.
 2. Ibid., ii.369. Moxon's reminiscences are in Leigh Hunt's London Journal, 18 February 1835, pp.50-51.
 3. Compare Lamb himself, 'Fields, flowers, birds, & green lanes I have no heart for. The Ware Road is chearful, & almost good as a street,' Letters, iii.410.
 4. Works, ii.385.

Hoxon wrote that 'In the jokes which he would throw out, the offspring of the moment, there was often more philosophy than in the premeditated sayings of other men.' And Hood, that 'his sayings.. had the brevity without the levity of wit - some of his puns contained the germs of whole essays.'¹ Both wrote of Lamb's generosity to his old schoolmistress in allowing her 'thirty pounds per annum,' and recalled 'that he once sat to an artist.. for a whole series of British Admirals.'²

Patmore was another to describe Lamb's appearance in terms similar to those of Hood's description given above. Lamb wore 'a suit of uniform black!

For intellectual character, a finer face was never seen... his head (was) set upon a figure so petite.. so slight and delicate as to bear the appearance of extreme sparseness... the legs were even too slight for the slight body.

Patmore wrote of Lamb's 'spirit of contradiction;' Hood, that 'he was fond of antagonising.'³ Patmore wrote, 'Lamb always saw at the end of (his long walks) the pleasant vision of a foaming pot of porter.'⁴

1. Ibid., ii.389.

2. Ibid., i.370.

3. Ibid., ii.371.

4. Patmore's description is quoted from the Court Magazine in Leigh Hunt's London Journal, 13 May 1835, p.150, 25 July 1835, p.236.

Again, compare Hood above.

In the Letters Conversations and Recollections of S.T. Coleridge Allsop gave reminiscences of Lamb, which included a comment, akin to Hood's and the others', on the ephemeral nature of his sayings. Allsop writes, 'ven the best of his jokes.. depended upon the circumstances.'¹ And Hood, 'the spirit of his sayings was too .. much married to the circumstances of the time to survive the occasion.'² Allsop and Hood use similar phrases: 'Thus commenced an intimacy,' 'Thus characteristically commenced my intimacy..³ Later, Allsop refers to the 'peculiar sweetness' of Lamb's smile, and Hood writes of his 'bland sweet smile.'⁴

In his collection of the Letters Talfourd included a description by Charles V. Le Grice of Lamb as a schoolboy. 'His step was plantigrade, which made his walk slow and peculiar'. Evidently this did not change over the years, for Hood has, 'he advanced with rather a peculiar gait, his walk was plantigrade.'⁵ Talfourd himself pictured Lamb 'clad in clerk-like black,' and wrote how his

1. i.204.

2. Works, ii.389.

3. Allsop, i.205; Works, ii.369.

4. Allsop, i.219; Works, ii.369. For further indications of Hood's familiarity with Allsop's work see my section on Coleridge. Allsop also reprints, at i.231, a familiar dialogue which appeared in Jonah Barrington's Personal Sketches, 1827, i.150. This formed the whimsical framework of Hood's correspondence with Franck, see Works, x.192.

5. Works, ii.367; Talfourd, i.6.

eyes, softly brown, twinkled with varying expression... a head which was finely placed on the shoulders, gave importance, and even dignity, to a diminutive and shadowy stem.¹

Hood's similar description of Lamb's eyes has been quoted above. He also wrote of his 'figure remarkable at a glance, with a fine head, on a small spare body, supported by two almost immaterial legs.'² Talfourd and Hood agreed that Lamb 'always discouraged polemical discussion.'³ Talfourd recalled Lamb 'In his latter years.. longing after London among the pleasant fields of Enfield.'⁴ Compare Hood, 'There were no pastoral yearnings concerned in this Enfield removal.'⁵ Talfourd noted Lamb's antipathy to Byron, and to 'the Scotch novels.. not caring to be puzzled with new plots.'⁶ Hood writes that he was the opposite 'in Poetry, of Lord Byron; in Prose, of the last new Novelist.'⁷ Talfourd lamented, with the rest, the evanescence of Lamb's spoken wit,

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1. Talfourd, ii.3.
 2. Works, ii.367.
 3. Talfourd, ii.330.
 4. Ibid., i.219.
 5. Works, ii.385.
 6. Talfourd, ii.331, 332.
 7. Works, ii.389.

Alas! how many even of his own most delicate fancies.. will be lost.. Lamb's choicest puns and humorous expressions could not be recollected. They were born of the evanescent feeling, and died with it. 1

Hood's description of Coleridge in the 'Literary Reminiscences' is also parallel with that of Telfourd.

The latter pictures Coleridge's

hair.. silvered all over, and his person tending to corpulency.. His benignity of manner... His hearers were unable to grasp his theories.. but they perceived noble images.. winding on through a golden maze. 2

Hood remembered 'the full-bodied Poet, with his waving white hair.. 'That a benign, smiling face it was!' Listening to him

was rare flying.. you knew not whither, nor did you care.. I had been carried, spiralling, up to heaven by a whirlwind intertwined with sunbeams, giddy and dazzled. 3

This abundance of references may have given the impression that Hood's reminiscences of Lamb are a tissue of second-hand comments. This is not so. It is not only that each writer was commenting on the characteristics of a man whom he knew well. Hood was a peculiarly intimate friend of Lamb. Even where he uses or follows someone else's phrase, it is played upon by his own wit, his own feeling, and his own remembrance. His account of Lamb is a worthy, personal relique of their relationship.

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1. Telfourd, i. 13-14, ii.319.
 2. Telfourd, ii.27^k.
 3. Works, ii.381^k.

Hood also knew Hazlitt as a contributor to the London Magazine, though much less familiarly.¹ Later he wrote to Hazlitt's son that he had 'often enjoyed the conversation and writings of your father.'² In the 'Ode to the Great Unknown', among 'Things for a monthly critic to expose' Hood included a pimply face: this was a supposed characteristic of Hazlitt picked on by his enemies.³

In the Lectures on the English Poets, 1818, Hazlitt described Coleridge's conversation,

He talked on for ever; and you wished him to talk on for ever.. the wings of his imagination lifted him from off his feet. 4

Compare Talfourd's account just given, and Hood's,

it was glorious music, of the "never-ending, still-beginning" kind; and you did not wish it to end. It was rare flying... 5

Hood was at least familiar with certain papers collected in the Plain Speaker, 1826. In 'On the Conversation of Authors,'

1. Works, ii.365, 375, 381.
2. W.C. Hazlitt, Four Generations, 1897, p.240. Hood names Hazlitt at H.C. Shelley, op.cit., p.325.
3. Works, v.52. See, for example, Blackwood's Magazine, April 1818, p.75; August, p.599.
4. Hazlitt's Works, ed. P.P. Howe, 1931, v.167.
5. Works, ii.382.

first published in the London Magazine in September 1820, Hazlitt wrote of Lamb's fine remarks. This passage Hood quoted in the 'Literary Reminiscences.' He also took up Hazlitt's later reference to Coleridge 'riding the high German horse.'¹ Hazlitt's and Hood's accounts of Lamb were of course similar, both men finding him, in Hazlitt's words, 'the most delightful, the most provoking, the most witty and sensible of men.' 'Most provoking' was in fact echoed by Hood's, 'As he once owned to me, he was fond of antagonising.' Both stressed Lamb's antiquarianism, and straightforwardness. 'There was no fuss or cant about him.' 'There was nothing of Sir Oracle about Lamb.' For both, again in Hazlitt's words, 'Wit and good fellowship was the motto inscribed over the door' of Lamb's home.

Writing 'On the Pleasures of Hating' Hazlitt referred to Lamb's 'magnanimous letter' to Southey. This phrase Hood quoted.² Hazlitt's lament over the death of friendship is echoed in the 'Literary Reminiscences'. Hazlitt wrote,

1. ~~Ibid.~~, xii. 387, 35 - 37; Works, ii.374, 371.
 2. Ibid., xii. 132; Works, ii.371.

I have been acquainted with two or three knots of inseparable companions.. that have broken up and dispersed... What is become of 'that set of whist-players' celebrated by ELIA in his.. Epistle to Robert Southey... They are scattered, like last year's snow. Some of them are dead - or gone to live at a distance.. Some of us have grown rich - others poor. Some have got places under Government - others a niche in the Quarterly Review. Some of us have dearly earned a name in the world; whilst others remain in their original rivity... Times are changed. 1

Hood experiences a similar regret,

*It was a sorry scattering of those old Londoners! Some went out of the country: one (Clare) went into it. Lamb retreated to Colebrooke. Mr. Cary presented himself to the British Museum. Reynolds and Berry took to engrossing when they should pen a stanza, and Thomas Benyon gave up literature... Shall we ever meet anywhere again? Alas! some are dead; and the rest dispersed; and the days of Social Clubs are over and gone.. 2

I think Hood remembered a further, Johnsonian sentence from this essay, 'without something to hate, we should lose the very spring and thought of action.'³ At the end of Tylney Hall, 'with the same tenderness and gentleness as before towards the 'tender and gentle, [Raby] had acquired a spirit of active not passive resistance to the violent and the unjust.'⁴

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1. Ibid., xii. 130 - 131.
 2. Works, ii. 366, 381.
 3. Hazlitt's Works, xii. 128.
 4. Tylney Hall, p. 437.

Hood may also have known the description of Lamb in The Spirit of the Age, 1825. Lamb, according to Hazlitt,

has none of the turbulence or froth of new - fangled opinions.. He disdains all the vulgar artifices of authorship, all the cant of criticism, and helps to notoriety.

There is 'a Quakerism in his personal appearance.'¹ Hood writes that Lamb

might have been taken.. for a Quaker in black. He looked still more like .. a literary Modern Antique, a New - Old Author, a living Anachronism... To sum up his character, on his own principle of antagonism, he was, in his views of human nature, the opposite of Crabbe; in Criticism, of Gifford; in Poetry, of Lord Byron; in Prose, of the last new Novelist; in Philosophy, of Kant; and in Religion, of Sir Andrew Agnew*. 2

In his review of Knight's Shakespeare Hood gives Hazlitt an honoured place among the 'devout expositors' of the Bard.³ De Quincey is similarly honoured on account of his essay on the knocking at the gate in Macbeth,⁴ but Hood was most impressed by his 'Confessions of an English Opium-eater,' which were contributed to the London Magazine whilst he was sub-editor. In the 'Literary Reminiscences' he wrote at length about De Quincey, and referred to

- Walt's Works*
1. Ibid., xi. 179 - 182.
 2. Works, ii. 367, 389.
 3. Ibid., viii. 243-244.
 4. Ibid., viii. 243. De Quincey's essay was published in the London Magazine, October 1823, p.353. Hood also refers to De Quincey at Works, ii. 366, viii. 257; H.C. Shelley, op.cit., p.325; London Magazine, August 1822, p.185. He refers to 'Confessions of An English Opium Eater', London Magazine, September 1821, pp.304, 312, at Jerrold, Life, p. 141; and again, London Magazine, October 1821, p.359, at Works, ii.380.

'that Potent Drug whose stupendous Pleasures and enormous Pains have been so eloquently described by the English Opium Eater', together with 'the magnificent scenery that filled the splendid visions of [the Drug's] Historian'.¹ In the first phrase he had in mind the apostrophe, 'Opium! dread agent of unimaginable pleasure and pain!'²

Hood describes how he delighted to visit De Quincey in the course of his duty and 'willingly listened by the hour' to his conversation. He recalled this elsewhere in the phrases, 'it would have been "extremely inconvenient", as I once heard the opium-eater declare, to pay the debt of nature at that particular juncture', and, 'A great hulking fellow, revelling as De Quincey used emphatically to say, "in rude BOVINE health".'³ This last in fact is reminiscent of a phrase in the 'Confessions', 'If a man "whose talk is of oxen", should become an Opium-eater, the probability is, that (if he is not too dull to dream at all) - he will dream about oxen'.⁴

1. Works, ii.380.

2. London Magazine, October 1821, p.355.

3. Works, i.xi; ii.358.

4. London Magazine, September 1821, p.295.

Hood would find De Quincey 'in the midst of a German Ocean of Literature' - this phrase itself reminiscent of one in a London Magazine paper by De Quincey on Richter which begins, 'In such an ocean as German literature.'¹ Hood probably owed much to De Quincey's conversation and to his writings in the London Magazine for his appreciation of German literature and of the work of Jean Paul Richter in particular.

In 'A Dream' Hood a second time gives testimony to his admiration for the 'Confessions of an English Opium Eater.' Here he writes of 'such magnificent visions as are described by [Opium's] eloquent historian.' De Quincey wrote that 'a theatre seemed suddenly opened and lighted up within my brain, which presented nightly spectacles of more than earthly splendour'. Hood gives a playful version of this in an account of his dream after a play of his had failed. De Quincey continued, 'whatsoever I happened to call up and to trace by a voluntary act upon the darkness was very apt to transfer itself to my dreams'.² Hood only wished that

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1. Ibid., December 1821, p.606. At Works, i.380, Hood writes of 'the German Sea Of Fiction'.
 2. London Magazine, October 1821, p.372.

'by any earnest application of thought, we could impress its subject upon the midnight blank'. In a reference to Fuseli, though a common one, he follows De Quincey.¹

After his praise of De Quincey he admits that, unlike the opium-eater, he has 'never been buried for ages under pyramids.'²

De Quincey's final quotation from Paradise Lost he had used earlier.³

De Quincey's dream in which 'the sea appeared paved with innumerable faces' may have influenced Hood in writing 'The Sea of Death', and his dream of children, love and death in 'Presentiment.'⁴ His, 'I fled from the wrath of Brahma.. laid, confounded with all unutterable slimy things, amongst reeds and Nilotic mud,'⁵ may have influenced 'Lycus the Centaur' where Hood pictures

all horrors that drowth
engenders of slime in the land of the pest..
.. and the bodies wherein
Great Brahma imprisons the spirits of sin,⁶

though the phrase, 'Great Brahma,' is Keats's.

Works

1. London Magazine, p.374.
2. Ibid., v.139; London Magazine, p.376.
3. Ibid., v.136; London Magazine, p.379.
4. Ibid., iv.388, 381; London Magazine, pp.375, 377. Hood's pieces were published in the London Magazine in March and December 1822.
5. London Magazine, p.376.
6. Works, iv.400.

Outside the comments of these important contributors to the London Magazine Hood refers to the Shakespearian criticism of Charles Knight and C.A. Brown, and also perhaps to that of Nathan Drake. He refers in passing jest to the latter as author of Winter Thoughts.¹ Perhaps he had looked at his Memorials of Shakspeare, 1828, where the comments on Warburton² and Johnson are akin to those of Hood himself.³ Drake also quotes J.P. Kemble on the editing of Steevens, 'The native wood-notes wild that could delight the cultivated ear of Milton, must not be modulated anew, to indulge the fastidiousness of those who read verse by their fingers.'⁴ Hood in his turn describes Shakespeare's music as 'a wonderful instrument that Steevens undertook off-hand to set to rights,' and is shocked that his metre should have been tested 'by the finger-ends of Steevens.'⁵

1. Works, iv.242.

2. Ibid., viii.239; Drake, p.15.

3. Ibid., viii.240, 241; Drake, pp.15, 16.

4. Drake, p.18; J.P. Kemble, Macbeth, and King Richard III, 1817, p.101.

5. Works, viii.242.

For much of the background of his review of Charles Knight's Library Edition of Shakespeare Hood was indebted to Knight's own 'History of Opinion': this I find in the volume containing 'Doubtful Plays etc' in the Pictorial Edition. However, Hood scattered over the subject his own exuberant wit and enthusiasm.¹ The strong criticism of Johnson is his own, as is the fine distinction between the blank verse of Shakespeare and that of Milton. He also adds a few textual comments. More surprisingly, comments on the folio seem to be original: perhaps he was aided here by Charles Dilke. In summary, Hood found that Knight had 'wisely and worthily enrolled himself.. In (the) new college of criticism.'²

Hood says in his review of Knight's Shakespeare that the latter 'had certainly sailed on salt water, perhaps in his way to Italy, which Mr. Brown insists he must have visited.'³ Brown had done this in his Shakespeare's Autobiographical Poems, 1838.⁴

Among contributors to the London Magazine, Hood knew Bowring,⁵ who also contributed to his annual, the Gem, for his separately published work. He knew Bowring's translation of

1. See Works, viii.240, 242.
2. Ibid., viii.245. Hood refers to Knight at Works, iii.191, and in the New Monthly Magazine, May 1842, p.144.
3. Ibid., viii.248.
4. p.104.
5. Works, ii.365.

Chamisso's Peter Schlemihl, and reviewed facetiously and gracefully his Chestian Anthology.¹ He paid tribute to Bowring as a linguist,

A Doctor well able,
Without any fable,
To talk and translate all the babble of
Babel. 2

Hood also knew Talfourd as a contributor to the London Magazine.³ He was pleased when he introduced the copyright question before Parliament,⁴ and in the preface to the published version of his main speech Talfourd wrote of 'the pleasure and benefit I have derived from Mr. Hood's Letters.'⁵ Hood wrote to a correspondent asking for a copy of the speech.⁶ Talfourd's Three Speeches were published in 1840, together with a comic petition from Hood. The latter reviewed this work, together with J.J. Lowndes's Historical Sketch of the Law of Copyright; Talfourd's appeal not for charity towards literary men, but for justice, Hood considered 'had a thrilling effect.'⁷ It was echoed by him in a further letter on copyright.⁸

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1. Ibid., vi.239.
 2. Ibid., vii.314. See also Works, i.2, iv.83. Hood refers to Bowring at Works, x.178; ~~Memorials, ii.195~~; a letter to Hewlett. See also Works, vi.133.
 3. Works, ii.365.
 4. Ibid., vi.378. Compare works, vi.384, 410.
 5. p.vi.
 6. Memorials, i.285. See Works, x.279, viii.107.
 7. Works, viii.260; Lowndes, p.82.
 8. Ibid., viii.265. Hood refers to Talfourd at Works, viii.259, 272; x.163; ~~Memorials, ii.135~~; New Monthly Magazine, April 1842, p.584.

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In his review Hood writes that Lowndes's Historical Sketch

tends to prove that the laws intended to preserve copyright in its integrity have only laid it open to all sorts (of) Tegg-rity... it is somewhat humiliating to observe from Mr. Lowndes's statement, that even the petty continental states have gone ahead of us on this question. 1

Lowndes's introductory remarks on 'the apathy with which every question is treated, which does not awaken the spirit of party, or touch the ever-sensitive chord of self-interest,'² are developed characteristically in Hood's review. His statement that authors possess 'a common-law right' is taken up in Hood's further letter on copyright.³

In the Odes and Addresses Hood wrote of 'Lady Morgan, that grinding organ,' and declared that he would not have regretted had she 'taken leave of letters.'⁴ Later, however, he became acquainted with Lady Morgan and her husband as fellow contributors to the Athenaeum.⁵

Hood first knew H.F. Chorley in the same role.⁶ He introduced 'An Ancient Concert' with lines from his song,

1. Works, viii.104 - 105.
2. Lowndes, p.vii.
3. Ibid., pp.viii, 43; Works, viii.266.
4. Works, v.90, 57.
5. See Works, x.232; Letters, p.88; Charles Dilke, Papers of a Critic, i.55; MS at Houghton Library.
6. See Works, x.121, 153; Letters, p.81.

Give me old music - let me hear
The songs of days gone by! 1

In June 1838 he wrote,

Chorley has proclaimed me a "liberal." I do not mind
being called at once a Moderate Republican. 2

This suggests that Chorley was the author of an enthusiastic
article on Hood recently published in the Westminster Review
with the signature, C.H.³ The writer had stated deliberately,
'Hood is a Liberal,' and included anecdotes of the personal
life of 'our friend.' In a letter to Dilke of the next
year Hood referred again to Chorley,

Apropos to Germany how very C - ish are the letters
from Berlin and Leipsic! Now he jumps from the Turk's
turbans, by a Volti subito, to the crotchets and
quavers... If anybody enquires after the editor, say
"Mr. C - 's in Germany, but I don't exactly know where,
- it begins with a B!" 4

Hood himself wrote reviews in the Athenaeum of a series
of ephemeral works. In 1832 he reviewed satirically Open
Sesame, or the Way to Get Money, The Way to Get Married,

1. Works, i.19.
2. Charles Dilke, Papers of a Critic, i.55.
3. Westminster Review, April 1838, p.119. Poole's Index,
however, gives the author of the article as F. Burditt.
4. Works, x.302, 305; see Athenaeum, 1839, p.828. Hood's
reference to Chorley's The Lion is noted by Alvin
Whitley, 'Lord William Lennox and The Tuft-Hunter,'
Harvard Library Bulletin, Winter 1952, p.127.

The Book of Economy, and How to Keep House.¹ The next year he reviewed in the same spirit Vegetable Cookery,² and the year after, The Maid-Servant's Friend.³ In 1831 he also dealt with E.T. Bennett's The Gardens and Menagerie of the Zoological Society, in which the drawings by William Harvey were engraved by Branston and Wright. These three were all associates of Hood. In his own phrase, he blew 'an honest trumpet' for the work.⁴

In his notice of R.H. Horne's New Spirit of the Age Hood wrote, 'It was our intention to have reviewed this work seriously .. but an unlucky curiosity prompting us to turn, first, to the chapter at page 57, volume 2, we stumbled on so bewildering a passage, that we have done nothing but grope about in it ever since'.⁵ On this page by a blundering misprint 'Hood' had been substituted for 'Hook', so Hood in his notice made much play of the fact that the attributes of the elder humourist had been attributed by ill-health and the precarious state of his Magazine, to concentrate

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ally seize
with an
r, but it also
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by harassed

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1. Works, vi.235-239, 250-255.
 2. Ibid., vi.289.
 3. Ibid., vi.303.
 4. Athenaeum, 1831, p.403.
 5. Works, ix.201.

on the section of the New Spirit of the Age dealing with himself and Hood. He defended himself against some criticisms, intended and unintended, but was gratified

that Mr. Horne has hung us elsewhere with compliments much too flattering to quote. So for the present we gratefully make our best bow to him, only requesting that in his second, or at any rate his third edition of "A New Spirit of the Age," he will have the kindness to insert the following erratum:-

"Vol.ii., page 57, 6th line from the top, for 'Hood', read 'Hook.'" 1

Later copies of the first edition indeed bore a slip with this very amendment, and in the second Horne notes, 'The error was most kindly and humorously noticed by Mr. Hood in his "Magazine."'

In this section I dealt first with Hood's connections with writers who contributed to contemporary periodicals, apart from the London Magazine. Then, after a brief digression on political theorists, I dealt with his connection with writers who contributed to the London Magazine, especially Lamb, then Hazlitt and De Quincey; then other Shakespearian commentators, and minor writers on the London Magazine. Then I dealt with writers whom Hood knew through the Athenaeum, and with his minor reviews in that work, together with a later review in Hood's Magazine. I am deferring a comment until the end of the chapter.

1. Ibid., ix.203-204. Hood also refers to The New Spirit of the Age in a MS at the University of Rochester Library.

C. Miscellaneous Writings.

In this section I intend to deal with those works of contemporary prose which have escaped connection with the previous two headings. This remainder falls into a natural sequence - from a biographical sketch of Hood himself, through memoirs of other people, to books of travel and sport.

S.C. Hall included a biographical sketch of Hood in the Book of Gems. The Modern Poets, 1838.¹ In the 'Literary Reminiscences' Hood objected to some false elements in this. Hall

declares that "my countenance is more grave than merry," and insists, therefore, that I am of a pensive habit, and "have never laughed heartily in company or in rhyme." Against such an inference, however, I solemnly protest, and if it be the fault of my features, I do not mind telling my face to its face that it insinuates a false Hood.. 2

Again, Hall

states, that my education was finished at a certain suburban academy... instead of my education being finished, my own impression is, that it never so much as progressed towards so desirable a consummation at any such establishment, although much invaluable time was spent at some of those institutions where young gentlemen are literally boarded, lodged, and done for. 3

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1. Book of Gems, p.254.
 2. Works, i.371.
 3. Ibid., i.450.

Finally, Hall alludes to Hood's Scottish voyage, and infers

that it sickened me of the sea.
Nothing can be more unfounded. I

Hood referred to the Sketch in a private letter. Apart from the comment on his 'pensive habit' 'The rest is a great deal handsomer than I deserve, and a proof how unfounded the notion is of envy and spite among literary men.'² Hood in fact wrote to Hall expressing his gratitude.³

Hood refers to Mrs. Hall's, The Buccaneer.⁴ She contributed to his Magazine.⁵

Apart from Hall's account of himself, Hood was interested in accounts of other people's lives. He refers twice to Henry Matthew's Diary of an Invalid,⁶ and to Lady Dorothea Knighton's Memoirs of Sir William Knighton.⁷ In the 'Ode to Dr. Kitchiner' Hood writes of 'Brasbridge telling anecdotes of spoons.'⁸ 'Brassbridge' is one of the old scholars in 'A School for Adults,'⁹ and in 'The Lord Mayor's Show' Hood has,

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1. Ibid., ii.125.
 2. Works, x.279.
 3. S.C. Hall, Book of Memories, 1871, p.142.
 4. Works, iii.69.
 5. See Works, x.399; Jerrold, Life, p.375. Hood refers to Mrs. Hall at Works, iv.7, in a letter to Hewlett, and in a MS in the possession of Mr. Charles Hardman.
 6. Ibid., x.124; Jerrold, Life, p.152.
 7. Ibid., i.449; see Memoirs, i.148.
 8. Works, v.90. See Joseph Brasbridge, The Fruits of Experience, 2nd.ed., 1824, for example, p.142 ff.
 9. Works, iv.189.

Ibid. /

Works /

Ibid. /

There's another suit in brass, -
 pray, is th t mentioned in history? - 1,
 Yes, ma'am, in Grassbreach's memoirs! 1,

Elsewhere Hood writes,

There is no estimate more ludicrous than that which is formed by unthinking persons of the powers of Authors.. Something of the Kind is observable in the Autobiography of Brasbridge, the Silversmith, of Fleet Street, who tells us that after the publication of his "memoirs, he was hailed by a fellow-citizen with "So you have written a book! - why, for the future I shall call you Shakspeare!" as if the recorder of a set of "fiddle-headed" anecdotes became, ipso facto, on a par with the creator of Othello.* 2

Nor did Hood hold in high regard Lady Charlotte Bury's Diary, 1831, on which he penned three severe epigrams, for example,

The poor dear dead have been laid out in vain,
 Turn'd into crsh, they are laid out again! 3

His 'Devil's Album', published at the same time, is probably directed against the same author,

Who will care to appear
 In the Fiend's Souvenir,
 Is a question to mortals most vital;
 But the very first leaf,
 It's the public belief,
 Will be fill'd by a Lady of Title! 4

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1. Ibid., vi.188.
 2. Ibid., ii.395; The Fruits of Experience, p.313.
 3. Works, i.65.
 4. Ibid., i.66.

Ibid. 2

Hood writes again, 'my birth was (not) so lofty, that, with a certain lady of title, I could not write without letting myself down.'¹ In 1841 he wrote in a letter that the only literary news he had was 'that Lady C. B - is in the sanctuary (for debt) at Holyrood.'²

A familiar dialogue which appeared in Jonah Barrington's Personal Sketches, 1827, and was reprinted in Thomas Allsop's Letters of Coleridge, 1836, forms the whimsical framework of Hood's correspondence with his friend, Franck.³ When Hood refers to Sir Boyle Roche he may also be remembering Barrington's anecdote of this gentleman.⁴

In the Preface to the Comic Annual for 1837 Hood writes of a gloomy correspondent, 'But that Lewis (see "Tayler's [sic] Records of my Life") is dead and buried, I should take him to be that King of Grief.'⁵ On the first page of the second volume of his work, 1832, John Taylor had written of 'Lewis, a provincial actor.. generally known by the title of "The King of Grief," as he had watery eyes, which made him always appear to be weeping, and as he was continually predicting misery to himself.'

1. Ibid., i.373.

2. Memorials, ii.87.

3. Memorials, i.224 and passim; Personal Sketches, i.150.

4. Works, vii.103; Personal Sketches, i.343.

5. Works, vi.339.

Hood writes concerning the boom in travelling that 'even Sir Humphrey Davy's "Consolations in Travel" was in strange request.'¹ He writes elsewhere of his experience of 'the blessing and comfort of Literature... of the same mind, doubtless, was Sir Humphrey Davy, who went for "Consolations in Travel" not to the inn.. but to his library and his books.'²

Himself a traveller only from necessity, often confined to his bed or home, Hood delighted in the recorded adventures of others. In the 'Ode to the Cameleopard' he refers to African travellers,

Mayhap thy luck too,
 From that high head, as from a lofty hill,
 Has let thee see the marvellous Timbuctoo -
 Or drink of Niger at its infant rill;
 What were the travels of our Major Denham,
 Or Clapperton, to thine
 In that same line,
 If thou could'st only squat thee down and pen 'em! 3

Perhaps the cameleopard has seen white men who have far exceeded

the utmost aim of Park -
 And find themselves, alas! beyond the mark,
 In the insides of Africa's interior! 4

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1. Works, iii.261.
 2. Ibid., x.379.
 3. Works, iv.268.
 4. Ibid., iv. 269.

1670.2

Mungo Park had published his Travels in 1799. Dixon Denham published the Narrative of his travels with Hugh Clapperton in 1826. Elsewhere, Hood quotes from Colonel Scott's Journal of a Residence in the Esmailia of Abd-el-Kader, 1842.¹ He reviews with enthusiasm Charles Young's Narrative of a Residence on the Mosquito Shore, 1843,² and writes a thorough, justifiably shocked and sympathetic review of the Rev. Pascoe Grenfell Hill's Fifty Days on Board a Slave-Vessel, 1844.³ He refers particularly to Charles Waterton's Wanderings in South America, 1825.⁴

Hood writes that 'The description of Hitchin Hall will probably remind the reader of ~~an~~ Insect Hospital at Surat, described by Lieutenant Burnes.'⁵ I have not traced this passage in Burnes's Travels into Bokhara, 1834. Hood has an epigram on Lieutenant Eyre's narrative of the disasters at Cabul, 1843,⁶ and he refers admiringly to Lady Sale, author of A Journal of the Disasters in Affghanistan, the same year.⁷

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1. Ibid., ix.172; Journal, p.19.
 2. Ibid., ix.12.
 3. Ibid., ix.153.
 4. Ibid., iii.78; Wanderings, p.232.
 5. Ibid., iii.92.
 6. Ibid., iii.372. See also Works, ix.169.
 7. Ibid., viii.320, ix.169; Poetical Works, p.622.

In the Comic Annual for 1838 Hood writes, 'Just read the North Pole Voyages, and you will see th t pampering bellies is not the exact course to make Captain Backs.'¹ He was certainly referring to Back's Narrative of the Arctic Land Expedition, 1836, and perhaps to his Narrative of an Expedition in H.M.S. Terror, 1838.

In the Athenaeum, 1832, Hood reviewed thoroughly and satirically George Clayton's Narrative of a . . . Visit to the Metropolis of France, a pretentious, ill-written work by an anti-Catholic religious enthusiast.² He had a similar attitude to the work of William Rae Wilson, the subject of one of his more famous odes, but in this case there was a personal justification. After reading Hood's bitter attack one would like to approach Wilson with rather more charity, but his own writings do not appear to encourage this feeling. He might be called a narrow religionist without the excuse of ignorance. He allows himself the double pleasure of experiencing and condemning. He travels, but attacks the Catholic immorality of much of what he sees. He reads, and attacks the immorality of much of what he reads. In particular, he attacks Hood.

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1. Works, ii.406. Back's 'own Narrative' was printed in the Athenaeum, 16 September 1837, p.687.
 2. Ibid., vi.242.

Already, in the 'Ode to the Great Unknown,' Hood had written,

I like dear Mrs. Heddrigg, that unravels
Her texts of scripture on a trotting horse -
She is so like Nae Wilson when he travels! 1

In his turn, Wilson, in Records of a Route through France and Italy, 1835, condemns 'latitudinarian liberality.' he writes that 'The crack wit of the day, the prince of punsters, did not fail to show up Sir Andrew Agnew', for his attempts to regulate Sabbath behaviour. 'According to Mr. Thomas Hood, who, by the bye, is always most furiously lauded by the Athenaeum, the decalogue requires correction'. Here he quotes Hood's pun on recreation. 'I wonder what Johnson would have said of the man who could utter, not only so despicable, but so truly infamous a pun as that.' 2

Wilson continues in this vein. He calls Tylney Hall a laboured burlesque of characters and manners,³ and quotes from a reviewer in Fraser's Magazine who

proceeds to clap Charles Lamb and Tom Hood together, (for which, were the former alive, he would have challenged him,) and expatiates on the superiority of their puns, leaving it, of course, to be inferred that all others must be detestably bad. Bad, indeed, they must be,

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1. Works, v.50.
 2. Records of a Route, p.11.
 3. Ibid., p.30.

did they not surpass many of those of Tom's, which are "perpetrated" in defiance of grammar and meaning.. Mr. Hood's "delicate analogies" sometimes take a very odd shape, especially when he perpetrates such delicate and decent facetiae as his burlesque illustration of Faith, Hope, and Charity, in which he has taken care to have a slap at the "bloated parsons"; or when he would analogically defend Sabbath-breaking. It is a "sad thing" that any man should perpetrate such scurvy and indecent jests; it is a "sadder thing" that a writer, in a work having some character for morality and religion to maintain, should demand applause for the man who is guilty of them, - for one who is gratuitously and ambitiously irreverent*. 1

Such grotesque sentences show the extent to which judgment could be perverted by religious fanaticism. They provided ample grounds for Hood's satire against Wilson. In fact, however, his Ode was written 'anticipating the tone' of further strictures in Notes Abroad and Rhapsodies at Home.² At the beginning of this work Wilson showed himself nettled by reviews of the previous one in the Athenaeum.

*The system of favouritism and CLIQUE adopted by The Athenaeum is plainly enough hinted at in the following passage:- "In these 'independent' journals authors frequently review their own works! and, if they owe any grudge, avail themselves of so good an opportunity to pay off old scores. One of these journals is notorious for such a license. A Mr. HOOD and others can attest it." - Perils of Authorship.†

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1. Ibid., p.433.
 2. Works, vi.414.

Wilson continues,

I did worse than express myself unbecomingly of Friend Rowitt; worse.. than raise my voice against the presumptuous arrogance of a church which would establish a spiritual despotism over all the earth.. I ventured, wretch that I am, to blaspheme THE ATHENAEUM'S OWN PECULIAR PET TOM FOOL! 1

In a footnote Wilson admitted the extent of his knowledge of Hood's work,

My acquaintance with the writings of this bright ornament of our literature, in the present "March of Intellect" century, extends no further than those choice morceaux which his reviewers are pleased to cull out as tit bits, and come-buy-~~me~~ specimens. In one piece, which his ex-officio puffer declares to be "capital", occurs a most infamous stanza, in what purports to be a Temperance Society's drinking song.. In another piece of balderdash, the whole of which is given by his puffer as deserving unqualified approbation, Hood, describing a sow, says -

"Whilst, from the corner of her jaw,
A sprout of cabbage, green and raw,
Protruded, - as the Dove, so staunch
For Peace, supports an olive branch".

If the "March of Intellect" can much longer tolerate this profaneness and indecency, it must be as mad as a March hare'.² It was this particular quotation which Hood picked out in sending his Ode against Wilson for publication in the Athenaeum.

1. Notes Abroad, i.11. See also i.295.
2. Ibid., ii.67.

In places in the *Ode Hood* may have had in mind particular passages in Wilson's work. In Travels in Norway, etc, 1826, Wilson described how he had seen at the roadside between Coblenz and Cologne many

crosses and effigies of our Saviour.. the superstitious reverence, not to say absolute idolatry, paid to these objects in Catholic countries, this deification, if I may so express myself, of senseless stocks and stones, appears to me a direct infringement of that commandment.. prohibiting the worship of graven images.¹

Hood, on the contrary, was moved to reverence at the sight of such a cross. In Records of a Route Wilson 'did not observe that the reverence for the Virgin, or rather for the black-visaged doll of her, produced any for the Sabbath-day,' and later,

This milinery-bedecked puppet held a smaller one in its arms.. scandalously intended to represent the Virgin and the divine Infant!.. it renders Catholicism both disgusting and contemptible.²

Hood, on the contrary, burst the windbag of bigotry with the ~~principle~~ of a pun,

Dolls I can see in Virgin-like array,
Nor for a scuffle with the idols hanker
Like crazy Quixote at the puppet's play,
If their "offence be rank", should mine be rancour?³

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1. Travels in Norway, p.523.
 2. Records of a Route, pp.41, 62.
 3. Works, vi.424.

pinprick

He wrote in a letter of 1836, 'a fellow attacked me and some others for our infidelity, etc., whereupon I took up the cudgels in a long poem, which delighted an old gentleman so much that he called it "Hood's sermon!"' 1

Among other, less irritating travel books, Hood plays on William Brockedon's Illustrations of the Passes of the Alps, 1828-1829,² and refers to Tombleson's Views of the Rhine, edited by W.G. Fearnside, 1832.³ As a resident in Germany for some years he was interested in other books about the country, particularly F.B. Head's Bubbles from the Brunns of Nassau, Mrs. Trollope's Belgium and Western Germany in 1833, and William Howitt's The Student-Life of Germany.

Though Hood referred in the Preface to the Comic Annual for 1833 to F.B. Head's Rough Notes taken during some rapid journeys across the Pampas among the Andes, 1826, - 'the work will be pampered - like Captain Head'⁴ - he delighted more in his Bubbles from the Brunns of Nassau, by an Old Man, 1834, which strongly influenced his own Up the Rhine. In May 1835 he wrote, 'I think I can hit off a few sketches like Head's as to the Germans',⁵ and the

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1. Memorials, ii.13. Hood also refers to Wilson at Works, ii. 363.
 2. Works, ix.170.
 3. Letters, p.72; Tombleson, plate facing p.162. See also Works, vii.132; Memorials, i.324.
 4. Works, vi.172-173.
 5. Works, x.94.

following January that he had 'set to work directly on my Sketch Book with some matters not so well fitted for the annual as a sort of Bubble book I contemplate': he had prepared 'some sketches - veritable portraits in illustration.. subjects in reserve for a volume, à la Head'.¹ His wife wrote about the same time that Hood was 'meditating a work.. something like the 'Brunnens' and yet not like it'. He was 'busy collecting materials which Head has let slip out of his head'.² The result of this preparation was Up the Rhine,³ not published until December 1839.

Other references show Hood's general acquaintance with Head. He wrote of his autobiography that 'the time was come to uncork and pour it out with a Head.'⁴ In Up the Rhine itself he remarked astringently, 'To believe our tourists and travellers, our Heads and our Trollopes, it is impossible to take a trip in a hoy, smack, or steamer, without encountering what are technically called characters.'⁵ Elsewhere he wrote of 'Headless Tourists .. who throng to the German baths and consider themselves Bubbled, because.. they do not see all the pleasant things which were so

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1. Letters, pp.29, 44.
 2. Memorials, i.142, 145.
 3. Compare Bubbles, p.9, 'everybody, now-a-days, has been up the Rhine.'
 4. Works, i.370.
 5. Ibid., vii.17.

graphically described by the Old Man of the Brunnen'.¹
 And in 1843 he rejoiced that he 'could still relish Head
à la Brunnen.'² Particular references show further Hood's
 familiarity with the Bubbles from the Brunnen of Nassau.¹⁰

Hood must have delighted in the character Head
 assumed of the pleasant, reserved but observant traveller,
 with his 'old-fashioned English whims and oddities.'³
 Like Hood in Up the Rhine Head was able to digress from the
 depiction of German manners; he allowed himself to retell
 a legend, to deliver an argument against the English class-
 ical system of education, to discuss the Russian tyranny.⁴
 He turned easily from the trivial, a fascinated observation
 of animals,⁵ to the most serious of issues. He abhorred
 smoking, he admired German education.⁶ Like Hood he was
 widely tolerant.⁷ Like Hood he made a distinction between
 the landscape and the people. Both thought the landscape
 beautiful, but while Head regretted the poverty of the
 peasants,⁸ Hood was oppressed by national vices. He lacked
 Head's genial admiration for the civilised manners of the
 Germans.⁹

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1. Ibid., iv.65.
 2. Ibid., x.377.
 3. Bubbles, p.346.
 4. Ibid., pp.219, 303, 366.
 5. Ibid., for example, pp.100, 145, 211.
 6. Ibid., pp.81, 219.
 7. Ibid., p.125.
 8. Ibid., pp.246, 323.
 9. Ibid., p.74.

10. With Works, VI.327, VIII.280, X.135, compare Bubbles, pp.59,36. With Letters, p.47, compare Bubbles, pp.49, 255. With Works, VII.161, compare Bubbles, pp.58, 359. With Letters, p.71, compare Bubbles, pp.82, 69. With Works, X.151, compare Bubbles, p.70. With Works, VII.252; Letters, p.57, compare Bubbles, p.95. With Works, X.119, compare Bubbles, p.337. With Works, VIII.136, compare Bubbles, p.343. With Works, X.390, compare Bubbles, p.364.

Hood knew Mrs. Trollope's Belgium and Western Germany in 1833, published the next year. He wrote in January 1836, 'I am no Mr. Trollope, but I am indignant at the bad feeling against the English'.¹ And in June,

I wish I could with honesty write more in the tone of Mrs. Trollope, whose book, by the way, I have just read; but although, so treacley, it does not please the natives. Heaven knows why, for she does not object to one thing in Prussia, but the smoking. She is, however, wrong there in one point, as may be gathered from the pretty strong sentiments she puts into the mouths of the German girls against pipes. A likely matter when they have been used to sniff "backy" from the father, who took them first on his knees, to the brother they played with.. But so anti-English a writer as Mrs. T., who never omits an opportunity of letting down her country-men, might be expected to be blind to the Anti-English feeling abundant in these parts. 2.

In the 'Ode to Bee Wilson' Hood called him a 'male Mrs. Trollope',³ and in Up the Rhine he wrote of 'our tourists and travellers, our Heads and our Trollopes'.⁴ He made up a story around Mrs. Trollope's antipathy towards the male German's love of smoking.⁵ In Nimrod's Sporting he makes another close reference to her work.⁶ Elsewhere, Hood

1. Letters, p.40.
2. Works, x.143.
3. Ibid., vi.424.
4. Ibid., vii.17.
5. Ibid., vii. 232-239; see Belgium and Western Germany, i.183, 184; ii.182, 183.
6. Nimrod's Sporting, p.16; Belgium and Western Germany, ii.116.

refers to Mrs. Trollope's Michael Armstrong,¹ and to her The Barnabys in America.²

In Up the Rhine Hood also refers to A.B. Granville's The Spas of Germany, 1837.³

In his playful review of William Howitt's The Student-Life of Germany, 1841, Hood was struck by the 'world of distance between the Meidelberg Beer Code.. and a Temperance Tract! - the Manifesto of Karl Ludwig Sand and the Treaty of William Penn! - a Dummer Junge Challenge and Barclay's Apology!' He only regretted that the Howitts seemed 'inclined to propitiate the foreign Student, and compliment his Fatherland at the expense of their own Mother country and her Collegians'.⁴

Hood also wrote of 'the excellent example' of the Howitts as Quaker poets.⁵ In the 'Literary Reminiscences' he recalled that 'I was favoured with a little volume by ' . . . and M. Howitt, without ever telling them how-it pleased me'.⁶ Perhaps this was The Desolation of Eyam, 1827.

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1. Works, viii.91. See also Works, ix.202.
 2. MS at Boston Public Library.
 3. Works, vii.208; The Spas of Germany, ii.137, 160, 206.
 4. Ibid., viii.254. See The Student-Life, pp.467,73, 112, vii-viii. Hood refers to Howitt's German Experiences, 1844, in a letter in Adrian Joline, Rambles in Autograph Land, 1913, p.144.
 5. Works, ii.334.
 6. Ibid., ii.360.

Hood's attitude to these other commentators on Germany shows that he lacked their genial tolerance, though he took pleasure in the discursive attitude of Head. He himself was obliged to reside in Germany out of necessity not choice, and his resentment at this extended itself to the people amongst whom he lived.

Among topographical works on England Hood satirises R.C. Dillon's The Lord Mayor's Visit to Oxford, 1826.¹ In his Magazine, January 1844, he refers to Charles Mackay's The Thames and its tributaries, 1840.² This work may have provided part of the inspiration for his 'Bridge of Sighs,' published four months after the reference noted above. Mackay writes of Waterloo Bridge,

Around its arches clings half the romance of modern London. It is the English "Bridge of Sighs," the "Pons Asinorum," the "Lover's Leap," the "Arch of Suicide," and well deserves all these appellations... It is a favourite spot for love assignations; and a still more favourite spot for those who long to cast off the load of existence.. To many a poor girl the assignation over one arch of Waterloo Bridge is but the prelude to the fatal leap from another... with all its vice, Waterloo Bridge is preeminently the "Bridge of Sorrow".³

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1. Works, v.165.
 2. Works, ix.61.
 3. The Thames, i.34, 35. Compare Pickwick Papers, ch.XVI. Sam Weller sees at Waterloo Bridge such sights 'as 'ud penetrate your benevolent heart, and come out on the other side.. it's generally the worn-out, starving, houseless creeturs as rolls themselves up in the dark corners o' them lonesome places.' Hood refers to Mackay as a contributor to his Magazine in a letter to Hewlett.

Just as Hood escaped from his valetudinarian existence by reading about travels, so he escaped by reading about sport. He was interested in sporting writing of various kinds, from the description of pugilism and low London life by Pierce Egan, -through the technical work of Peter Hawker, Instructions to Young Sportsmen, first edition, 1814,¹ and William Scrope's 'pleasant volume,' The Art of Deer-Stalking, 1838,² - to the hunting accounts of C.J. Apperley.

Hood suggested to Reynolds that Pierce Egan would make a suitable subject for one of the Odes and Addresses.³ He wrote playfully to Charlotte Reynolds, 'I have been skimming Loxiana and think you would like it for there are three thick volumes with plates.'⁴ He quotes from this work,⁵ and from Bell's Life in London.⁶ He delights in Egan's 'fanciful phraseology,'⁷ and calls Dr. Kitchener 'in the Sporting Latin of Mr. Egan - a real Homo-genius.'⁸ Hood considers Lamb and Clare together 'not a little suggestive of Hawthorn and Logic, in the plates to "Life in London."⁹ He delights

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1. Works, i.459, ii.253. Hood also refers to Hawker at Works, iii.78.
 2. Works, viii.136.
 3. Ferrolld, Life, p.163.
 4. Ibid., p.136.
 5. Works, i.101, v.41.
 6. Ibid., i.440. Hood refers to this work at Works, i.354; Tylney Hall, p.3.
 7. Works, iv.378.
 8. Ibid., v.110.
 9. Ibid., ii.375.

in the slang of this work, referring to 'its cloud-blowing, swifery, fancy chants, swell toggery, and turns-up.' 1

On the other hand, in Up the Rhine Hood complains that 'our magistrates put down the cheap theatres, as if Tom and Jerry, at a penny a head, was twelve times more immoral than Tom and Jerry at a shilling,'² and in a letter to Dickens he writes that he had feared that Pickwick 'was only a new strain of Tom - & - Jerryism - which is my aversion.' 3

He expresses his fascinated dislike in 'The Confessions of a Phoenix' where he describes how, walking in the West End,

it was in the days of Tom and Jerryism.. I found myself engaged in battle royal..

Finally, he was borne off crying, 'Hurrah for Life - Life - Life in London!' 4

Hood liked the vitality of Pierre Egan, but not his exaltation of the asocial.

1. Ibid., viii.257.

2. Ibid., vii.228.

3. HLQ, p.393.

4. Works, viii.432, 434. Hood refers to Tom and Jerry at Works, vii.406; to Jerry Blossom at Tynney Hall pp. 250, 271; to Pierre Egan at Works, iv.369, viii.133, ix.78.

Hood names C.J. Apperley, who wrote under the pseudonym of 'Nimrod', as 'the illustrator of the turf, the chase, and the road.'¹ However, he also writes, '... chapter of Nimrod's invariably gives me a crick in the neck.'² He refers to Nimrod Abroad, 1842,³ and he contributed to Sporting, of which Apperley was titular editor.⁴

In one respect at least Hood's reading of contemporary prose follows the pattern of his reading of the literature of the past. He eschews the speculative, religious or political. He takes nourishment rather from the humane channels of the novel and of periodical literature. For Hood, and indeed for all readers, the contemporary novel is dominated by Scott, who creates a moral, ordered world of the imagination where the reader can peacefully browse. All succeeding novels are measured by the degree of their falling short of the standard of Scott, until Dickens arrives as his peer. Mrs. Shelley's The Last Man contains two elements

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1. Nimrod's Sporting, p.15.
 2. Works, iv.13.
 3. Ibid., viii.136, compare Works, viii.144; Nimrod Abroad, i.142.
 4. See Jerrold, Life, p.409; Works, x.246, 463; Athenaeum, 1840, p.829. Hood also refers to Nimrod at orks, i. xiv, viii.257.

not present in Scott, hyperbolic statement and overt humanism. The former Hood rejected, the latter he sympathised with, and the result of this reaction was his own important poem. Ainsworth and the school of G.W.M. Reynolds lack Scott's social values and are rejected. Dickens is without the speculativeness of Mrs. Shelley, and does not surrender himself to low life as does Ainsworth. He possesses Scott's massive power of creating a world of the imagination, and this Hood immediately, generously recognises. He recognises, too, the life-giving, humane principle in Dickens's work, and reacts to it, not only in enthusiastic reviews, but also in his own humane poems.

It is noteworthy that just as Hood's reading is not widely speculative, so it is not confined to work in his own genre. Just as he is not closely acquainted with the comic verse writers of the late eighteenth century, so he is not over-familiar with the work of such contemporary light authors as Hook and Jerrold. He relates himself to the general tradition, not to a particular manifestation of it.

Hood was fortunate in being associated with the London Magazine in its hey-day. This was a rich experience for him. He delighted in De Quincey's 'Confessions of an English Opium Eater' and felt strongly the personal, genial influence of Lamb, who introduced him to old authors and illuminated Shakespeare anew for him. In following Lamb in his own work

Hood could do little more than imitate such a highly idiosyncratic writer, but he occasionally plays a witty variation on an Elian theme. Memories of Lamb and his group inspired Hood's valuable, evocative 'Literary Reminiscences.'

In his later work for the Athenaeum, and as editor of the New Monthly Magazine and his own Magazine, Hood did not associate closely with writers of great lasting importance, nor did the writers he associated with greatly influence his work.

Hood's other reading shows a sensible attitude. He turns from his own narrow existence, concerned with the production of light literature, to memoirs, books of travel and sport. He was only concerned by comments on Germany, because of his own aggravating circumstances, and by the intrusion of sectarianism. Hood believed that the ordinary Englishman could meet his own difficulties, and enjoy his own pleasures, within the existing conditions of English society. Where these conditions were unsatisfactory, they could be improved by the application of common-sense virtues. Hood found sustenance for this belief in his reading of the literature of the past, and still found it in his reading of contemporary English prose.

Hood knew the contemporary drama, both as a theatre-goer, when he was well and in England, and as a critic, on the London Magazine and for the Atlas. But it contained no elements which ~~were~~ strongly influen~~ced~~ on his work.

Hood quotes from John O'Keefe's song, 'I am a friar of orders grey,' in his Merry Sherwood.¹ The lines of the succeeding song, 'A beggar I am, and of low degree,'

I'm cloath'd in rags,
I'm hung with bags,
That around me wags, 2

are perhaps developed in 'The Last Man,'

When up the heath came a jolly knave,
Like a scarecrow, all in rags;
It made me crow to see his old duds
All abroad in the wind, like flags:-
So up he came to the timbers' foot
And pitch'd down his greasy bags. 3

Hood further quotes from O'Keefe's song beginning, 'Bold Chanticleer proclaims the dawn,'⁴ and he refers to his Wild Oats.⁵

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1. Works, iv.327; Merry Sherwood, 7th.ed.,1795, p.14.
 2. Merry Sherwood, p.15.
 3. Works, v.116.
 4. Ibid., vi.153; O'Keefe's Dramatic Works, 1798, iii.135.
 5. Works, ii.187. With Tylney Hall, p.318, compare O'Keefe's Irish Minnie, 1795, Act 2, scene iii. Hood refers to O'Keefe at London Magazine, June 1822, p.500.

Hood was long an admirer of John Poole, as comic dramatist and prose writer. In 'A Sentimental Journey .. in March 1821' he quoted from his Hamlet Travestie, 'with Burlesque Annotations' after the manner of Johnson, Steevens, etc.¹ However, in the Odes and Addresses he called him 'namby pamby Pool ... too partial to a broil.'²

In dramatic reviews in the Atlas, 1826, Hood refers to Poole's work. In May he wrote,

At the HAYMARKET, Paul Pry continues to crowd the house; but we are glad to learn that the author of Simpson and Co.³ has a novelty in preparation. Mr. POOLE is one of the very pleasantest of our piece-makers..⁴

The next month he noticed Poole's 'novelty,' 'Twixt Cup and Lip,⁵ and recorded having gone to see Paul Pry for the twenty-first time, 'It was as good as if we had never seen it before.'⁶ In July he wrote 'toujours Paul Pry,'⁷ and in August Liston's character performance inspired him to write 'Hints to Paul Pry.'⁸ Later, he called 'Statistical Fellows.. a notable set of Paul Prys,'⁹ objected strongly

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1. Works, iv.360; Hamlet Travestie, 6th ed., 1817, p.24.
 2. Ibid., v.57, 88.
 3. See Works, ii.136.
 4. Atlas, 1826, p.25.
 5. Ibid., p.74.
 6. Ibid., p.89.
 7. Ibid., p.154.
 8. Ibid., p.202; Works, x.577.
 9. Works, vii.344.

to a sectarian female who intruded upon his private life 'with as much masculine assurance as if she wore Paul Pry's inexpressibles under her petticoats,'¹ and wrote of an Undertaker, that 'in professional Curiosity, he is truly a Paul Pry.'²

In 1828 Hood wrote to Poole asking him to contribute to the Gen,

Some years since it was my fortune to be the sub editor of the London Magazine, - when you were its contributor;- and I believe nobody could relish your very pleasant writings in that work more than I did.. The great pleasure I derived from a "Cockney's day in Paris France" and similar papers from your pen, makes me extremely desirous of some little article from the same source for my collection*.

Poole replied in a friendly manner eleven days later, but no contribution transpired.³

Hood refers to Poole's 'Little Pedlington.'⁴

A paper, 'English Retrogression', Hood published in the New Monthly Magazine, January 1842, is strongly reminiscent of one by Poole called 'Sterne at Calais and Montreuil,'

1. Memorials, ii.113.
2. Works, ~~ii~~.76. Hood refers to Paul Pry at Works, ii. 319; vi.404, 417; ix.183.
3. MSS at National Library of Scotland, Maine Historical Society Library. Hood refers to Poole as a contributor to the London Magazine at Works, ii.365.
4. Works, i.449, iii.187.

in the London Magazine, January 1825, and later reprinted in his Christmas Festivities. Poole had written that at Calais Englishmen

*trod on classic ground.. the town of Calais is connected with names and events which ought to render it (and to an Englishman particularly) eminently interesting+. 1

Hood has, 'my heart was also deeply interested in the locality, which, to an Englishman, is classical ground, and associated with literary fictions as well as historical facts'.² Poole asked,

*Was I actually standing in front of Monsieur Dessein's door?.. Was it on this spot Yorick beheld his monk conversing with the lady? Was this the scene of his adventure with her? Did the little debonaire captain come dancing down this very street?+³

Hood's 'head and heart were too full of Monsieur Dessein, the Mendicant Monk, the Désobligeant, the Remise, the Fair Fleming, and the Snuff-Box'.⁴ In Poole, 'I will even show you the very room he occupied!'⁵ In Hood, 'be pleased to show me the chamber which was occupied by the Author of the 'Sentimental Journey'.⁶ Whereas Poole's paper is purely discursive, Hood's shorter one leads only to a quibble.

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| <u>Christmas Festivities</u>
1845,
<u>Works</u>
<u>Christmas Festivities</u> | 1.
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6. | 1. <u>Ibid</u> , p.176.
2. <u>Works</u> , iv.44.
3. <u>Christmas Festivities</u> , p.166.
4. <u>Ibid</u> , iv.45.
5. <u>Ibid</u> , p.172.
6. <u>Ibid</u> → <u>Works</u> , iv.45. |
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The same year Hood recalled Poole's 'extremely amusing paper,' 'A Cockney's Rural Sports', which had appeared in the New Monthly Magazine, April 1835.¹ At the end of 1842 Hood wrote to Hewlett that the publisher, Colburn, 'seems to be on the vamping lay-to judge by that "Comic Miscellany" by Poole, which of course is of old matter - for Poole is past pen (?) work.'

Hood knew Poole as a dramatist and prose-writer. He knew Planché as a dramatist and poet, but he wrote in the Atlas, 1826, that 'Mr. PLANCHÉ'S poetry is any thing but heroic.'² Planché contributed to the Gem. Hood included him among the dramatists in the 'Ode to ~~Perry~~'³

In the Atlas Hood also refers to Knowles's Virginus and William Tell.⁴ A reference to a third play occurs in the 'Ode to Perry', where Hood writes of first night experiences,

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1. Ibid., iv.14. See also Jerrold, Life, p.381; New Monthly Magazine, April 1835, p.487. Hood refers to Poole at Works, vi.288, 383; x.551; Athenaeum, 1832, p.444; MS at Houghton Library.
 2. p.90.
 3. Works, ii.114.
 4. Works, x.554, 559; Atlas, p.121. Hood also refers to William Tell at Works, vii.101. He refers to Knowles as actor at Works, i.310, vi.227, see also New Monthly Magazine, January 1843, p.144.

ms. 11.136. Hood
to Planché
works

Knowles has confess'd he trembled as for life
 Afraid of his own "Wife."¹

In this 'Ode' Hood lists a whole number of contemporary dramatists. They include Beazley, Glengall, Serle, Wade, Farley, 'the Dances. Charles and George,' Pocock,² Mathews,³ Rodwell, author of The Chimney Piece, and Bernard author of The Nervous Man.⁴ Hood also mentions Kenney, whose translation, Thirteen to the Dozen, he had referred to in the Atlas, 1826,⁵ and Buckstone, author of Peter Bell the Wag oner, The Pet of the Petticoats, Rural Felicity, and a dramatisation of Jack Sheppard, which Hood from Ostend pronounced to be a 'moral nuisance'.⁶

In the 'Ode to ~~Fenny~~' Hood also names 'punning Peake,' and elsewhere he refers to his dramatisation of Mrs. Shelley's Frankenstein.⁷ He refers to Edward Fitzball's The Red Rover,⁸ and Moncrieff's Monsieur Mallet.⁹ He writes of Scott's

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1. Works, ii.136.
 2. Hood also refers to Pocock at Works, ii.114.
 3. Hood also refers to Mathews at Works, i.58, 369.
 4. Works, ii.135 - 137.
 5. p.170. See also Works, ii.114.
 6. Tylney Hall, p.x; Works, viii.92, vii.439, x.301.
 7. Works, x.21, ii.136. See also Works, ii.114.
 8. Ibid., i.378; Alvin Whitley, 'Thomas Hood as a Dramatist,' University of Texas Studies in English, 1951, p.192.
 9. Memorials, i.63, iii.235. See also Works, viii.136.

'favourite dramatiser,, "poor Terry,"¹ and quotes from Frederick Reynolds's Life and Times, 1826.²

The early nineteenth-century drama refuses to be resuscitated, as even this brief section on Hood's acquaintance with it shows. There was a host of prolific writers for the stage, none of whom made any strong impression on the sensitive mind of Hood, like that which was made by contemporary writers of prose and poetry. Only, Poole, with Paul Pry, appears to be a kindred comic spirit.

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1. Works, ii.369. The expression quoted is used by Scott in a letter quoted in Lockhart's Life, 1838, vii. 149.
 2. Atlas, 1826, p.42; Reynolds, ii.393. Hood refers to Reynolds at Works, ii.114.

CHAPTER IX

CONTEMPORARY ENGLISH POETRY

In this chapter I intend to deal with the influence on Hood of the major romantic poets, from Wordsworth to Keats, then, brushing aside the backward-looking classicists, as Hood did himself, to investigate the minor romantics, Moore and Leigh Hunt, and particularly Hood's fellow contributors to the London Magazine. Then I deal briefly with the writers of light verse, and with the minor poets Hood made fun of: finally with the younger poets, particularly Tennyson and Ebenezer Jones.

It must have been an early admiration for Wordsworth which led Hood in January 1821 to wish to visit 'the western lakes in Cumberland and Westmoreland' next after the Highlands of Scotland.¹ In 'Copyright and Copywrong' he regretted that Wordsworth held such a low place under government, sharing 'the reproach of "the loaves and fishes" for penny rolls and sprats'.² He named Wordsworth among the 'devout expositors' of Shakespeare,³ and ranked him with Shakespeare, Milton and Scott.⁴ He defended him against the radical, Wa/kley, who in Parliament had made 'a rush against a very venerable Poet, whose age and

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1. Alex. Elliot, op. cit., p.123.
 2. Works, vi.394.
 3. Ibid., viii.243.
 4. Ibid., viii.262.

character ought to have secured him from such an onset... every man of taste is familiar with the Lyrical Ballads.'¹

Hood himself was certainly familiar with this last work. In the 'Literary Reminiscences' he evaluated Wordsworth in terms of poems in this collection,

mp/ If he has babbled, sometimes, like an infant of two years old, he has also thought, and felt, and spoken, the beautiful fancies and tender affections, and artless language, of the children who can say "We are seven"...² As for his Betty Foy-bles, he is not the first man by many, who has met with a single fracture through riding his theory-hack, so far and so fast, that it broke down with him.³

The quotation in Tylney Hall of

Her eyes are wild, her head is bare,
The sun has burnt her coal black hair;
Her eyebrows have a rusty stain,
And she came far from over the main,⁴

suggests that the influence of Wordsworth as well as that of Scott is present to a certain extent in the character of Indiana. An early but conventional version of Wordsworth's theme in 'The Tables Turned', to which Hood refers several times,⁵ appears in his 'Address' of 1820,

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1. New Monthly Magazine, May 1842, p.136, also p.137.
 2. See also Works, vi.258, viii.414; Athenaeum, 1830, p.593; Wordsworth's Poetical Works, ed. E. De Selincourt, 1950, p.66.
 3. Works, ii.369; Wordsworth, p.100.
 4. Wordsworth, p.115; Tylney Hall, p.191.
 5. Ibid., p.377; Works, ix.196; Tylney Hall, p.141; Jerrold, Life, p.131.

Adieu, they+cry-ye dusty tomes, adieu,
Lo, Nature's volume's opened to our view,
Lessons in every leaf shall then be ours,
And morals, gather'd from the simplest flowers.¹

From the second volume of Lyrical Ballads Hood refers to 'Hart-leap Well'. Raby Tyrrel, the hero of Tylney Hall, 'had become sensitively abhorrent of man's inflictions on the lower animals, holding us strictly bound, according to the poet, -

"Never to blend our pleasure or our pride
With sorrow of the meanest thing that feels."²

A quotation from this poem, used by Scott in a corrupt form as the motto of St. Ronan's Well, introduces 'The Haunted House',

A jolly place, said he, in days of old,
But something ails it now: the spot is curst.³

rai/
rai/
The irregular ~~quotations~~ of 'The Haunted House' follow on the more regular ~~quotations~~ of 'Hart-leap Well'. Wordsworth's 'dolorous groan' is echoed by Hood's 'Dolorous moans'.

Wordsworth's girl, like Anne Hunter's heroine, 'dwelt among untrodden ways... A violet by a mossy stone'.⁴ Hood's Autumn sits

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1. Works, x.18.
 2. Tylney Hall, p.59; Wordsworth, p.162.
 3. Wordsworth, p.161; Works, ix.39. Hood also quotes from 'Hart-leap Well' at Works, ii.384.
 4. Wordsworth, p.86. With a phrase in this poem compare Hood's Poetical Works, p.506.

Alone, alone,
Upon a mossy stone.¹

Hood refers often, not only to the Lyrical Ballads, but also to the Poems, first published in 1807. Wordsworth's reverential attitude to children, as expressed for example in 'To H.C. Six Years Old', which begins, 'O Thou! whose fancies from afar are bright',² is made fun of in Hood's 'Parental Ode to my Son, aged three years and five months',

Thou happy, happy elf!
(But stop, - first let me kiss away that tear) -
Thou tiny image of myself!
(My love, he's poking peas into his ear!)...³

A direct parody of the Wordsworthian style may be noticed beside this piece of mockery. In 'As it fell upon a day' Hood wonders 'that W - - , the Ami des Enfants, has never written a sonnet, or ballad, on a girl that had broken her pitcher.' Here is a stanza from the ballad that Hood invents for this category,

Oh! what's befallen Bessy Brown,
She stands so squalling in the street;
She's let her pitcher tumble down,⁴
And all the water's at her feet!

Seriously, the spirit of Wordsworth's sonnet, 'Composed upon Westminster Bridge', enters into Hood's

1. Works, iv.433. Hood refers to Wordsworth, p.379, ~~at Works~~, iii.136.

2. Wordsworth, p.70.

3. Works, iii.136.

4. Ibid., iv.121. Hood refers to Wordsworth at Works, ii.116; iv.8, 373; viii.279; New Monthly Magazine, January 1843, p.144.

sonnet, 'Midnight'. Wordsworth has,

Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!¹

And Hood,

Unfathomable Night! how dost thou sweep
Over the flooded earth, and darkly hide
The mighty city under thy full tide;
Making a silent palace for old Sleep,
Like his own temple under the hush'd deep...²

But, just as the Wordsworthian sense is corrupted by Hood's poeticism, so is his rhyme-scheme; Wordsworth has ABBAABBACDCDCD, and Hood, ABBAABBACDCEDE. Again, Wordsworth's phrases,

The world is too much with us...
We have given our hearts away...
... we are out of tune,³

are echoed in Hood's,

The world is with me, and its many cares...
... what a wilderness the earth appears,
Where Youth, and Mirth, and Health are out of date!⁴

It is noteworthy that though the rhyme-schemes of the subsequent sestets in these sonnets are the same,

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1. Wordsworth, p.214. Hood refers to this sonnet at Works, iv.377.
 2. Works, iv.419.
 3. Wordsworth, p.206.
 4. Hood's Poetical Works, p.372.

Wordsworth's thoughts range widely towards pagan faith, and Hood's turn within a narrower sphere to paternal delight. When he reviews Dickens's A Christmas Carol, Hood accepts Wordsworth's moral,

Ours is rather a selfish, luxurious age. "The world is too much with us." 1

A parallel has been noted between the lines in 'Yarrow Unvisited',

The swan on still St. Mary's lake₂
Float double, swan and shadow,

and Hood's jingling lines in 'Miss Kilmansegg',

There's £ double beauty whenever a Swan
Swims on a Lake, with her double thereon.³

Hood was doubtless thinking of 'To a sky-lark', as well as lines in Gray's 'Ode on the Pleasure arising from Vicissitude', when in 'The Bandit' he pictured Fancy which

like yon sky-lark that so gaily sings
To heaven, aspiring on exulting wings -
Would leave this world below and wildly soar⁴
To add to that fair heaven one heaven more.

And again in 'To Hope',

Take, then, oh! take the skylark's wings,
And leave dull earth, and heavenward rise

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1. Works, ix.94, 103. Hood quotes the 'wreathèd horn' at Works, ii.48; v.257.
 2. Wordsworth, p.232.
 3. Works, vii.435; John Bartlett, Familiar Quotations, 13th ed., 1955, p.488.
 4. Hood's Poetical Works, p.712.

O'er all its tearful, clouds, and sing
On skylark's wing!

Lines in 'Hero and Leander' are also reminiscent of Wordsworth's second 'To a Skylark', but the latter, according to the English Catalogue, was first published in June 1827, and the former in August. The skylark builds its 'nest upon the dewy ground', but itself mounts ^{To}

Yof

*the last point of vision, and ~~legend~~, pouring 'upon the world a flood Of harmony... that love-prompted strain'.²

Hood, using the same stanza-form, writes,

ain

Lo! how the lark soars upward and is gone;
Turning a spirit as he nears the sky,
His voice is heard, though body there is none,
And ~~rush~~-like music scatters from on high;
But Love would follow with a falcon spite,
To pluck the minstrel from his dewy height.³

Again, in the 'Ode to Rae Wilson',

lost to sight th'ecstatic lark above
Sings, like a soul beatified, of love.⁴

Finally, with high appropriateness Hood quotes the conclusion of Wordsworth's 'Personal Talk' at the end of his first three letters on 'Copyright and Copywrong'. He writes that, 'Adrift early in life upon the great waters - as pilotless as Wordsworth's blind boy afloat in the turtle-shell,' he was only rescued by the poets.

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1. Works, iv.330; Wordsworth, p.126. Hood also refers to this poem at Works, v.24, and also perhaps at Whimsicalities, p.12.
 2. Wordsworth, pp.166, 121.
 3. Works, v.253.
 4. Ibid., vi.421.

Here he is wholly endorsing the sentiments expressed in 'Personal Talk'.¹

Hood acknowledged the danger to which Wordsworth exposed himself, that involved in deliberate naïveté of expression and feeling, but he held him in high esteem. He followed Wordsworth's sonnet, but lacked his taut control of that medium. He responded to his morality, and to his lyricism of nature and the affections.

Hood met Wordsworth once. He met Coleridge several times, and listened to his conversation.² Coleridge was amused by Hood's etchings and praised the Odes and Addresses.³ Perhaps it was gratitude for this praise that led Hood to dedicate 'Hero and Leander' to Coleridge in the following terms,

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1. Works, vi.413; Wordsworth, pp.383, 235. Hood also makes the following references to Wordsworth's Poems of 1807: Wordsworth, p.155; Works, ix.36; Tylney Hall, p.225; Memorials, i.155. Wordsworth, p.460; Works, ii.441. Wordsworth, p.151; Works, v.169, x.551; Tylney Hall, p.104. Wordsworth, p.145; Works, v.253, viii.16.

m/ Hood refers to 'The Excursion' at Works, v.166, to 'The White Doe' at Works, x.97, to 'Laodassia' at Works, ii.369, and to 'The Waggoner' at Works, ix.222. He refers to 'Peter Bell' at Works, ii.381, vi.338; Tylney Hall, p.x; Nimrod's Sporting p.20 - and quotes from it at Works, ii.369, iii.272, vii.29, ix.101; Tylney Hall, p.5; and Sporting, p.17.

2. Works, ii.381-384. Hood refers to Coleridge's sayings at Works, ii.274, x.162.
3. Lamb's Letters, iii.7; Monthly Repository, 1835, p.167.

It is not with a hope my feeble praise
Can add one moment's honour to thy own,
That with thy mighty name I grace these lays;
I seek to glorify myself alone:
For that same precious favour thou hast shown
To my endeavour in a by-gone time,
And by this token I would have it known
Thou art my friend, and friendly to my rhyme!¹

He inscribed to Coleridge copies of both series of the
Whims and Oddities.²

Among Coleridge's minor poems Hood may have remem-
bered from 'The Eolian Harp' 'The stilly murmur of the
distant Sea' when he wrote in 'Hero and Leander' of
'the stilly wave'.³ The lines in 'Lewti',

But the rock shone brighter far,
The rock half sheltered from my view
By pendent boughs of tressy yew.-
So shines my Lewti's forehead fair,⁴
Gleaming through her sable hair,

are recalled in 'Ruth',

And her hat, with shady brim,⁵
Made her tressy forehead dim.

The 'two swans' of 'Lewti' perhaps helped in suggesting
Hood's poem of that title. A precedent for the classical
plural, 'Dryades', in 'Lamia', occurs in 'The Picture'.⁶

'The Devil's Thoughts' was a popular piece, which

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1. Works, v.252.
 2. The Ashley Library A Catalogue, 1926, viii.145, 146.
 3. Works, v.270; Coleridge's Poems, ed. E. H. Coleridge,
1912, p.100.
 4. Poems, p.253.
 5. Works, v.211.
 6. Ibid., vi.86; Poems, p.462.

was imitated by Byron and Shelley.¹ Hood's own 'Death's Ramble', first published in the Literary Gazette, 1827, 'was suggested by an argument relative to (its) authorship,' and had the manner of some of its snappy quotations.² The poem was in fact the work of Coleridge, aided by Southey. Its influence is perhaps evident in 'The Last Man'. In 'The Devil's Thoughts',

He saw a Turnkey in a trice
Fetter a troublesome blade;
'Nimbly,' quoth he, 'do the fingers₃ move
If a man be but used to his trade.'³

The hangman in 'The Last Man' is similarly enthusiastic about his work,

So I nimbly whipt my tackle out,
And soon tied up his claws...
Oh, how gaily I doff'd my costly₄ gear,
And put on my work-day clothes.⁴

The poem is clearly referred to in the 'Literary Reminiscences'. It runs,

He saw a cottage with a double coach-house,
A cottage of gentility;
And the Devil did grin, for his darling sin
Is pride that apes humility.

Hood describes Lamb's house as 'A cottage of Ungentility, for it had neither double coach-house nor wings.'⁵ Later

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1. Byron's Works, Poetry, 1904, vii.21. Shelley's Poetical Works, 1904, p.974.
 2. Works, v.157.
 3. Poems, p.322.
 4. Works, v.121.
 5. Ibid., ii.369. Hood also refers to this stanza at Works, vii.252; Tylney Hall, p.51.

Hood refers to the version of the poem called 'The Devil's Walk', recently published by Southey in his Poetical Works, 1838. Southey has the devil speak of

My Utilitarians,
My all sorts of --- inians,
And all sorts of --- arians;¹
My all sorts of --- ists.

In Hood's article, published in his Own, May 1839, he writes of Lamb's 'Unitarianism... he was .., an Ancient Christian, too ancient to belong to any of the modern sub-hubbub-divisions of -- ists, --- Arians, and --- Inians.'² Here he is thinking not only of Lamb's letter to Southey but also of Southey's poem.

Coleridge's poem 'Limbo', though dated 1817, was not published until 1834, but there are striking resemblances between its subject, language, and form, the heroic couplet, and those of 'The Sea of Death', published in the London Magazine, March 1822. In 'Limbo' Space and Time are 'unmeaning... As moonlight on the dial of the day!'³

On Hood's sea Time

Slept, as he sleeps upon the silent⁴ face
Of a dark dial in a sunless place.

Hood makes further use of this image in the 'Ode to the

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1. Southey, Poetical Works, 1838, iii.93.
 2. Works, ii.372. Hood also refers to 'The Devil's Walk' at Works, i.155, vi.300.
 3. Poems, p.430.
 4. Works, iv.389.

Moon', published in 1827, where he calls the moon

a sadder dial to old Time
Than ever I have found,¹
On sunny garden-plot,

and in a sonnet of 1843, where he writes that

in sunshine only we can read
The march of minutes on the dial's face.²

In 'Christabel' the passage,

There is not wind enough to twirl
The one red leaf, the last of its clan,
That dances as often as ~~often~~ it can,
Hanging so light, and hanging so high,
On the topmost twig that looks up to the sky,³

dance

is referred to in 'The Fall of the Leaf', where Hood
writes of 'one dry yellow leaf, which was shaking on a
topmost bough ~~in~~ the cold evening wind, and threatening
at every moment to fall to the damp, dewy earth.'⁴

to

Hood refers several times to 'that splendid fragment',
'Kubla Khan'.⁵ He quotes from it ironically in introduc-
ing the 'Ode to Rae Wilson',⁶ and its influence is felt
in 'The Plea of the Midsummer Fairies'. Kubla Khan 'on
honey-dew hath fed';⁷ similarly, the fairies are 'fed with

1. Works, v.285.

2. Ibid., viii.321.

3. Poems, p.217.

4. Works, v.423. Hood refers to 'Christabel' at Works,
ii.383. With Poems, p.218, compare Works, vi.244.
Hood quotes Poems, p.225, at Works, i.121, and Poems,
p.229, at Works, vii.361.

5. Ibid., i.2, vi.398, ix.168.

6. Ibid., vi.415.

7. Poems, p.298.

2/

honey and pure dew'.¹ At the end of Hood's poem Coleridge's spell, 'Weave a circle round him thrice', is repeated by Titania, who 'Weaves thrice three splendid circles round his head'. Similarly, Hood's Queen Mab

w/
waves her hand from right to left,²
And makes a circle round its head.

The sense of loss in Coleridge's introduction, when

all the charm
Is broken₃ - all that phantom-world so fair
Vanishes

recurs in 'The Plea of the Midsummer Fairies' as the morning mist

Crept o'er the failing landscape of my dream.⁴
Soon faded then the Phantom of my theme -.

Hood quotes from 'The Rime of the Ancient Mariner' several times.⁵ The high originality of this poem laid it open to parody, and Hood was not laggard in availing himself of the opportunity. In the Whims and Oddities, 1826, he published 'The Sea-Spell', on the folly of the sailor who trusts in the possession of a caul to protect himself against disaster; the poem begins and ends,

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1. Works, v.243.
 2. Ibid., vi.302.
 3. Poems, p.296.
 4. Works, v.251.
 5. Ibid., i.8, iii.236, iv.1, ix.57; Tylney Hall, p.322; Nimrod's Sporting, pp.20, 114; London Magazine, December 1822, pp.560, 559. Hood refers to 'The Ancient Mariner' at Works, iii.22.

by intoxication,

It was a brave and jolly wight,
His cheek was baked and brown,
For he had been in many climes
With captains of renown,
And fought with those who fought so well
At Nile and Camperdown...

He thrust his fingers farther in
At each unwilling ear,
But still in spite of all,
The words were plain and clear;
"I can't stand here the whole¹ day long,
To hold your glass of beer!"

1827/
'The Wee Man', published in the second series of Whims
and Oddities, is lightly written in the quatrains of
'The Ancient Mariner': its hero becomes bigger and
bigger,

It was a merry company,
And they were just afloat,
When lo! a man, of dwarfish span,
Came up and hail'd the boat...

Loud laugh'd the Gogmagog, a laugh
As loud as giant's roar -
"When first I came, my proper² name
Was Little - now I'm Moore!"

A final parody, 'The Captain's Cow', was published much
later, in Hood's Magazine, 1844. The poem begins in the
usual manner,

It is a jolly Mariner,
As ever knew the billows' stir,
Or battled with the gale;
His face is brown, his hair is black,
And down his broad gigantic back
There hangs a plaited tail.

1. Works, ii.179.
2. Ibid., iv.228.

His vessel is becalmed, and the crew, together with the captain's cow, are deprived of any drink but rum. Back in England the cow

grew as plump and hale
As any beast that wears a tail,
Her skin as sleek as silk;
And through all parts of England now
Is grown a very famous Cow,¹
By giving Rum-and-Milk!

The influence of 'The Ancient Mariner' is perhaps more genially felt in the 'Literary Reminiscences' and in 'Copyright and Copywrong'. In the former Hood describes Coleridge, 'Like his own bright-eyed Marinere, he had a spell in his voice that would not let you go.'² In the latter he describes the influence of literature on his youth,

i/ In default of paternal or fraternal guidance, I was rescued, like the ancient mariner, by guardian spirits, "each one a lovely light", who stood as beacons to my course.³

A verse echo occurs in 'Lamia' where Mercutius speaks of

such a calm
As the shipmate curses on the stagnant sea
Under the torrid zone, that bakes his⁴deck
Till it burns the sole of his foot.

Finally, the important influence of the measure of 'The Ancient Mariner' on that of 'The Last Man'⁵ and 'The

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1. Works, iv.1.
 2. Ibid., ii.382.
 3. Ibid., vi.412.
 4. Ibid., vi.132.
 5. Hood's Poems, ed. Alfred Ainger, 1897, p.xxxi.

Dream of Eugene Aram',¹ published in 1826 and 1828, has been well noted, together with the presence of an unwilling listener in both 'The Ancient Mariner' and 'The Dream of Eugene Aram':² also, the protagonist of both is the compulsive narrator of a tale of guilt.

Hood was not greatly interested in Coleridge's prose speculation, as he shows when he apologises in a letter of 1835, 'I am becoming Coleridgean Kantian, high metaphysical.'³ Late in 1841 and in 1842, however, he found interesting reading in the first two volumes of Coleridge's Literary Remarks, published in 1836. In a review of Barnaby Rudge, in the Athenaeum, 22 January 1842, he quoted Coleridge's distinction between the enthusiast and the fanatic.⁴ He introduced 'Diabolical Suggestions', in the New Monthly Magazine, July, with a quotation from Robinson Crusoe on which Coleridge had commented. In speculating on diabolical suggestions he quotes Coleridge to the effect that 'The wise only possess ideas; the

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1. Monthly Repository, December 1828, p.845; E.C. Stedman, Victorian Poets, 1876, p.86; Oliver Elton, Survey of English Literature 1780-1830, 1912, ii.289.
 2. Leah Kellner, Die Englische Literatur im Zeitalter der Königin Viktoria, 1909, p.158. With Hood's reference to Remorse at Works, iii.32, compare Coleridge's Poetical Works, 1828, ii.122.
 3. Letters, p.21. Hood quotes Coleridge at Works, vi.340; Atlas, p.25, see Lamb's Letters, iii.44.
 4. Works, viii.286; Literary Remarks, ii.366.

in/

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greater part of mankind are possessed by them', and his sentence, 'The man becomes in reality the slave of his own imagination', echoes Coleridge on 'the tyranny of the... evil imagination (whose victim) becomes the slave of his own furious will'.¹

In the review of Knight's Shakespeare, in the New Monthly Magazine, October, Hood praised Coleridge and Lamb as the founders of

a new school of criticism... each (being) endowed with an intense love of the beautiful, a keen sense of the ludicrous, a fine ear, and above all, a veneration towards the great Dramatist, as if he had been a departed Prophet, and a loving pride in him, as though he were a living relation.² So should Englishmen feel towards Shakespeare.

Hood doubtless based his high estimate of Coleridge partly on the Literary Remains. Coleridge called Warburton 'ingenious in blunder', and wrote of 'the vulgar abuse of Voltaire'.³ Hood wrote that 'Warburton went perversely, ingeniously, and elaborately wrong', and also attacked Voltaire. However, these were commonplace criticisms. Hood was closer to Coleridge himself in claiming for him the leadership in the new criticism. Coleridge writes, for instance, 'I dare appeal to the most adequate judges ... whether there is one single principle in Schlegel's

1. Works, viii.203-220; Literary Remains, i.189-196.
2. Ibid., viii.239-245.
3. Remains, ii.145, 67.

work... that was not established and applied in detail by me.'¹ And Hood writes of 'Coleridge (for whom in lieu of the Germans, we must claim of Mr. Knight the merit of leading the way in teaching us to understand our own great Poet)'. Coleridge writes, 'that criticism of Shakspeare will alone be genial which is reverential':² compare Hood's remark on veneration quoted above. Coleridge is concerned to declare the intelligent power of Shakespeare, and asserts the proposition, 'Shakspeare's judgment equal to his genius'.³ He writes, 'Nature, which works from within by evolution and assimilation according to a law, cannot (put parts together), nor could Shakspeare; for he too worked in the spirit of nature, by evolving the germ from within by the imaginative power according to an idea.'⁴ Hood, in his turn, writes that Coleridge 'was the first to encounter and overthrow the pragmatic notion that Shakspeare was... a pure "Child of Nature".'⁵ Under the influence of Coleridge, 'The energy of genius is admitted to be controlled and guided by a *Nous* analogous to the moral Conscience, an internal censorship not acting

1. Remains, ii.2.

2. Ibid., ii.62.

3. Ibid., ii.60.

4. Ibid., i.103.

5. Coleridge refers to the 'pure child of nature' at Remains, ii.61. Hood also refers to the Remains, i.185, at Works, viii.397.

capriciously, but in accordance with certain innate principles, compared with which the Dogmas of Aristotle are still in their puppyhood.' Thus Hood capped with a witicism a genuine and valuable comment on Shakespeare, derived from Coleridge.

Hood may also have seen Specimens of the Table Talk of the late S.T. Coleridge, 1835. There Coleridge had asserted that

Shakspeare is of no age... His language is entirely his own... (His) verse is an absolutely new creation. |

Hood praises Shakespeare in similar terms, coming closest to Coleridge in the lines,

The versification of Shakspeare is unique... he has a blank verse exclusively his own.

The influence of striking phrases from Coleridge's minor poems is evident in Hood's verse. He was impressed by the simplicity and wit of 'The Devil's Thoughts'. He admired Coleridge's imaginative masterpieces, 'Kubla Khan' and 'The Rime of the Ancient Mariner'. The influence of the former is evident in 'The Plea of the Midsummer Fairies'. In 'The Ancient Mariner' Coleridge combined moral and imaginative penetration with simplicity of presentation. Hood found this poem easy to parody, but its serious influence is present in 'The Last Man' and in 'The Dream of Eugene Aram'.

Because of the limitations of his own intellectual

1. Specimens, 11.299, quoted in the Athenaeum, 1835, p.406.

Hood refers to aspects of Coleridge's biography at Works, IV.14, VIII.133; Jerold, Life, p.381, also at Works, VIII.2; HLQ, p.398. He refers to Coleridge in general at Works, IV.170, VIII.257, and in a MS at Columbia University Library. He quotes a phrase I have not traced at Works, X.156, compare p.160.

capacity, Hood was not greatly interested in Coleridge's philosophical speculation, but he did read in his Literary Remains. He valued Coleridge as a critic of Shakespeare.

Hood admired Southey less than Wordsworth and Coleridge because he was an inferior poet, and because his submission to authority was so blatant. His early comments on Southey as Laureate were not favourable. In the 'Ode to Martin' he writes,

Swift was the horse's champion - not the King's,
Whom Southey sings,
Mounted on Pegasus - would he were thrown!
He'll wear that ancient hackney to the bone,
Like a mere clothes-horse airing royal things!¹

In the 'Ode to Graham' he exclaims, 'A fig for Southey's Laureate lore!'², and in the 'Ode to Grimaldi' he numbers Southey among those we could better spare 'for our (whom) quiet's sake.'³ In the 'Literary Reminiscences', thirteen years later, Lamb is set against 'High Church Southey': in his lack of 'spurious gravity... he was opposed to Southey, or rather (for Southey has been opposed to himself) to his Poem on the Holly Tree.

"So serious should my youth appear among
The thoughtless throng;
So would I seem among the₄ young and gay
More grave than they."

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1. Works, v.43.
 2. Ibid., v.27.
 3. Ibid., v.56.
 4. Ibid., ii.371, 386; Southey's Poetical Works, 1838, ii.191.

On the other hand, George Saintsbury has pointed out the influence of the early macabre ballads of Southey upon those of Hood and others.¹ One thinks of 'Cross Roads', 'The Sailor', 'Lord William', and 'The Surgeon's Warning', of which last the subject is body-snatching. 'Jasper' and 'The Dream of Eugene Aram' are particularly close in spirit, as the following excerpts show. Jasper

raised

lifted up the murdered man
And plunged him in the flood,
And in the running waters then
He cleansed his hands from blood.,,

The waters closed around the corpse,
And cleansed his hands from gore...

And fearful are his dreams at night,
And dread to him the day;
He thinks upon his untold₂ crime,
And never dares to pray.

Compare the experience of Eugene Aram, in the following fragments,

I took the dreary body up,
And cast it in a stream...

Down went the corse with a hollow plunge,
And vanish'd in the pool;
Anon I cleans'd my bloody hands,
And wash'd my forehead cool...

I could not share in childish prayer,
Nor join in Evening Hymn...

My fever'd eyes I dared not₃ close,
But stared aghast at Sleep.

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1. Cambridge History of English Literature, 1914, xi.160.
 2. Southey, vi.25.
 3. Works, vi.452.

In Tylney Hall Hood quotes semi-facetiously from the last stanza of 'The Lay of the Laureate',¹ and, in illustration of the excesses of Methodism, from Southey's Life of Wesley.² In 'Copyright and Copywrong' he adduces 'The Battle of Blenheim' as evidence that literature is not 'a vanity or luxury' but 'a grand moral engine, capable of advancing the spiritual as well as the temporal interests of mankind'.³ In the same place he says what an advantage it would be to have in Parliament 'such a man as Southey, who has both read history and written history'.⁴

Hood objected to Southey's overt political and religious attitudes, but he was indebted to his simple, moral ballads, and admired him as a general moralist and historian.

Hood knew Byron better than any of the poets previously discussed, because of the immediate and general appeal of his flowing emotionalism and ebullient wit. He names Byron among the literary moralists.⁵

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- 224L 1. Tylney Hall, p. 169; Southey, x.174. These lines were quoted by Byron in Don Juan, 1, CCXXII.
- 169L 2. Tylney Hall, p. 224. I have not traced the quotation.
- 480L 3. Works, vi. 393; Southey, vi.151. Hood also refers to 'The Battle of Blenheim' in the Athenaeum, 1830, p.593.
- 293L 4. Ibid., vi.409. A note on 'The Stag-Eyed Lady', Works, iv.391, in the London Magazine, May 1822, p.422, refers to Southey's The Expedition of Orsua, 1821, p.vii. At Works, vi.408, Hood refers to John Jones's Attempts in Rhyme, 1831, with an introduction by Southey. Hood refers to Southey generally at Works, ii.116; New Monthly Magazine, January 1843, p.144; MS at Columbia University Library.
- a/ 5. Memorials, ii.115.

Delicate satire is intended in Hood's phrase, 'such poets as Chaucer and Cottle, Spenser and Hayley, Milton and Pratt, Pope and Pye, Byron and Batterbee.'¹ The implied condemnation of the poetasters may have originated in Byron's English Bards and Scottish Reviewers. In the Argument of the poem, first published in 1824,² Byron attacked William Hayley, and in the poem proper wrote of 'HAYLEY's last work, and worst - until his next'.³ In a note he urged Hayley to '"convert poetry into prose," which may be easily done by taking away the final syllable of each line':⁴ this may have provided the hint for Hood's own 'Rhyme and Reason', where the rhyme is transferred to the beginning of the line.⁵

Hood's association of Pope with Henry James Pye is a clear echo of Byron, who wrote in the fifth edition of English Bards and Scottish Reviewers, 'Better to err with POPE, than shine with PYE'.⁶ Byron associated Pye with the Cottles for purposes of ridicule in English Bards and Scottish Reviewers, and in 'Hints from Horace'.⁷ Samuel

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1. Works, i.308.
 2. Byron's Works, ed. E.H. Coleridge, 1898, i.305.
 3. Ibid., i.321.
 4. Ibid., i.322.
 5. Works, i.308.
 6. Byron's Works, i.305.
 7. Ibid., i.328-329, n; 403-404, n. Byron also satirises the Cottles at Works, i.314, n; 328, 329, n.

Pratt should also have been satirised in English Bards and Scottish Reviewers, but the reference to him in manuscript was omitted from the text when first published;¹ there is a reference to him in 'Hints from Horace'.²

Hood uses the stanza-form of Don Juan in 'The Stag-Eyed Lady' and 'A Storm at Hastings'.³ The quotation in Tylney Hall of the line, 'Then rose from sea to sky the wild farewell', from the shipwreck sequence of canto two,⁴ shows that Hood knew this passage: this lends point to the comment of the Gentleman's Magazine, April 1827, which found in 'The Sea-Spell',

a sublimity of thought and vigour of expression which can only be considered inferior to the Shipwreck in Don Juan. Like the author of that splendid composition, Mr. Hood gradually elevates us to the extremest point of sensibility, and then, suddenly precipitates us into the depths of humour.⁵

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1. Byron's Works, i.322-323, n. The passage is included in Byron's Works, 1832, vii.244.
 2. Ibid., 1898, i.442. Lamb had little respect for Pratt, see the article in DNB on this author. Hood quotes from Byron's Works, i.300, at Works, ii.271.
 3. Works, iv.390, ii.36. This was pointed out in Hood's Poems, ed. Alfred Ainger, 1897, I.xliii, II.404.
 4. Don Juan, II.lii; Tylney Hall, p.82.
 5. p.336. At Atlas, 1826, p.201, Hood refers to Don Juan, II.lxxvii. Other references are as follows: Don Juan, I.liv, Works, vi.315, vii.57. Don Juan, I.cxxx, Works, viii.406. Don Juan, I.ccvi, Works, i.206, v.201; Letter to Hewlett. Don Juan, I.ccxxii, Works, x.107. Don Juan, II.xcii, Works, vii.39. Don Juan, VI.cvii, Works, i.74. Don Juan, VIII.xviii, Works, ix.203. Don Juan IX.iv, Works, VII.261, ix.182. Don Juan, X.lxxxv, Works, v.38-40. Don Juan, xiv, ci, Memorials, i.88.

Hood quotes often, though not often significantly, from Childe Harold's Pilgrimage.¹ He refers several times to the 'arrowy Rhine',² and writes of a tourist 'tempted to visit the "blue and arrowy" river' by the poetry of Byron.³ The latter in fact had written of 'the blue rushing of the arrowy Rhone.'⁴ He had enthused, however, over the beauties of the Rhineland,

Maternal Nature!... who teems like thee,
Thus on the banks of thy majestic Rhine?
There Harold gazes on a work divine,
A blending of all beauties; streams and dells,
Fruit, foliage, crag, wood, cornfield, mountain, vine,
And chiefless castles breathing stern farewells... 5

The castled Crag of Drachenfels
Browns o'er the wide and winding Rhine,
Whose breast of waters broadly swells 6
Between the banks which bear the vine.

Hood reacted against this attitude and the vulgarisation of it; he wrote in the Preface to the second edition of Up the Rhine,

I expressly declined to touch on the scenery, because it had been so often painted, not to say daubed, already;... I left the fine legends

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1. Childe Harold, I.iv, vi, Works, v.199. Childe Harold, I.xiii, Works, x.68, 76. Childe Harold, II.vi, Works, vii.167; x.422. Childe Harold, II.xxvi, Works, i.180, 364. Childe Harold, II.lxxvi, Works, iii.370. Childe Harold, III.v, Works, iv.121, ix.146. Childe Harold, III.xxi, Works, v.243; Jerrold, Life, p.140. Childe Harold, III.xxii, Works, i.270, 438. Childe Harold, III.xxvii, Works, i.121.
 2. Works, vii.133, viii.158, x.96.
 3. Ibid., vii.392.
 4. Childe Harold, III.lxxi.
 5. Ibid., III.xlvi.
 6. Ibid., III.lv†.

precisely as I found them; and... the poetic atmosphere remained as intact, for me, as the atmosphere of the moon. Since Byron and the Dampschiff, there has been quite enough of vapouring, in more senses than one, on the blue and castled river, and the echoing nymph of the Lurley must be quite weary of repeating such bouts rimés as - the Rhine and land of the vine - the Rhine and vastly fine - the Rhine and very divine.

A parallel has been drawn between Byron's stanza beginning 'There is a pleasure in the pathless woods', and Hood's sonnet, 'There is a silence where hath been no sound.' Hood indeed uses Byron's phrase, 'the deep Sea', and for his reference to the desert may have been indebted to Byron's preceding stanza.²

When Hood wrote his youthful 'The Bandit', his attitude to 'The Corsair', which he deliberately imitated,³ was wholly serious. I intend now to examine Hood's large debt here. Both poems are written in heroic couplets. Both begin with the brigands making merry. Byron has,

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1. Works, vii.4. With Childe Harold, IV.iii and note, compare Works, v.124. With Childe Harold, IV.xi, compare Works, ii.226, and with Childe Harold, IV.xli, compare Works, v.234.
 2. Works, iv.43; Childe Harold, IV.clxxviii; Jerrold, Life, p.200. G.D. Klingopoulos, in The Penguin Guide to English Literature, 1958, VI.75, comments, 'Compared with Hood, Byron appears original, but even he is half-remembering better lines by Wordsworth.' Hood refers to 'To Thyrza' in the London Magazine, September 1822, p.196.
 3. Works, ii.362. Hood quotes from the dedicatory letter to The Corsair at Works, i.ix.

For us, even banquets fond regret supply,¹
In the red cup that crowns our memory...
Such were the notes that from the Pirate's isle
Around the kindling watch-fire rang the while:
Such were the sounds that thrilled the rocks along,²
And unto ears as rugged seem'd a song!

And Hood,

While the red glaring torches illumine the cave,
Bring the wine that was bought by the blood of the
brave!....

u/
Thus sang the bandit crew, and as they sung,
Wildly their harsh, discordant voices rung;
And jarring echoes filled the vaulted cave
As each harsh voice joined rudely in the stave.³

In Byron some 'Tell o'er the tales of many a night of
toil',⁴ whilst in Hood one 'Triumphant told of deeds of
horror done'. Both bands are dominated by their chiefs,
who are immediately introduced. Byron writes,

Ne'er seasons he with mirth their jovial mess..
Ne'er for his lip the purpling cup they fill,
That goblet passes him untasted still -
And for his fare - the rudest of his crew
Would that, in turn, have pass'd untasted too;
Earth's coarsest bread, the garden's homeliest roots,
And scarce the summer luxury of fruits,
His short repast in humbleness supply
With all a hermit's board would scarce deny.⁵

Similarly, Hood's bandits ask their chief, 'Say, do you
scorn us, that you shun our feast.' He answers,

in your banquets did I ever sip?
Your food untasted ever pass my lip?

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1. Corsair, line 37.
 2. Ibid., line 43.
 3. Jerrold, Poetical Works, p.700.
 4. Corsair, line 57.
 5. Ibid., line 65.

No! I will eat wild berries and wild fruit,
Drink of the stream and famish on a root,
Couch in a cave and lodge me where I¹ can,
Ere I will now hold anything of man!

'In Conrad's form seems little to admire',² whereas
Hood's chief has a 'tall, majestic, and commanding form'.

Conrad's

features' deepening lines and varying hue
At times attracted, yet perplex'd the view,
As if within that murkiness³ of mind
Work'd feelings fearful.

Hood has the similar lines,

And, save when all convulsed, his features⁴ show
He strives within for mastery with woe.

Both heroes are involuntary villains,

Yet was not Conrad thus⁵ by Nature sent
To lead the guilty.

And the Bandit

was not formed by Nature for the part .
That he now played.

very
Conrad is 'Doomed by his \sqrt virtues for a dupe', like
Hood's chief's father, who 'prized too highly and be-
lieved too well'.⁶ To Conrad his next peril 'appears
the last'; for Hood's chief it is deliberately so.⁷

The bugle summons Conrad to depart, and Hood's bandits

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1. Jerrold, Poetical Works, p.702.
 2. Corsair, line 195.
 3. Ibid., line 209.
 4. Poetical Works, p.701.
 5. Corsair, line 249.
 6. Poetical Works, p.713; Corsair, line 256.
 7. Ibid., p.701; Corsair, line 311.

to foregather.¹

The second canto of each poem begins with merry-making. Byron has,

Through Caron's lattices the lamps are bright,²
For Seyd, the Pacha, makes a feast to-night,

and Hood,

Through Arden's pile the lighted tapers blazed,³
The sound of mirth and revelry was raised.

Both celebrations are interrupted by a stranger. In Byron,

Up rose the Dervise with that burst of light,⁴
Nor less his change of form appalled the sight,

whilst Hood's chief

grasped impatiently the⁵ starting brand.
Thus terrible he stood.

In Byron,

He saw their terror - from his baldric drew⁶
His bugle - brief the blast - but shrilly blew,

and in Hood,

Thus spoke the Chief, and from his girdle drew
His brazen bugle-horn, and loudly blew.

In Byron,

stet. Even Seyd, convulsed, o'erwhelm'd, with rage,⁷ surprise,
Retreats before him, though he still defies.

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1. Poetical Works, p.705; Corsair, line 464.
 2. Corsair, ii.2.
 3. Poetical Works, p.706.
 4. Corsair, ii.142.
 5. Poetical Works, p.707.
 6. Corsair, ii.165.
 7. Ibid., ii.176.

And in Hood,

A damp, chill shuddering shook his startled frame,
His tongue, too, trembled while he spoke the name.

In Byron,

now the pirates pass'd the Harpam gates,
And burst within...
The Corsairs pouring, haste to where within
Invited Conrad's bugle, and the din
Of groaning victims, and wild cries for life...¹

Whilst in Hood,

Fierce rushed the ruffian band, and burst within,
With mingling curses and terrific din...
(They) watched the signal for the work of blood.²

To both scenes a fire adds terror,³ and the fear of women
adds pathos.⁴ Both heroes are taken prisoner;⁵ they are
both red-handed.⁶ They are both fettered,⁷ and immured,
the one 'in the high chamber of his highest tower',⁸ the
other, at 'the summit of yon dungeon tower'. Byron com-
ments,

'Twere vain to paint to what his feelings grew -
It even were doubtful if their victim knew.
There is a war, a chaos of the mind,
When all its elements convulsed, combined,⁹
Like dark and jarring with perturbéd force,

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1. Corsair, II.182.
 2. Poetical Works, pp.707-708.
 3. Corsair, line 196; Poetical Works, p.710.
 4. Ibid., line 199; Poetical Works, p.708.
 5. Ibid., line 277; Poetical Works, p.710.
 6. Ibid., line 285; Poetical Works, p.704.
 7. Ibid., line 325; Poetical Works, p.712.
 8. Ibid., line 366.
 9. Ibid., line 326.

and Hood,

Oh, who can speak that wandering of thought,
When, with all varied recollections fraught,
In wild confusion the bewildered brain
Now turns from woe to joy - from joy to pain.¹

Both heroes have a visitor bringing promise of release,²
and both are ready to die.³

'The Bandit' shows Hood's facility both as an imitator of Byron and as a youthful writer with a poetic skill of his own, employing it in a medium which comes to hand. Byron's style here is not of a sufficient intensity to provoke an intense reaction, and Hood adds nothing to a theme which is only superficially exciting.

Later in life Hood prefers to make fun of highly-charged expression of feeling. He introduces the 'Address to Mr. Cross', on the death of the elephant, with a mocking line from The Giaour, ''Tis Greece, but living Greece no more.'⁴ Seriously, the description of the deserted palace in The Giaour may have included some hints for 'The Haunted House';⁵ and the connection made by George Gilfillan between The Giaour and 'The Dream of Eugene Aram' is worth recording. He opines that 'The Giaour, emptying his polluted soul in the gloom of the convent aisle, and to the

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1. Poetical Works, p.714.
 2. Ibid., p.715; Corsair, line 394.
 3. Ibid., p.716; Corsair, line 468.
 4. The Giaour, line 91; Works, v.159.
 5. Ibid., line 292; Works, ix.45.

Note 3 continued from p.618.

2/ Hood refers to Corsair, 1.93, at London Magazine,
December 1822, p.559; 1.275, at Tylney Hall,
p.402; 1.379, at Works, 11.325; 1.403, at Works,
111.274 - Corsair, 111.3, at Works, X.483; 111.341,
at Works, 1.281.

father trembling instead of his penitent... is not equal in interest nor awe to Eugene Aram recounting his dream to the child.'¹

Hood quotes from 'Beppo',² and Cain,³ and freely from The Bride of Abydos.⁴ He refers to Manfred⁵ and to 'Mazeppa'. Of his play on the latter the following is a typical example, from 'My Son and Heir',

She does not hint the slightest plan,
Nor what indentures to endorse;
Whether to bind him to a man, -
Or, like Mazeppa, to a horse. -⁶

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1. Tait's Edinburgh Magazine, February 1847, p.72. Hood refers to the 'red right hand' of the Giaour, line 609, at Works, iv.164, vi.204, viii.210.
 2. 'Beppo', stanza XLVII; Jerrold, Life, p.342; Blanchard Jerrold, Life of Douglas Jerrold, 1859, p.274. Byron himself is here quoting from Cowper's Task, ii.206.
 3. Cain, 3, i, 323, 336; Tylney Hall, p.291.
 4. Bride of Abydos, I.1, Works, i.441, viii.171; Whimsicalities, p.16 - Works, ii.184, vii.373, viii.330; Jerrold, Life, p.241 - Letters, p.56. Bride of Abydos, II.xxvii, Works, viii.282.
 5. Works, viii.85, x.54.
 6. Ibid., ii.353; see also Works, vi.164, 359; vii.392. With Works, vi.393, compare Byron's Letters, ed. Thos. Moore, 1830, i.469. ~~With Works, v.24, compare Byron's Works, v.553, 560.~~ Hood refers to Byron at Works, i.308, 427, 449; ii.124, 389; iv.8, 14, 167, 373; viii.85, 129, 279; x.256; Tylney Hall, p.119; London Magazine, February 1822, p.102; Dobell's Catalogue of Autograph Letters, No.15, 1936, p.30. Hood quotes Byron at Works, v.74, 107; viii.65, 129; Atlas, 1826, p.217.

Hood took off Byron's 'Fare thee well' in 'Love and Lunacy', where he wrote,

Farewell! and if for ever, fare thee well!
As wrote another of my fellow-martyrs:
I ask no sexton for his passing-bell,
I do not ask your tear-drops to be starters..¹

He again pricks the bubble of romance, this time at the expense of 'The Dream', in 'Sonnet. - A Somnambulist', which is introduced by the line, 'A change came o'er the spirit of my dream',² and concludes,

But on, with steadfast hope, I struggled still,
To gain that blessed haven from all care,
Where tears are wiped, and hearts forget their ill,
When, lo! I wakened on a sadder stair -
Tramp - tramp - tramp - tramp - upon the Brixton Mill!³

A writer in Blackwood's Magazine, January 1827, considered 'The Last Man' to be 'worth fifty of Byron's "darkness", (a mere daub), a hundred and fifty of Campbell's Last Man, and five hundred of Mrs. Shelly's (sic) abortion!' This was because 'the whole conception of such a person as a Last Man is with great power burlesqued.'⁴ Such a burlesque was welcome because, as Scott said, 'Darkness' was the product of a 'wild, unbridled, and fiery imagination', like that of Coleridge: 'such

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1. Works, ii.311. This association is pointed out at Poetical Works, p.751. Hood also refers to 'Fare thee well' at Works, iv.379.
 2. Hood also uses this line at Works, i.361, ii.380, vii.334; Poetical Works, p.643; Tylney Hall, p.26; MS at Huntington Library.
 3. Works, i.361.
 4. Blackwood's Magazine, Jan. 1827. p.54.

phantasms' are 'in respect to poetry, what mysticism is to religion.'¹ The special value of 'The Last Man', however, is not that it is a burlesque, but that its burlesque is penetrated with a morality proper to the poem itself.

'The Last Man' has particular links with 'Darkness'. In the latter

two
Of an enormous city did survive,
And they were enemies.

Such a pair are Hood's beggar and hangman, who visit 'a city great'. In 'Darkness' at first 'the wildest brutes Came tame and tremulous', but later

Even dogs assail'd their masters, all save one...
licking the hand
Which answer'd not with a caress.

This suggests Hood's

†/
The lion and Adam were company,
And the tiger him beguiled;
But the simple kine are foes to my life,
And the household brutes are wild.
If the veriest cur would lick₂ my hand,
I could love it like a child!²

In 'Darkness' 'men **D**ied, and their bones were tombless'.

This is the fear of 'The Last Man',

So I went and cut his body down,
To bury it decentlie; -
God send there were any₃ good soul alive
To do the like by me!

1. Quarterly Review, October 1816, p.204.
2. Works, v.123.
3. Ibid., v.122. With 'The Last Man', Works, v.122, compare 'The Siege of Corinth', lines 454-458.

Hood's ability, not to burlesque Byronic horror, but to tiptoe along the edge of horror and to keep his balance, was pointed out in the Westminster Review, October 1838; he possesses 'something of Byron's mastery over the dark and terrible, without his all-pervading despair'; though he 'jests more familiarly and freely upon the solemn farewell between soul and body than many timid and serious spirits approve, it is observable that he never speaks of "the shuffling off of this mortal coil", as if Time had no enjoyments and Eternity no hopes - in this respect far different from the Byronists.'¹

Like Byron, but in his lesser degree and in his restrained manner, Hood was capable of both emotionalism and wit, and the combination of both. He followed Byron's emotionalism most obviously in 'The Bandit', which is an imitation of 'The Corsair'. He made fun of emotional posturing most successfully in 'The Last Man', which stands in its own right. He followed the manner of Don Juan rarely, perhaps because it was so generally familiar to readers, and because it had a breadth and demanded a stamina beyond him. His general reaction to the flamboyancy of Byron, either in imitation or in mockery, was from a standpoint of common sense.

1. Westminster Review, October 1838, p.119.

Hood knew Byron so well partly because he was a popular poet. He knew Shelley so little partly for the opposite reason. A man of ordinary tastes like Hood, who accepted social bonds and enjoyed social pleasures, would not respond to the idealisms of Shelley.

However, in the 'Literary Reminiscences' Hood recalls an occasion when Wordsworth championed Shelley among the younger poets.¹ He makes an immediate borrowing from 'Adonais', which first appeared in England in the Literary Chronicle, 1 December 1821, in 'The Two Peacocks', published in the London Magazine, October the following year. Shelley writes in a well-known passage,

Heaven's light forever shines...
Life, like a dome of many-coloured glass,²
Stains the white radiance of Eternity.

Hood follows this with,

But youth looks upward to the window shine,
Warming with rose and purple and the swim
Of gold, as if thought-tinted by the stains
Of gorgeous light through many-coloured panes.³

4/ 'The Naiad-lily' in 'The Plea of the Midsummer Fairies' is surely an abbreviation of 'Naiad-like lily' in 'The Sensitive Plant'.⁴ 'Clay-cold', in Beatrice's song in The Cenci, appears in 'Hero and Leander'.

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1. Works, ii.370.
 2. Complete Poetical Works, ed. Thos. Hutchinson, 1934, p.443.
 3. Works, iv.414.
 4. Ibid., v.231; Complete Poetical Works, p.589.

Beatrice exclaims,

Sweet sleep, were death like to thee...¹
I would close these eyes of pain.

Similarly with Hood's nymph,

O poppy Death! - sweet poisoner of sleep;
Where shall I seek for thee, oblivious drug...
(I) kiss this clay-cold model of thy face!
Put out, put out these sun-consuming lamps,²
I do but read my sorrows by their shine.

Hood quotes facetiously from 'The Revolt of Islam'
in 'The Progress of Art',

But tir'd of this dry work at last,
Crayon and chalk aside I cast,
And gave my brush a drink!
Dipping - "as when a painter dips
In gloom of earthquake and³ eclipse,"
That is - in Indian ink.

Hood was more indebted to Keats than to any other poet. At a crucial stage in his own development he was introduced to Keats's work through close associates who had been closely associated with Keats: the publisher, John Taylor, and J.H. and Jane Reynolds. Hood fell deeply under the influence of Keats. His lyrical gift needed a channel along which to flow, and this Keats provided, until the gift, in this particular expression, was exhausted. I intend now to work through Keats's poetry, tracing its particular influence on Hood.

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1. Complete Poetical Works, p.330.
 2. Works, v.270. Hood refers to Shelley at Athenaeum, 1833, p.52; Works, x.56.
 3. Works, iv.179; Complete Poetical Works, p.84.

Hood's 'Sonnet Written in Keats's "Endymion"' might well be an elegiac variant on the passage of 'I stood tip-toe upon a little hill' which begins, 'He was a Poet, sure a lover too'. Keats concludes,

So in fine wrath some golden sounds,¹ he won,
And gave meek Cynthia her Endymion,

and Hood,

Anon there rose an echo through the vale,²
Gave back Endymion in a dreamlike tale.

Hood may also have been indebted to the first part of 'Imitation of Spenser'. 'The Two Swans' is written like Keats's poem in the form of the Spenserian stanza. In Keats's lake

saw the swan his neck of arched snow,³
And oar'd himself along with majesty,

and upon Hood's

A solitary Swan her breast of snow
Launches against the wave⁴ that seems to freeze
Into a chaste reflection.

In Keats again,

the king-fisher saw his plumage bright
Vieing with fish of brilliant dye below;
Whose silken fins, and golden scales* light⁵
Cast upward, through the waves, a ruby glow,

whilst in 'The Plea of the Midsummer Fairies' there are

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1. 'I stood tip-toe', line 203.
 2. Works, iv.436.
 3. 'Imitation of Spenser', line 14.
 4. Works, v.7.
 5. 'Imitation of Spenser', line 10.

fish 'Argent and gold... Some crimson-barr'd... many birds of many dyes... And gorgeous pheasants with their golden glow.'¹

From the 'Epistle to G.F. Mathew' Hood may have taken 'oaks, that erst the Druid knew' for 'the Druid oaks' of 'The Plea of the Midsummer Fairies'.² From the sonnet beginning, 'Keen, fitful gusts are whispering here and there', he may have remembered the phrase, 'the dead leaves rustling drearily,' In the 'Ode. Autumn',

She sits and reckons up the dead and gone,
With the last leaves for a love-rosary;
Whilst all the wither'd world looks drearily.³

He quotes directly from 'Sleep and Poetry' in an Atlas review.⁴

The run-on couplets of Endymion are found again in 'The Sea of Death', 'The Poet's Portion', and 'Lamia', and at the end of the 'Ode to the Moon'. A sympathetic awareness of Keats's conception is shown in the latter poem, where Hood watches the moon

from steep to steep,
Timidly lighted by thy vestal torch,
Till in some Latmian cave I see thee creep,
To catch the young Endymion asleep, -
Leaving thy splendour at the jagged porch! -⁵

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1. Works, v.214.
2. Ibid., v.228; 'Epistle to G.F. Mathew', line 39. This line has been pointed out by Alvin Whitley, 'Keats and Hood', Keats-Shelley Journal, Winter 1956, p.43.
3. Works, iv.433. Compare Endymion, i.287, 'wither drearily!
4. Atlas, 1826, p.138.
5. Works, v.283.

Again, in the 'Ode to Melancholy' Hood invokes the moon as

the source of sighs...
The same fair light that shone in streams,¹
The fairy lamp that charm'd the lad.

This sympathy is particularly evinced in the 'Sonnet. Written in Keats' "Endymion"', where Hood was perhaps the first to call Keats by the name of his creation.² 'Hood's finest Keatsian poem,'³ it deserves to be quoted in full.

I saw pale Dian, sitting by the brink
Of silver falls, the overflow of fountains
From cloudy steeps; and I grew sad to think
Endymion's foot was silent on those mountains
And he but a hush'd name, that Silence keeps
In dear remembrance, - lonely, and forlorn,
Singing it to herself until she weeps
Tears, that perchance still glisten in the morn:-
And as I mused, in dull imaginings,
There came a flash of garments, and I knew
The awful Muse by her harmonious wings
Charming the air to music as she flew -
Anon there rose an echo through the vale,⁴
Gave back Endymion in a dreamlike tale.⁴

Hood quotes the two parts of the opening line of Endymion in two different places. 'Lycus the Centaur' fancied seeing 'a thing Of beauty',⁵ whilst in 'The Poet's Portion' Hood observes of the poet's mind that

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1. Works, v.291.
 2. Edward S. Lecomte, Endymion in England, 1944, p.146.
 3. Alvin Whitley, op. cit., p.43.
 4. Works, iv.435.
 5. Ibid., iv.401.

what there is steep'd shall perish never,¹
But live and bloom, and be a joy for ever.

Keats calls things of beauty 'essences': he later calls
love 'the sweetest essence'.² Hood perhaps had these
references in mind when he wrote in 'The Departure of
Summer' that the poets

have kept for after-treats
The essences of summer sweets.³

The noun, 'valley-lily', passed from Keats to Hood in
'The Plea of the Midsummer Fairies'.⁴ Keats's priest,
whose

aged head, crowned with beechen wreath,
Seem'd like a poll⁵ of ivy in the teeth
Of winter hoar,

is a mild predecessor of Hood's Saturn, who has

oak /
frost upon his crown;
So from his barren poll one heavy lock
Over his wrinkled front fell far adown,
Well nigh to where his frosty brows did frown...⁶
And for his coronal he wore some brown...

So this passage is finally seen to bear the traces of
Spenser, Shakespeare and Keats. In Endymion fauns and
satyrs gather up

shells
For thee to tumble into Naiads' cells,
And, being hidden, laugh at their out-peeping.⁷

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1. Works, v.164.
 2. Endymion, i.25, iii.983.
 3. Works, iv.353.
 4. Ibid., v.217; Endymion, i.157.
 5. Endymion, i.159.
 6. Works, v.218.
 7. Endymion, i.269.
- 71/

And in 'Hero and Leander' Hood pictures 'pearls outpeeping
from their silvery shells'.¹

Keats, like Shakespeare and Hood, seeks to express
the myth-bound beauty of flowers. In Endymion the men of
Latmos pity

the sad death
Of Hyacinthus, when the cruel breath
Of Zephyr slew him, - Zephyr penitent,
Who now...
Fondles the flower amid the sobbing rain.²

In 'The Plea of the Midsummer Fairies' Hood numbers among
the flowers Hyacinth

Whose tuneful voice, turn'd fragrance in his breath,
Kiss'd by sad Zephyr, guilty of his death,
together with 'The widow'd primrose weeping to the moon'.³

With these instances of his close knowledge of
Endymion it is not surprising to find thematic borrowing
in Hood's work. Endymion describes how with the maid he

straightway into frightful eddies swoop'd...
madly did I kiss
The wooing arms which held me, and did give
My eyes at once to death.⁴

Glaucus later, similarly impassioned, 'in one extremest

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1. Works, v.259.
 2. Endymion, i.327.
 3. Works, v.224. Hood uses particular words from
Endymion, book i: line 394, Works v.6. Line 485,
Works, v.250. Line 598, Works, v.284. Line 683,
Works, iv.383. Line 701, Works, v.11.
 4. Endymion, i.648.

fit... plung'd for life or death.'¹ Such yielding to passion is an element in the experience of Hood's Lycus and in the unwilling fate of his Leander. Endymion sees a face in water and plunges his head in after it; Lycus is similarly attracted.²

The water-nymph who addresses Endymion in Book Two may have been a sister of the one who tempted Lycus,³ or of the nymph in love with Leander. In order to soothe Endymion Keats's nymph

would offer
All the bright riches of my crystal coffer
to Amphitrite.⁴

Similarly, by the nymph in 'Hero and Leander' 'Love's treasury is sack'd, but she no richer'.⁵ Keats's nymph would offer fish,

Golden, or rainbow-sided, or purplish,
Vermilion-tail'd, or finn'd with silvery gauze.⁶

Hood's points out

how the sunbeam burns upon their scales,
And shows rich glimpses of their Tyrian skins;
They flash small lightnings from their vigorous⁷ tails,
And winking stars are kindled at their fins.

The 'jutty cape' of 'Hero and Leander' - this is the only

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1. Endymion, iii.379.
 2. Ibid., i.895; Works, iv.402.
 3. Ibid., ii.96; Works, iv.403.
 4. Ibid., ii.107.
 5. Works, v.262.
 6. Endymion, ii.110.
 7. Works, v.265.

use of the adjective given by the NED - may have been a compression of Keats's 'misty, jutting head of land'.¹ Endymion's 'lifted hands' and 'passion'd moan' are remembered in the 'passion'd hands that seem to pray' of Hero.²

When Hood was writing his 'Ode to the Moon' he may have had at the back of his mind the invocation of Keats in Endymion.³ In particular, Keats remembers how

When yet a child
I oft have dried my tears when thou hast smil'd.⁴

Hood similarly remembers the influence of the moon on his childhood.⁵ The most important influence of Book Three of Endymion is evident, however, in 'Lycus the Centaur', where Hood notes that he had been told the tale of Scylla:⁶ perhaps his informant had been Keats's Glaucus, who tells, as does Hood, of Circe, 'Cruel enchantress', and of her enchanted island inhabited by bestialised men, where 'specious heaven was changed to real hell'.⁷ Glaucus forgets Scylla, as later Endymion himself forgets Phoebe, and as Lycus forgets his human love.⁸

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1. Works, v.260; Endymion, ii.163.
 2. Ibid., v.256; Endymion, ii.196, 201.
 3. Endymion, ii.170, iii.42.
 4. Ibid., iii.143.
 5. Works, v.285.
 6. Ibid., iv.403.
 7. Endymion, iii.413, 476.
 8. Ibid., iii.452; ~~v.56~~, 303; Works, iv.402.

Keats's sighing elephant reappears in Hood,¹ and also one of his 'tamed leopards': 'The leopard was there,- baby-mild in its feature'.² In both poems a terrible fight of beasts ends in their disappearance. In Keats,

the whole herd, as by a whirlwind writhen,
Went through the dismal air like one huge Python₃
Antagonizing Boreas,- and so vanish'd.

Hood, in his turn, saw the beasts rush 'on that shadowy Python of foes', and he saw too

the fight at the close,
When the dust of the earth startled upward in rings,⁴
And flew on the whirlwind that follow'd their wings.

The dead lovers in Endymion, with 'patient lips
All ruddy, - for here death no blossom nips,⁵

may be compared with Leander: death

leaves some tinges on his lips,
Which he hath kiss'd with such cold frosty nips.⁶

Their 'patient lips... their brows and foreheads',

their hair
Put sleekly on one side with nicest care,

these suggest the features of the children in 'The Sea of Death', 'with... hair On sleek unfretted brows... and pleasant lips'.⁷ In celebrations towards the end of Book Three Cupid

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1. Endymion, iii.537; Works, iv.398.
 2. Ibid., iv.794; Works, iv.398.
 3. Ibid., iii.529.
 4. Works, iv.401.
 5. Endymion, iii.739.
 6. Works, v.264.
 7. Ibid., iv.388-389.

oft-times through the throng
Made a delighted way. Then¹ dance, and song,
And garlanding grew wild.

In 'The Departure of Summer' there is similarly

Singing and dancing as they go.
And Love, young Love, among the² rest,
A welcome - nor unbidden guest.

Hood makes fewer, and slighter, references to Book Four,³
but the influence of the earlier books on his poetry, particularly the 'Ode to the Moon', 'The Plea of the Midsummer Fairies', 'Hero and Leander' and 'Lycus the Centaur', is clear.

'The Sea of Death', 'The Poet's Portion', and the end of the 'Ode to the Moon' are similar metrically to 'Lamia'. Keats's dazzling description of Lamia is reflected at the beginning of 'The Plea of the Midsummer Fairies'. Hood, particularly, repeats the word 'crimson-barr'd':⁴ in 'Lycus the Centaur', a tiger is 'black-barr'd'.⁵ Lamia's 'head was serpent', but she had woman's eyes,

what could such eyes do there
But weep, and weep, that they were born so fair?⁶

In 'Lycus the Centaur' the snake is

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1. Endymion, iii.932.
 2. Works, iv.353.
 3. Endymion, iv.219; Jerrold, Life, p.128. Endymion, iv.265, Works, iv.400. Endymion, iv.267, Works, iv.150. Endymion, iv.416, Works, v.39. Endymion, iv.697, Works, v.250.
 4. Works, ~~iv.398~~ v.214.
 5. 'Lamia', i.50; Works, iv.214.
 6. 'Lamia', i.59.

not with magical orbs to devise
Strange death, but with woman's attraction of eyes.¹

Further, Alfred Ainger observes that 'Lycus the Centaur' is supposedly taken from a manuscript of 'Apollonius Curius', and that the name 'Lycus' itself is very close to 'Lycius'.²

There is a surprising parallel between the appearance of Apollonius at the feast and that of the stranger in 'The Bandit', Hood's early poem. In 'Lamia' the guests hurried in, 'Save one, who look'd thereon with eye severe'.³ He

fix'd his eye, without a twinkle or stir,⁴
Full on the alarmed beauty of the bride.

In 'The Bandit',

all were happy - pleasing - pleased - but one!
Clad as a mourner in a sable suit
The stranger stood - pale, motionless, and mute,
Nought could divert his glaring eyes aside,⁵
That gazed reproachfully upon the bride.

Hood here had been indebted to Scott's Waverley.

Hood's dramatic sketch on the subject of Lamia, unpublished while he lived, was intended to develop out of the initial situation in Keats's poem, which has to do with the relationship between Lamia, Lycius and Apollonius. In his sketch Hood shows no debt to the rich, mythological

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1. Works, iv.398.
 2. Hood's Poems, 1897, p.xxiii.
 3. 'Lamia', ii.157.
 4. Ibid., ii.246.
 5. Poetical Works, p.706. Hood uses a phrase from 'Lamia', i.8, at Works, v.273.
-

introductory section of Keats's poem. When his Lamia first appears she has already a woman's form. In Keats

she stood
About a young bird's flutter from a wood,
Fair, on a sloping green of mossy tread,
By a clear pool, wherein she passioned
To see herself escap'd from so sore ills,
While her robes flaunted with the daffodils.¹

In Hood, awaiting Lycius, Lamia exclaims,

That eager hope,
Hath won me from the book before I viewed
My unacquainted self..²
(She sits down on the bank.
How fair the world seems now myself am fair!
These dewy daffodils! these sweet green trees!²

In both Keats and Hood Lycius at first passes by indifferently. Keats has,

Lamia beheld him coming, near, more near -
Close to her passing, in indifference drear,³
His silent sandals swept the mossy green.

In Hood Lamia speaks,

Here I'll sit down and watch; till his dear foot
Pronounce him to my ear...
(Lycius enters and passes on without noting her.

Just as Keats's Lamia had cried, 'Lycius! gentle Lycius!' and cries again, 'Ah, Lycius bright... Lycius, look back! and be some pity shown,'⁴ so Hood's heroine exclaims, 'Lycius! sweet Lycius! - what, so cruel still!' In Keats Lycius succumbs easily to her charms,

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1. 'Lamia', i.179.
 2. Works, vi.86.
 3. 'Lamia', i.237.
 4. Ibid., i.168, 244.

For so delicious were the words she sung,
It seem'd he had lov'd them a whole summer,¹ long:
And soon his eyes had drunk her beauty up.

So easy is her success that she grows coy, and bids him
adieu.²

In Hood Lycius declares,

My eyes have never chanced so sweet a sight,
Not in my summer dreams! -
... O not yet - not yet farewell!
Let such an unmatched vision still shine on.³

Keats's Lamia

wonder'd how his eyes could miss⁴
Her face so long in Corinth,

and Hood's asked,

have you never met
That face at Corinth?

Keats's Lycius

pointing to Corinth, ask'd her sweet,
If 'twas too far that⁵ night for her soft feet.
The way was short.

Hood makes this into a dialogue,

Let me bear you, sweet!
No, I can walk, if you will charm the way.⁶

When Lamia and Lycus have arrived in Corinth,

Muffling his face, of greeting friends in fear,
Her fingers he press'd hard,⁷ as one came near
With curl'd gray beard....

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1. 'Lamia', i.249.
 2. Ibid., i.286.
 3. Works, vi.87.
 4. 'Lamia', i.310.
 5. Ibid., i.342.
 6. Works, vi.91, 92.
 7. Compare Works, vi.92.

Lycius shrank closer, as they met and past,
into his mantle...
While hurried Lamia trembled: "Ah," said he,
"Why do you shudder, love?"..
"... tell me who
Is that old man?
... Lycius! wherefore did you blind
Yourself from his quick eyes?" Lycius replied,¹
"'Tis Apollonius sage, my trusty guide."

Hood closely follows this passage in his dialogue,

(Lycius (entering) wishes to pass aside. Lamia
clings close to him.

Lamia. Hark! - who is that! - quick, fold me in
your mantle;
Don't let him see my face! -

Lycius. Nay, fear not, sweet -
'Tis but old Apollonius, my sage guide.

Lamia. ..I have a terror of those graybeard men -
They frown on Love with such cold churlish brows,
That sometimes he hath flown! -

Lycius. ..Why, how you tremble!²

Lamia's concluding fear of Apollonius's look is a faint
echo of Lycius' anguished cry at the climax of Keat's
poem.

"Look upon that grey-beard wretch!
Mark how, possess'd, his lashless eyelids stretch
Around his demon eyes! Corinthians, see!
My sweet bride withers at their potency."
"Fool!" said the sophist...
"... shall I see thee made a serpent's prey?"³

'Fool!' is the repeated expression of Hood's Apollonius,
and to Julius he affirms, - 'I say she is a snake.'⁴

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1. 'Lamia', i.362.
 2. Works, vi.96.
 3. 'Lamia', ii.287.
 4. Works, vi.97, 109, 127.

The sumptuous mansion described by Keats is in Hood merely 'a brave palace'.¹ Its 'subtle servitors'² are replaced by drunken Shakespearian clowns. Keats's mansion is 'unknown some time to any',³ and his wedding guests enter

marveling: for they knew the street,
Remember'd it from childhood all complete
Without a gap, yet ne'er before had seen
That royal porch, that high-built fair demesne.⁴

Hood's palace is more accessible, but his Apollonius wonders,

Lo! here's a palace!
I have grown gray in₅ Corinth, but my eyes
Never remember it.

Part Two of Keats's poem opens with a scene between Lamia and Lycius. The latter speaks,

Sure some sweet name thou hast, though, by my truth,
I have not ask'd it... Hast any mortal name,
Fit appellation for this dazzling frame?
Or friends or kinsfolk on the citied earth?⁶

Hood's Lycius in a dialogue introducing his fifth scene says simply,

You have not told me
What country bore you, that my heart may set
Its name in a partial place. Nay, your own name -
Which ought₇ to be my better word for beauty -
I know not.

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1. Works, vi.100; 'Lamia', i.378ff.
 2. 'Lamia'; ii.118.
 3. Ibid., i.388.
 4. Ibid., ii.152.
 5. Works, vi.107?
 6. 'Lamia', ii.85.
 7. Works, vi.112.

Both sets of lovers are disturbed. Keats's Lamia asks,
where am I now?
Not in your heart while care weighs on your brow.¹

Her lover's care, however, is about matrimony, whereas Hood's hero's is about news of his dying father.² In both poems Lycius leaves Lamia, but in Keats it is to see about the wedding, whereas in Hood it is to see his father.³

The wedding is the climax both of Burton's original anecdote and of Keats's poem, but it is not mentioned at all by Hood, not even when he versifies Burton.⁴ The decisive role of Apollonius at the wedding is taken over by Mercutius, who is Lycius's rival as a victim to Lamia's charm. Although there is no wedding, Hood's Lamia is not without 'dreadful guests', who have succumbed to the influence of wine.⁵

Keats had written an accomplished poetic tale. Hood follows this with a tentative dramatic sketch. He often follows his original closely, playing delicate variations on its expressions; but he does not achieve mastery of his own form.

In 'The Two Peacocks of Bedford' Hood employs the ottava rima of 'Isabella'. The verbal influence of this

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1. 'Lamia', ii.42.
 2. Works, vi.113.
 3. Ibid., vi.116; 'Lamia', ii.112.
 4. Ibid., vi.127.
 5. Ibid., vi.122, 123; 'Lamia', ii.145, 203.

poem is present in the lines beginning, 'We did not wear a leafy crown', and in 'Hero and Leander'. Isabella dwelt with her two rich, proud brothers, for whom

many a weary hand did smelt
In torched mines and noisy factories,
And many once proud-quiver'd loins did melt
In blood from stinging whip; - with hollow eyes
Many all day in dazzling river stood,
To take the rich-ored driftings of the flood.¹

Later,

the two brothers and their murder'd man
Rode past fair Florence, to where Arno's stream
Gurgles through straiten'd banks...
Sick and wan
The brothers' faces in the ford did seem.²

Returning, 'They dipp'd their swords in the water.'³

Hood recalls these passages in 'We did not wear a leafy crown.' He writes,

We stain'd not hands with purple blood
In golden Arno's pleasant vale,
Where the proud Brothers quench'd the stain,
And saw two murderers in the flood
With faces guilty-pale.⁴

Again, Isabella;

had died in drowsy ignorance,
But for a thing more deadly dark than all;
It came like a fierce potion...
Like a lance,

-
1. 'Isabella', line 107.
 2. Ibid., line 209.
 3. Ibid., line 222.
 4. Works, iv.441.

Waking an Indian from his cloudy hall
With cruel pierce, and bringing him again
Sense of the gnawing fire at heart and brain.¹

In 'Hero and Leander' Hood follows this, as well as passages of Shakespeare, in observing how 'drowsy men are poison'd through the ear'; Leander

falls into a deadly chill...
Fearing each breath to feel that prelude shrill,
Pierce through his marrow, like a breath-blown dart
Shot sudden from an Indian's hollow cane,
With mortal venom fraught, and fiery pain.²

In 'The Two Swans' Hood follows the Spenserian stanza of 'The Eve of St. Agnes'. In 'The Two Peacocks' his

But youth looks upward to the window shine,
Warming with rose and purple and the swim
Of gold, as if thought-tinted by the stains
Of gorgeous light through many-colour'd panes.³

may be an attempt 'to capture the atmosphere of Keats's description of the stained-glass window',⁴ but is closer to Shelley. In these poems both Keats and Hood use the adjectives 'gusty' and 'lavender'd'.⁵ Porphyro's playing to Madeline, 'Close in her ear touching the melody', may have been present to Hood when the nymph in 'Hero and Leander' sings 'So low, her tune shall mingle with his

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1. 'Isabella', line 265.
 2. Works, v.259, 260.
 3. Ibid., iv.414.
 4. Oliver Elton, A Survey of English Literature 1780-1830, 1912, ii.287.
 5. 'Eve of St. Agnes', lines 360, 263; Works, iv.416, 417. Hood also uses 'gusty' at Works, ii.41; Jerrold, Life, p.141.

dream'.¹

There are enough echoes of the 'Ode to a Nightingale' in Hood's poetry to make it unnecessary to stress its influence on the first two stanzas of his 'Ode to Melancholy'. In contrast to Keats's, Hood's state of mind here is deliberately induced, and his nightingale's song is not in itself joyous, but a 'sad melody'.² Hood rather adopts something of the pattern, though not the sad movement, of the 'Ode to a Nightingale' in the last stanza of 'The Departure of Summer'. Keats is happy

That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singing of summer in full-throated ease.³

For Hood the winter role of the bird is taken over by the poet. He asks,

But still for Summer dost thou grieve?
Then read our Poets - they shall weave
A garden of green fancies still,⁴
Where thy wish may rove at will.⁴

Elsewhere Hood transfers the description of the 'light-winged' nightingale to Fancy or Ariel, 'Weighing the light air on a lighter wing'.⁵ Keats called for a drink

Cool'd... in the deep-delved earth,
Tasting of...
Dance, and Provençal song, and sunburnt mirth!
... full of the warm South.⁶

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- 39/
1. 'Eve of St. Agnes', line 293; Works, v.265. 'Madeline' is the title of one of the National Tales, Works, v.270.
 2. Works, v.289.
 3. 'Ode to a Nightingale', line 7.
 4. Works, iv.353.
 5. Ibid., iv.421.
 6. 'Ode to a Nightingale', line 12.

In 'The Departure of Summer' Hood advised his reader to

drink of Summer in the cup
Where the Muse hath mix'd it up;
The "dance, and song, and sun-burnt¹ mirth",
With the warm nectar of the earth.

And in an unpublished song, beginning 'Dearest I love thee', he wrote,

9/
O art thou full of the warm odorous south
The breath of blossom ~~and~~ the song of² birds
I press thee to my bee like mouth...

cho/
Keats's conjunction of 'warm South... purple-stained mouth' is again ~~evolved~~ in the 'Ode. Autumn', where 'Morning sings with a warm odorous mouth'.³ In Keats's present world

youth grows pale, and spectre-thin, and dies;
... but to think is to be⁴ full of sorrow
And leaden-eyed despairs.

So is it with Eugene Aram,

Much study had made him very⁵ lean,
And pale, and leaden-ey'd.

Keats's description of the world,

Where Beauty cannot keep her lustrous eyes,⁶
Or new Love pine at them beyond to-morrow,

is again echoed in 'The Departure of Summer', where

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1. Works, iv.354.
 2. Reynolds Commonplace Book at the Bristol Central Library, at p.100.
 3. Works, iv.432.
 4. 'Ode to a Nightingale', line 26.
 5. Works, vi.448.
 6. 'Ode to a Nightingale', line 29.

The dear one of the lover's heart
Is painted to his longing eyes,
In charms she ne'er can realise -¹
But when she turns again to part.

More closely, a terrifying gloss, Hood in the 'Ode. Autumn'
tells how 'the merry birds' have fled away

Lest owls should prey
Undazzled at noon-day,
And tear with horny beak their lustrous eyes.²

st/ In the 'Ode to a Nightingale' 'tender is the night',³ while
in the 'Plea of the Midsummer Fairies' Titania asks,

was ever moonlight seen
So clear and tender for our midnight trips?⁴

Keats continues,

The Queen-Moon is on her throne,
Cluster'd round by all her starry fays.

Hood writes of 'Queen Titania with her pretty crew... the
loyal Fays'.⁵ Keats's ensuing flowers,

the pastoral eglantine;
Fast fading violets cover'd up in leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy wine,⁶

may have suggested Hood's

The pastoral cowslips...
those veil'd nuns, meek violets...
And golden daffodils, pluck'd for May's Queen.⁷

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1. Works, iv.354.
 2. Ibid., iv.432.
 3. Line 35.
 4. Works, v.215.
 5. Ibid., v.214.
 6. 'Ode to a Nightingale', line 46.
 7. Works, v.223-224. Hood also lists the hyacinth.
Compare also 'Fancy', line 51, 'Shaded hyacinth,
alway Sapphire queen of the mid-May'.

Compare also 'The Two Swans',

no eye knew what human love,¹ and ache
Dwelt in those dewy leaves.

Keats continues,

Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring² forth thy soul abroad
In such an ecstasy!

Hood exclaims in 'The Two Swans',

Oh, tuneful Swan! oh, melancholy bird!
Sweet was that midnight miracle of song,
Rich with ripe sorrow, needful³ of no word
To tell of pain, and love.

The nightingale's song

Charm'd magic casements, opening on the foam⁴
Of perilous seas, in faery lands forlorn.

The Swan's song has the same power,

And soon a little casement flashing bright
Widens self-open'd into the cool air -
That music like a bird may enter there
And soothe the captive in his stony cage.⁵

The same tone permeates the sonnet 'To Fancy', where
Ariel is

Won by the mind's high magic to its best...
to bring
Illuminate visions to the eye of rest, -
Or rich romances from the florid West, -⁶
Or to the sea, for mystic whispering.

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1. Works, v.10.
 2. 'Ode to a Nightingale', line 55.
 3. Works, v.10.
 4. 'Ode to a Nightingale', line 69.
 5. Works, v.11.
 6. Ibid., iv.421.

Keats's 'corn' and 'forlorn' are echoed sadly in the 'Ode. Autumn'.¹ The nightingale's 'plaintive anthem fades',² but in 'The Two Swans'

plaintive song may happily engage
From sense of its own ill, and tenderly assuage.³

Finally, we return to the link with 'The Departure of Summer'. Keats wonders,

Was it a vision, or a waking dream?
Fled is that music: - Do I wake or sleep?⁴

s Hood concluded on a note of more innocent optimism,

Drink!..
And thou shalt dream the winter through:
Then waken to the sun again,
And find thy Summer Vision true!⁵

Thus Hood is deeply affected by the magic of the 'Ode to a Nightingale', whose influence is particularly present in 'The Departure of Summer' and in 'The Two Swans'. He uses Keats's language in phrases which have a resonance of their own, but he has a lighter touch. His poems are light, self-sustaining tracteries, whereas 'The Ode to a Nightingale' leads the reader to an aesthetic awareness of mysteries in existence.

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1. Works, iv.432.
 2. 'Ode to a Nightingale', line 75.
 3. Works, v.11.
 4. 'Ode to a Nightingale', line 79.
 5. Works, iv.354. With 'Ode to a Nightingale', line 17, compare Works, iv.403; v.273, vii.277. With line 67, compare Works, v.211. With line 71, compare Poetical Works, p.662.

on/ The influence of the 'Ode ~~to~~ a Grecian Urn' on Hood is more general than that of the 'Ode to a Nightingale'. Its influence is perhaps seen at the beginning of 'Hero and Leander', where Hood urges lovers to

Weep here, unto a tale of ancient grief,
Traced from the course of an old bas-relief.¹

This notion is developed at the end of the poem,

Thus having travell'd on, and track'd the tale,
Like the due course of an old bas-relief,
Where Tragedy pursues her progress pale,
Brood here awhile upon that sea-maid's grief,
And take a deeper imprint from the frieze
Of that young Fate, with Death upon her knees.²

It reappears in the 'Ode to the Moon', in the following passage,

Oh, I must yearn,
Whilst Time, conspirator with Memory,
Keeps his cold ashes in an ancient urn,
Richly emboss'd with childhood's revelry,
With leaves and cluster'd fruits, and flow'rs eterne, -
(Eternal to the world, though not to me),
Aye there will those brave sports and blossoms be,
The deathless wreath, and undecay'd festoon,
When I am hearsed within.³

In the 'Ode to Psyche' Keats exclaims,

O brightest! though too late for antique vows,
Too, too late for the fond believing lyre...
I see, and sing, by my own eyes inspired.

1. Works, v.252.

2. Ibid., v.271.

on/ 3. Ibid., v.285. With the 'Ode ~~to~~ a Grecian Urn', compare Works, iv.428. With line 14, compare H.C. Shelley, op.cit., p.326. With line 34, compare Works, v.225. With line 44, compare Jerrold, Life, p.130.

So let me be thy choir, and make a moan
Upon the midnight hours;
Thy voice, thy lute, thy pipe, thy incense sweet.¹

Hood echoes this in his 'Ode to the Moon',

It is too late - or thou should'st have my knee -
Too late now for the old Ephesian vows...
I will be grateful for that simple boon,
In many a thoughtful verse and anthem sweet,²
And bless thy dainty face whenever we meet.

Similar elegiac praise occurs in the 'Hymn to the Sun'.³

In 'The Departure of Summer' Hood is indebted not only to the 'Ode to a Nightingale', but also to 'Fancy'. The theme of the latter poem - that 'Every thing is spoilt by use';⁴ only remember, and fancy - is more or less that of Hood's poem. In Keats Autumn blushes 'through the mist and dew'.⁵ In Hood Autumn's eyes 'quench themselves, and hide in mist'.⁶ For Keats in winter

t/ ~~The~~ Night doth meet the⁷Noon
 In a dark conspiracy.

For Hood 'Day and Night are married'.⁸ For Keats fancy will bring unwintery memories,

She will mix these pleasures up,⁹
Like three fit wines in a cup.

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1. 'Ode to Psyche', line 36.
 2. Works, v.284.
 3. Ibid., iv.418.
 4. 'Fancy', line 68.
 5. Ibid., line 14.
 6. Works, iv.349.
 7. 'Fancy', line 22.
 8. Works, iv.350.
 9. 'Fancy', line 37.

And so for Hood,

drink of Summer in the cup
Where the Muse hath mix'd it up.¹

Finally, the amorist complaint of Keats,

Where's the eye,² however blue,
Doth not weary?

is sadly echoed in 'The Departure of Summer',

The dear one of the lover's heart
Is painted to his longing eyes,
In charms she ne'er can realise -³

The opening invocation of 'To Autumn' sank deeply into Hood's mind: witness the opening lines of his own 'Ode. Autumn', another poem entitled 'Autumn', 'The Plea of the Midsummer Fairies', and the sonnet 'Written in a volume of Shakspeare'. Hood's ode is a natural variation on that of Keats. The latter describes how 'Summer has o'er-brimm'd (the) clammy cells' of the bees.⁴ In Hood

honey bees have stored
The sweets of summer in their luscious cells.⁵

The granary of Keats⁶ Hood allots to the ants. Autumn's hair was 'soft-lifted by the winnowing wind'. With Hood Autumn shakes 'his languid locks'.⁷ Keats's question,

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1. Works, iv.354.
 2. 'Fancy', line 72.
 - 3.
 4. 'To Autumn', line 11.
 5. Works, iv.433. Compare Works, x.18.
 6. 'To Autumn', line 14.
 7. Works, iv.432; 'To Autumn', line 15.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too, -¹
While barred clouds bloom the soft-dying day,

is Hood's too,

Where are the songs of Summer?...
Where are the blooms of Summer? - In the west,
Blushing their last to the last sunny hours.

Whereas in Keats 'gathering swallows twitter in the skies',
in Hood 'The swallows all have wing'd across the main'.²

Here is a clue to the difference in mood of the two poems.
Keats's is a poem of early autumn joy, Hood's of late
autumn melancholy.

Hood's 'Ode. Autumn' is also linked with Keats's
'Ode to Melancholy'. In the latter Keats has, 'Make not
your rosary of yew-berries',³ whilst Hood's 'Autumn melan-
choly'

reckons up the dead and gone,
With the last leaves for a love-rosary.⁴

Keats's melancholy 'dwells with Beauty - Beauty that must
die'.⁵ This is a theme of Hood's ode,

the rose that₆died, whose doom
Is Beauty's.

Keats ends by saying that the sensualist's soul shall be

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1. 'To Autumn', line 23.
 2. Ibid., line 33; Works, iv.433. With 'To Autumn',
line 27, compare Works, v.222.
 3. 'Ode on Melancholy', line 5.
 4. Works, iv.433.
 5. 'Ode on Melancholy', line 21.
 6. Works, iv.433-34.

on / hung among melancholy's 'cloudy trophies'. Hood ends with a reference to melancholy's 'cloudy prison for the soul!' Keats's

in the very temple of Delight
Veil'd Melancholy has her sovran shrine¹

is the thesis of Hood's own 'Ode to Melancholy', where

Even the bright extremes of joy²
Bring on conclusions of disgust.

In the cancelled first stanza of his ode Keats refers to 'a bark of dead men's bones' and a skull. Hood may have had these in mind with his own 'coffin for a boat' and skull.³

Hyperion begins

Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and eve's one star,
Sat gray-hair'd Saturn, quiet as a stone,
Still as the silence round about his lair.

The opening of Hood's 'Ode. Autumn' is rather similar to this.

I saw old Autumn in the misty morn
Stand shadowless like Silence, listening
To silence, for no lonely bird would sing
Into his hollow ear from woods forlorn,
Nor lonely hedge nor solitary thorn;
Shaking his languid locks all dewy bright.⁴

Hood knew the early part of Hyperion, from which he quotes in a meditative section of Tylney Hall, where he writes,

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1. 'Ode on Melancholy', line 25.
 2. Works, v.291.
 3. Ibid., v.289.
 4. Ibid., iv.432.

There are many believers in (a malignant fate),
for almost every man's existence affords some dark
building-spot for the foundation, some period of
accumulative afflictions, swelling each after the
other like inky waves, with a storm in the distance

in the
dvd
"As if calamity had just begun:
As if the vanward ~~clay~~ of evil days
Had spent their malice, and the sullen rear,
Was with its stored thunder labouring up."

In this section, Thea presses her hand to her heart

as if just there,
Though an immortal, she felt cruel pain.²

'Lamia' ends with a parallel gesture as its heroine ex-
claims,

alas, I fear
I am here all human, and have that fierce thing
They call a conscience!³

The phrase 'hoary majesty' occurs in 'Hero and Leander'
and 'The Plea of the Midsummer Fairies', where it heralds
a description of 'the cruel Titans' fall'.⁴

In his sonnet 'on a Leander gem which Miss Reynolds
... gave me', first published by Hood in the Gem, 1829,
Keats pictures Leander

toiling to his death;
... he doth purse his weary lips
For Hero's cheek...

1. Tylney Hall, p.182; Hyperion, i.38.

2. Hyperion, i.43.

3. Works, v.137.

4. Works, v.257, 232; Hyperion, i.59. Compare the
following: Hyperion i.35, Works, x.559. Hyperion,
i.39, Works, v.227. Hyperion, i.47, Works, v.154.
Hyperion, ii.119, Works, v.216. Hyperion, iii.129,
Works, iv.224.

... see how his body dips...
He's gone: up bubbles all his amorous breath!

Hood remembers this in 'Hero and Leander' where Leander is pictured 'toil-opprest',

Under the ponderous sea his body dips,
And Hero's name dies bubbling on his lips.¹

Keats's phrase 'Fair plumed Syren' in the sonnet 'on sitting down to read King Lear again' immediately suggests the songster of 'The Two Swans'. The opening lines of the sonnet 'to a lady seen for a few moments at Vauxhall',

Time's sea hath been five years at its slow ebb,
Long hours have to and fro let creep the sand,

beginning, when first printed, in Hood's Magazine, 'Life's sea', and the lines of 'The Fall of Hyperion',

Along the margin+sand large footmarks went
No farther than to where old Saturn's feet
Had rested, and there slept, how long a sleep!
Degraded, cold, upon the sodden ground
His old right hand lay nerveless, listless, dead...²

these suggest the opening lines of 'The Sea of Death',

- Methought I saw
Life swiftly treading over endless space;
And, at her foot-print, but a bygone pace,
The ocean+Past, which, with increasing wave,
Swallow'd her steps like a pursuing grave,
Sad were my thoughts that anchor'd silently³
On the dead waters of that passionless sea...

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1. Works, v.261.
 2. 'Fall of Hyperion', i.319. These passages were copied in a diary belonging to J.H. Reynolds, and later to Hood's daughter: see Keats's Poetical Works, ed. H.W. Garrod, 1939, p.lxx.
 3. Works, iv.388.

The lines in Keats's sonnet written in answer to one of Reynolds's,

Blue! Gentle cousin of the forest-green,
Married to green in all the sweetest flowers, -
Forget-me-not, - the Blue¹bell, - and, that Queen
Of secrecy, the Violet,

may have helped form Hood's lines already referred to in 'The Plea of the Midsummer Fairies',

And daisy stars, whose firmament is green;
Pansies, and those veil'd nuns, meek violets,
Sighing to that warm world from which they screen;²
And golden daffodils, pluck'd for May's Queen.

Keats's stanzas beginning 'In a drear-nighted December', first published in Hood's Gem, 1829, have the same setting-off point as his 'The Departure of Summer': the contrast between summer and winter, and love in relation to each. Hood is more cheerful than Keats, and is so still in 'The Two Swans, where Keats's

Ah! would 'twere so with many
A gentle girl and boy!
But were there ever any
Writh'd not at passed joy?

is used when the swans are changed into

a gentle boy and girl,
Lock'd in embrace of sweet unutterable joy!³

The fourth line of 'La Belle Dame Sans Merci', 'And no birds sing', is echoed in the third line of the 'Ode.

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1. Also in the diary referred to above.
 2. Works, v.223-224.
 3. Ibid., v.14.

Autumn', 'no lonely bird would sing', and the fifth of 'Autumn', 'no sweet birds sing'.¹ There is a general similarity between 'La Belle Dame Sans Merci' and 'The Water Lady'. In particular, Keats's 'lady in the meads' is paralleled by Hood's 'maiden on a stream', the 'starv'd lips' of her suitors by the latter's 'parted lips'.² The 'sweet moan' of the lady suggests the 'tuneful moan' of 'The Two Swans'.³

Phrases from the sonnet beginning 'Bright star, would I were stedfast as thou art', 'Not in lone splendour... And watching... The moving waters', are also taken up in 'The Two Swans' in the couplet,

Watching the lonely waters soon and late,
And clouds that pass and leave them to their fate.⁴

The tone of some commentators on Hood suggests that they almost regret the extent of the influence which Keats had over his lyrical poetry. Alvin Whitley writes, 'The debt to Keats is almost painfully obvious'.⁵ George H. Ford is tempted 'to wonder whether Hood imagined..that he could borrow openly without many readers becoming

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1. Works, iv.432, v.280.
 2. Ibid., v.154; 'La Belle Dame Sans Merci', lines 13, 41.
 3. 'La Belle Dame Sans Merci', line 20; Works, v.11.
 4. Works, v.6. Hood refers to Keats at Works, ii.370, MS at the National Library of Scotland.
 5. loc. cit., p.40.

aware of it.'¹

It is true that Keats was so unknown to fame that the reviews of Hood's volume, The Plea of the Midsummer Fairies, make no reference to his debt. On the other hand, those who certainly did read Hood's poems must immediately have recognised the debt: these were his wife, formerly Jane Reynolds, his brother-in-law, J.H. Reynolds, the editor of the London Magazine, John Taylor, Hood's friend, Charles Dilke, and Lamb. There

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1. Keats and the Victorians, 1944, p.10. Compare Rossetti's opinion, "One of the most marked points in the early recognition of Keats's claims, as compared with the recognition given to other poets, is the fact that he was the only one who secured almost at once a great poet as a close and obvious imitator - viz., Hood, whose first volume is more identical with Keats's work than could be said of any other similar parallels"; in T. Hall Caine, Recollections of D.G. Rossetti, 1882, p.179.

In addition to the works cited above I have found the following items valuable in making a comparison between Keats and Hood: Hood's Poems, ed. Alfred Ainger, 1897, pp. xxiii, xxxv; R.H. Horne, 'Illustrations of the Genius of the late Thomas Hood', Illuminated Magazine, 1845, p.26 - perhaps the first to 'distinctly trace the influence of Keats' upon Hood - the article is attributed to Horne in Ebenezer Jones's Studies in Sensation and Event, 1879, p.lxv; Federico Olivero, 'Hood and Keats', MLN, December 1913, pp.233-235; 'Thomas Hood The Language of Poetry', TLS, 1952, p.605; Douglas Bush, Mythology and the Romantic Tradition, 1937, pp.190, 192; Arthur Quiller-Couch, The Poet as Citizen, 1934, pp.81, 84; Arthur Symons, Romantic Movement in English Poetry, 1909, p.330.

is no trace of their disgust at plagiarism.

Before Hood joined the London Magazine he was a young man with literary aspirations, no determined profession or strong personal relationships outside his family. His work on the London Magazine set him on his career as a man of letters, brought him into intimate contact with Lamb, Reynolds and Dilke, and especially with Jane Reynolds, who became his devoted wife. In this setting, when Hood must have known that the seeds of his future life were being sown, he was introduced to the poems of Keats. He at once recognised their greatness. In them his own lyrical talent found a style in which it could find expression. Keats's poetry was not merely imitated, something of its spirit was rekindled in a kindred soul.

Hood's debt to Keats was metrical and verbal. He revelled in his predecessor's rich phraseology, but to encompass his large mythological and philosophical schemes was beyond him. His poetry, where it follows Keats, is lighter and sweeter, and without his qualities of grandeur. It is the work of a man reconciled to his environment, who is not compelled to the questionings and passionate creativity of genius.

To the poets of his age who are not numbered among the great romantics Hood was less significantly indebted.

He names Crabbe among the great literary moralists,¹ though he calls Lamb 'in his views of human nature, the opposite of Crabbe'.² He naturally quips on Crabbe's name,³ and quotes from him twice.⁴

A writer in the Edinburgh Review, April 1846, made an apposite comparison between a passage in 'The Parish Register' and 'The Haunted House'. In the former,

ick
Forsaken stood the Hall...
The crawling worm, that turns a summer-fly,
Here spun his shroud, and laid him up to die
The winter-death: - upon the bed of state,
The bat shrill shrieking woo'd his fluttering mate;
To empty rooms the curious came no more. 5

Compare Hood's lines,

The centipede along the threshold crept,
The cobweb hung across in mazy tangle,
And in its winding-sheet the maggot slept...
For never foot upon that threshold fell...
The startled bats flew out, - bird after bird.- 6

The Edinburgh Reviewer contrasts here 'the brief vigour of Crabbe, with the anxious, oft-repeated, and Mieris-like (?) touch' of Hood.⁷

Hood writes of 'witty Rogers... that punning elf!'⁸

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1. Memorials, ii.115.
 2. Works, ii.389.
 3. Ibid., iv.170, vi.244.
 4. Ibid., iv.60, 63; Crabbe's Works, 1834, v.21; Tylney Hall, p.169; Crabbe, iv.92. Hood refers to Crabbe at Works, i.358, vi.401, 403.
 5. Crabbe, ii.209.
 6. Works, ix.44, 45.
 7. Edinburgh Review, April 1846, p.379.
 8. Works, v.88.

He has quips at his expense,¹ particularly as the author of The Pleasures of Memory,² from which he quotes.³ Hood's early first 'Address to a Literary Society'⁴ is clearly indebted to Rogers's poem. The latter has,

'Twas here we chased the slipper by the sound;
And turned the blindfold hero round and round.⁴

And Hood,

And now the slipper strikes the ground,
And now the blind man's eyes are bound,
They turn him round, and round, and round.⁵

Hood refers several times to Campbell as the author of The Pleasures of Hope,⁶ quoting its opening lines.⁷ He observes that 'Campbell's ballads enjoy a snug genteel popularity',⁸ and refers to several of them.⁹ He mocks

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1. Works, ii.124; 379, compare Memorials, ii.28; Works, v.27, vi.288, MS at Bristol Central Library.
 2. Works, i.167, 296, 372; ii.145, iv.8; vii.136, viii.341, ix.129, x.96.
 3. Rogers's Poems, 1834, i.27, Works, v.190, ix.129. Poems, i.47 (note), Works, viii.4, ix.144, x.507.
 4. Poems, i.8.
 5. Works, x.13. With Works, v.124, compare Poems, ii.67.
 6. Works, ii.124, iii.87; iv.8, 170; v.128, 135; vii.233, ix.129.
 7. Ibid., iv.179; Campbell's Complete Poetical Works, ed. J.L. Robertson, 1907, p.2. In a letter in Cyrus Redding's Fifty Years' Recollections, 1858, ii.360, Hood quotes 'few and far between', Campbell, p.33.
 8. Works, v.124.
 9. 'Hohenlinden', Works, v.124; 'Ye Mariners of England', Works, ii.277, 278, 285. Hood refers to 'O'Connor's Child' at Works, ix.194; to 'Lochiel's Warning' at Works, vii.320, Poetical Works, p.444; to 'The Exile of Erin' at Memorials, i.286.

them in 'The Last Man' and 'A Waterloo Ballad'.

Hood refers to Campbell particularly as the author of 'The Last Man'.¹ His own poem with this title was published three years after Campbell's. There is a remarkable contrast between the characters of their protagonists. With cloudy, defiant and optimistic rhetoric Campbell's hero concludes,

Go, Sun, while Mercy holds me up
On Nature's awful waste
To drink this last and bitter cup
Of grief that man shall taste -
Go, tell the night that hides thy face
Thou saw'st the last of Adam's race
On Earth's sepulchral clod
The darkening universe defy
To quench his immortality²
Or shake his trust in God!

On the other hand, Hood's last man is the hangman, who despairs at the slow oncoming of lonely death,

For hanging looks sweet, - but, alas! in vain,
My desperate fancy begs, -
I must turn my cup of sorrows quite up,
And drink it to the dregs, -
For there is not another man alive,³
In the world, to pull my legs!

'A Waterloo Ballad' is a playful treatment of the theme of Campbell's 'The Wounded Hussar'. The latter begins,

Alone to the banks of the dark-rolling Danube⁴
Fair Adelaide hied when the battle was o'er...

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1. Works, ii.197, iii.250, ~~v.116~~, vii.25, ix.38;
Whimsicalities, p.4.
 2. Complete Poetical Works, p.232.
 3. Works, v.123.
 4. Complete Poetical Works, p.197.

Hood's variation upon this runs,

To Waterloo, with sad ado,
And many a sigh and groan,
Amongst the dead, came Patty Head,¹
To look for Peter Stone.

Both girls find their sweethearts dying. Campbell's soldier asks,

Hast thou come, my fond love, this last sorrowful night,
To cheer the lone heart of your wounded Hussar?...
... the last pang of my bosom is heaving!
No light of the morn shall to Henry return!

And Hood's exclaims,

O Patty Head, O Patty Head,
You're come to my last kissing;
Before I'm set in the Gazette
As wounded, dead, and missing.

Though in the 'Ode to Graham' Hood asked,

Who cares for Moore
That hears the Angels sing!²

he elsewhere called him 'the Poet of all circles', and wrote of his 'brilliant and tender verses'.³ Though he named his appropriate colour as 'a flesh colour', and wrote of 'any spicy morsel about love or wine, of the flavour of Anacreon or Tom Moore',⁴ he named him also among the great literary moralists, and placed him between Wordsworth and Byron.⁵

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1. Works, i.435. Hood refers to Campbell at Works, v.29, 88; New Monthly Magazine, January 1843, p.144; MS at Bristol Central Library; and in a letter to Hewlett. At Works, i.141, Hood quotes from Campbell's Life of Mrs. Siddons, 1834, i.162.
 2. Works, v.27.
 3. Ibid., i.372, viii.316.
 4. Ibid., ix.91.
 5. Memorials, ii.115; Works, viii.279.

Hood refers to Moore's Twopenny Post-Bag,¹ and devotes a whole poem to play on his early pseudonym,

When first I came, my proper² name
Was Little - now I'm Moore!

The early influence of Moore on Hood is shown in the 'Literary Reminiscences', where Hood writes of an attempt to hatch 'a Lalla Crow, by way of comparison to Lalla Rookh'.³ He was directly acquainted with this last exotic poem.⁴ A song in it is parodied in 'The Stag-Eyed Lady'. Moore has,

~~W~~Farewell - farewell to thee, Araby's daughter!
(Thus warbled a Peri beneath the dark sea),
No pearl ever lay, under Oman's green water,
More pure in its shell than thy spirit in thee!⁵

Hood has,

Farewell, farewell, to my mother's own daughter,
The child that she wet-nursed is lapp'd in the wave;
The Mussel-man coming to fish in this water,
Adds a tear to the flood that weeps over her grave.⁶

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1. Works, i.1.
 2. Ibid., iv.231.
 3. Ibid., ii.362. The mere quip is repeated at Works, ii.115.
 4. With Moore's Poetical Works, ed. A.D. Godley, 1910, p.366, compare Works, vi.326; Hood's Poetical Works, p.615. With Moore, p.394, compare Works, 1.x; iii.225; iv.85, v.215. With Moore, p.401, compare Works, vi.297. With Moore, p.405, compare Works, v.72, 90; ii.62. With Moore, p.406, compare Works, i.429. With Moore, p.409, compare Works, i.177; iii.86, vi.354. With Moore, p.448, compare Works, vi.352. Hood refers to Lalla Rookh at Works, ix.130.
 5. Moore, p.434.
 6. Works, iv.395.

On the other hand, Hood's romantic poetry is tinged with the influence of Lalla Rookh. The spirit of Moore's

a dew was distill'd from their flowers, that gave
All the fragrance of summer, when summer was gone.
Thus memory draws from delight, ere it dies,¹
An essence that breathes of it many a year,

is that of 'The Departure of Summer', where poets

have kept for after-treats
The essences of summer sweets.²

Here Moore's influence is felt beside that of Keats. The influence of the section of Lalla Rookh called 'The Fire-Worshippers' is evident in 'Lycus the Centaur'. Part of it is written in lightly-moving anapaests:³ compare the metre of Hood's poem. Both poets treat of women in a fanciful, dreamy play of light and water. Compare parts of 'Lycus the Centaur' with the following lines of Moore, where he describes

One of those passing, rainbow dreams,
Half light, half shade, which Fancy's beams
Paint on the fleeting mists that roll
In trance or slumber round the soul...⁴
All the bright creatures that, like dreams,
Glide through its foliage, and drink beams⁵
Of beauty from its founts and streams.

There is a particular coincidence between the image and rhyme of Moore's

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1. Moore, p.366.
 2. Works, iv.353.
 3. Moore, p.438.
 4. Ibid., p.422.
 5. Ibid., p.445.

misery's cup - how keenly quaff'd,
Though death must follow on the draught!,¹

and Hood's

as water I quaff'd
Swift poison, and never should breathe from the draught.²

Phrases of Lalla Rookh such as

the falls,
Of fragrant waters, gushing³ with cool sound
From many a jasper fount,

'the cool airs from fountain-falls', 'gay, gleaming fishes
... Shooting round their jasper fount', 'marble basins
filled with the pure water',⁴ these are echoed in the in-
troductory lines of 'The Plea of the Midsummer Fairies',
where

there were founting springs to overflow
Their marble basins, - and cool green arcades...
And there were crystal⁵ pools, peopled with fish,
Argent and gold....

Hinda in 'The Fire-Worshippers', like ^{Hero} Leander in 'Hero
and Leander', has a sea-borne lover. She fears 'heav'n's
rack', whilst in Hood's poem 'heav'n is cover'd with a
stormy rack'.⁶ Hinda cries,

I come - I come - If in that tide
Thou sleep'st to-night, I'll sleep there too...
Sweeter to rest together dead,
Far sweeter, than to live asunder!⁷

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1. Moore, p.426.
 2. Works, iv.397.
 3. Moore, p.362.
 4. Ibid., pp.398, 420, 436.
 5. Works, v.213, 214.
 6. Ibid., v.275; Moore, p.419.
 7. Moore, p.411.

And Leander,

If thou hast gain'd an immortality,
From the kind pitying sea-god, so will I;
And this false cruel tide that used to sever¹
Our hearts, shall be our common home for ever!

In Lalla Rookh

precious their tears as that rain from the sky,²
Which turns into pearls as it falls in the sea,

whilst in 'Hero and Leander',

the liquid crystalline (of tears)
Drops straightway down, refusing to partake
In gross admixture with the baser brine,
But shrinks and hardens into pearls opaque.³

The venomous kiss twice referred to in Lalla Rookh comes
as a heated climax to 'Lamia'. On the second occasion
in Moore's poem the hero shudders

as if the venom lay
All in those proffer'd lips alone...
"Oh! let me only breathe the air,
The blessed air, that's breath'd by thee,
And, whether on its wings it bear
Healing or death, 'tis sweet to me!"⁴

In 'Lamia' Mercutio exclaims,

Though there be sugared venom on thy lips
I'll drink it to the dregs - though there be plagues
In thy contagious touch⁵ - or in thy breath
Putrid infections...

In 'The Dream of Eugene Aram' Hood avoids Moore's senti-
mentality, as it is shown in his little story of the

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1. Works, v.277.
 2. Moore, p.447.
 3. Works, v.269.
 4. Moore, p.398, compare p.388.
 5. Works, vi.135.

repentant villain,

Yet tranquil now that man of crime
(As if the balmy evening time
Softened his spirit) look²ed and lay,¹
Watching the rosy infant's play,

but the beginning of his poem echoes another, independent phrase of Moore. The latter has,

'Twas when the hour of evening came²
Upon the lake, serene and cool...

and Hood,

'Twas in the prime of summer³time,
An evening calm and cool...

Hood refers often to Moore's 'Juvenile Anacreontics',⁴ 'Poems relating to America',⁵ and Irish Melodies.⁶ From among the National Airs 'Those evening bells' was much parodied, and twice by Hood. The original runs,

Those evening bells! those evening bells!
How many a tale their music tells,
Of youth, and home, and that sweet time,
When last I heard their soothing chime!
Those joyous hours are past away;
And many a heart, that then was gay,
Within the tomb now darkly dwells,
And hears no more those evening bells!
And so 'twill be when I am gone;
That tuneful peal will still ring on,
While other bards shall walk these dells,
And sing your praise, sweet evening bells!⁷

1. Moore, p.400.

2. Ibid., p.438.

3. Works, vi.447.

4. Ibid., v.43, ix.91, 164.

5. Works, vi.274; ii.44, v.227, x.49; iii.152.

6. Hood refers to separate songs in the Irish Melodies at Works, ii.199, v.44; iv.137, Tylney Hall, p.92; Works, i.372, ii.182; x.295, 561; ~~i.373~~, ii.303, iii.65, 68, 129, vii.437; vi.195, 238, 145, i.19; vi.335; vii.410, 409; vii.138. He refers to the Irish Melodies in general at Works, ii.337, iv.8, vii.322, ix.38.

7. Moore. p.236.

This is Hood's closely-fitting parody,

Those Evening Bells, those Evening Bells,
How many a tale their music tells,
Of Yorkshire cakes and crumpets prime,
And letters only just in time! -

The Muffin-boy has pass'd away,
The Postman gone - and I must pay,
For down below Deaf Mary dwells,
And does not hear those Evening Bells.

And so 'twill be when she is gone,
That tuneful peal will still ring on,
And other maids with timely yells¹
Forget to stay those Evening Bells.

He writes also,

"Those Evening Bells - those Evening Bells!"
How sweet they used to be, and dear!
When full of all that Hope foretells,
Their voice proclaim'd the new-born Year!

But ah! much sadder now I feel
To hear that old melodious chime,
Recalling only how a Peel
Has tax'd the comings-in of Time!²

Moore's lyric also has its echoes in a stanza of 'Miss
Kilmansegg',

Those wedding-bells! those wedding-bells!
How sweetly they sound in pastoral dells
From a tow'r in an ivy-green jacket!
But town-made joys how dearly they cost;
And after all are tumbled and tost,
Like a peal from a London steeple,³ and lost
In town-made riot and racket.

Moore's

Mary, I believ^d thee true,
And I was blest in thus believing;

-
1. Works, ii.331.
 2. Ibid., iv.58.
 3. Ibid., vii.430. Hood refers to 'those evening bells' at Works, ii.297; Jerrold, Life, p.152.

But now I mourn that e'er I knew -₁
A girl so fair and so deceiving,

is also parodied by Hood, with

O Mary, I believ'd you true,
And I was blest in so believing;
But till this hour I never knew -
That you were taken up for thieving!²

And again,

Mary, I believ'd you quick
But you're as deaf as any beadle;
See where you have left the plates;³
You've an eye, and so's a needle.

Thus the influence of Moore on Hood is quite strong. The light romanticism of 'Lalla Rookh' lends a colouring to Hood's own romantic verse. Hood delighted in Moore's easy-moving lyrics, and parodied them.

There are links between the poetry of Leigh Hunt, more dedicatedly romantic than that of Moore, and the romantic poetry of Hood. Though Alfred Ainger found 'no traces of any influence over Hood',⁴ there are strong links between 'The Nymphs' and Hood's title-poem. In the former poem the nymphs are described as performing mildly useful tasks in the English countryside: so are

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1. Moore, p.75.
 2. Works, i.317.
 3. Poetical Works, p.661. Hood refers to Moore at Works, iv.99, 170, 254; v.89, vi.315; Memorials, ii.155. With Moore, p.331, compare Works, viii.331. With Moore, p.477, compare Works, v.iii, vii.154.
 4. Edith Sichel, Life and Letters of Alfred Ainger, 1906, p.289.

Hood's fairies, though they are not categorised in Hunt's classical manner. The latter's Napeads take care of fresh flowers: so do the fairies.¹ The Dryads

tend all forests old, and meeting trees...
And let the visiting beams the boughs among...
They screen the cuckoo when he sings; and teach
The mother blackbird how to lead astray...
... the foolish boy...
When he would steal the huddled nest away.²

Compare Hood's stanza,

We be small foresters and gay, who tend
On trees, and all their furniture of green,
Training the young boughs airily to bend,
And show blue snatches of the sky between; -
Or knit more close intricacies, to screen
Birds' crafty dwellings as may hide them best,
But most the timid blackbird's - she, that, seen,
Will bear black poisonous berries to her nest,
Lest man should cage the darlings of her breast.³

As Hunt's 'young poet' tries 'with cold foot the banks
and brims' the Naiads 'win him to the water with sweet
fancies'.⁴ So in 'Lycus the Centaur',

Some maid of the waters, some Naiad, methought,
Held me dear in the pearl of her eye - and I brought
My wish to that fancy; and often I dash'd
My limbs in the water, and suddenly splash'd
The cool drops around me, yet clung to the brink.⁵

These passages show that, in making his contribution to romantic mythology, Hood was following in the footsteps of Hunt, besides those of Shakespeare, Keats, and others.

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1. Works, v.223-224; Hunt's Poetical Works, ed. H.S. Milford, 1923, p.322.
 2. Hunt, p.321.
 3. Works, v.227.
 4. Hunt, p.324.
 5. Works, iv.402.

Both Hunt and Hood wrote on the theme of Hero and Leander, but the former's deliberate simplicity, here as elsewhere, only contrasts with the richness of Hood: as Ainger observed, 'He treated "Hero and Leander", but in so wholly different a way.'¹ Hunt, for example, has

"Bless him!" she turned, and said a tearful prayer,
And mounted to the tower, and shook the torch's flare;²

whereas in Hood, Leander

wav'd aloft her bright and ruddy torch,
Whose flame the boastful wind so rudely fann'd,
That oft it would recoil, and basely scorch³
The tender covert of her sheltering hand...

Hood supported the publication by subscription in 1832 of Hunt's Poetical Works.⁴ He names his Foliage,⁵ quotes from 'The Song of the Flowers',⁶ and from his paper on 'The Graces and Anxieties of Pig-Driving'.⁷

The influence of the romantic verse of John Hamilton Reynolds on that of his brother-in-law, Hood, has not passed unnoticed. Hedwig Reschke observed the influence of Spenser on Hood, by way of Reynolds.⁸ Alfred Ainger noted in his edition of Hood's Poems, 1897, that 'the

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1. Edith Sichel, op. cit., p.289.
 2. Hunt, p.42.
 3. Works, v.276.
 4. Athenaeum, 1832, p.114.
 5. Works, i.389.
 6. Ibid., viii.330.
 7. Ibid., vi.385; viii.23, 151; 419, 427; Letters, pp. 57, 67; Memorials, i.260.
 8. Die Spenserstanza im 19en Jahrhundert, 1918, pp. 69-73.

influence of Keats (was) transmitted through Reynolds', who, he thought, largely determined Hood's poetic manner in the following years.¹ This is a large claim, for Hood was introduced directly to the poetry of Keats by John Taylor, and was influenced immediately by his work. The contemporary critic of the Literary Gazette, 1827, recognised more generally in The Plea of the Midsummer Fairies 'too great a leaning, in parts, to those dainty simplicities which are admired in the productions of Lloyd, Lamb, Reynolds and others of that school.'²

A phrase in Reynolds's The Eden of Imagination, 1814, where the robin is called 'a gay and welcome guest!'³ recurs in his Safie, the same year, as 'Oh! what is love? - A smiling guest',⁴ and hence finds its way into Hood's 'The Departure of Summer', published in the London Magazine, November 1821,

And Love, young Love, among the rest,⁵
A welcome - nor unbidden guest.

A pun in Reynolds's 'Stanzas to Kate', in The Fancy, 1820, is perhaps echoed in the same poem. Reynolds writes,

Spring equally makes me elate,
With the blow of a flower, and the blow of a fist.⁶

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1. pp.xvii, xxi. Compare Edith Sichel, The Life and Letters of Alfred Ainger, 1906, p.289.
 2. p.513.
 3. p.17.
 4. p.24.
 5. Works, iv.353.
 6. p.84.

And Hood,

Spring at thy approach will sprout,
Her new Corinthian beauties out,¹

- Spring being a noted pugilist.

The delightful stream reminiscent of the fairyland of A Midsummer Night's Dream, which eventually flowed into the broad lake of 'The Plea of the Midsummer Fairies', had one source in The Eden of Imagination, where Reynolds, praising Shakespeare's drama, writes of 'The lively sparklers of Titania's court'.² In the tripping short couplets of 'The Fairies' in The Naiad, 1816, he dealt with the same theme: a poem which Oliver Elton considers 'a worthy overture' to 'The Plea of the Midsummer Fairies'.³ The latter's immediate predecessor, however, was 'The Romance of Youth', in The Garden of Florence. Here Reynolds uses the Spenserian stanza, as does Hood in 'The Plea of the Midsummer Fairies', for the better deployment of his fancy on the theme of a boy's visions of fairies. The delights of the visions are set against the worldly disadvantages of the visionary, and at the end of the poem he is about to make his unpropitious entry into the world. In a similar way Hood sets against fairy delights the gloom of Time. The following passages may be particularly compared.

1. Works, iv.351.

2. p.34.

3. Survey of English Literature 1780-1830, 1912, ii.292.

In 'The Romance of Youth',

The fish that to and fro were glancing there,
Did mock the mind with fancies...
like swift spirits seen in some frail dream
... young fairies sent
Their silver arrows lightly through the stream.¹

In 'The Plea of the Midsummer Fairies' Hood has,

as he still watch'd the water's flow,
Daintily we transform'd, and with bright fins
Came glancing through the gloom; some from below
Rose like dim fancies when a dream begins,
Snatching the light upon their purple skins...²
Making that wayward man our pranks admire.

The conventional description in Safie of 'evening's cool and peaceful hour' with 'the freshening breeze (which) wafted like the sighs of ~~the~~ heaven',³ may have been remembered in 'The Dream of Eugene Aram', with its 'evening calm and cool... heaven's blessed breeze'.⁴ We have met elements of the first phrase in Scott and Moore.

The title-poem of The Naiad is the precursor of several of Hood's poems. Reynolds's introductory statement, that it was 'founded on a beautiful Scottish ballad... procured from a young girl of Galloway',⁵ immediately calls to mind Allan Cunningham's 'Mermaid of Galloway' and hence Hood's 'Mermaid of Margate'. That the latter poem is a burlesque of the whole genre is shown by a comparison of passages by Reynolds and Hood. The former

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1. The Garden of Florence, p.55.
 2. Works, v.235.
 3. p.42.
 4. Works, vi.447.
 5. p.vii.

writes,

Down o'er her shoulders her yellow hair flows,
And her neck through its tresses divinely glows;
Calm in her hand a mirror she brings,
And she sleeks her loose locks, and gazes, and sings.¹

And Hood,

7 Her head is crown'd with pretty sea-waves,
And her locks are golden and loose;
And seek to her feet, like other folks' heirs,
To stand, of course, in her shoes!
And, all day long, she combeth them well...²

However, Hood uses the theme of the seductive power of a naiad seriously in 'Hero and Leander', and 'Lycus the Centaur'. Reynolds's naiad's

bower is in the hollow wave...
The fish swim idly near my couch,
And twinkling fins oft brush my brow.³

Hood's naiad, too, inhabits

An ocean-bow'r...
Those are but shady fishes that sail by...
And winking stars are kindled at their fins.⁴

In both 'The Naiad' and 'Lycus the Centaur' 'A beauty at home is lingering'.⁵ The quality of the temptation, and the rhythm in which it is expressed, are very similar in both poems. Reynolds describes the naiad in terms close to those used by Hood,

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1. The Naiad, p.12.
 2. Works, iv.110-111.
 3. The Naiad, p.13.
 4. Works, v.265.
 5. Ibid., iv.402; The Naiad, p.14.

Its vest is like snow, and its hand is as fair,
Its brow seems a mingling of sunbeam and air,
And its eyes so meek, which the glad tear laves,
Are like stars beheld soften'd in summer waves...
Trust not the eyes of that lovely spirit,¹
Death doth their wooing light inherit.

In the 'Literary Reminiscences' Hood refers to Reynolds's parody of 'Peter Bell', and calls the life of Peter Corcoran, in The Fancy, 'that true piece of Biography'.² Reynolds's stanzas, beginning 'Oh! pretty Polar lady!', preceded Hood's 'Ode to Parry'. The former's expression, 'the ruby snow', is glossed by Hood,

Ross, in love with snows,
Has painted them couleur de rose.³

Both writers pun on 'blubber'. In another vein, Reynolds's stanzas, 'I remember well the time, - the sweet school-boy time', preceded Hood's 'I remember'.

Hood quotes from the title-poem of The Garden of Florence in Tylney Hall.⁴ In 'The Romance of Youth', in this collection, Reynolds describes 'the heart... impelled from its early romance into the ~~littleness~~ ^{bitter} and severities of ripened life'.⁵ This is the experience described by Scott, and that of Raby Tyrrel, who is 'aroused from the dreary abstractions of poetry, to the stern practical

1. The Naiad, pp.12, 15.

2. Works, ii.380, 381.

3. Ibid., v.72.

4. Tylney Hall, p.216; The Garden of Florence, p.7.

5. The Garden of Florence, p.33.

prose of human life'.¹ The two swans of Reynolds's poem² perhaps helped to suggest Hood's in his poem with that title. In 'The Garden of Florence' Reynolds refers to '~~the~~ night's mid noon'; in 'The Two Swans' Hood has, 'the very noon Of solemn midnight'.³ A song in this volume Hood parodies with 'Lines to a lady on her departure for India'. Reynolds writes,

Go, where the water glideth gently ever,
Glideth by meadows that the greenest be; -
Go, listen to our own beloved river,
And think of me!⁴

And Hood,

Go where the waves run rather Holborn-hilly,
And tempests make a soda-water sea,
Almost as rough as⁵ our rough Piccadilly,
And think of me!

When Hood writes of the trial of Thurtell he may have been remembering Reynolds's account.⁶ As a poet he was influenced by the light, innocent, fairy element of Reynolds's own youthful verse.

Hood knew Reynolds as a relation and as a fellow-worker on the London Magazine. In this latter capacity he knew many poets, including Allan Cunningham. Hood

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1. Tylney Hall, p.437.
 2. The Garden of Florence, p.54.
 3. Ibid., p.8; Works, v.8.
 4. The Garden of Florence, p.104.
 5. Works, ii.45.
 6. New Monthly Magazine, April 1842, p.584; London Magazine, February 1824, p.174.

quotes from one of his 'rare old-new' or new-old ballads,¹ to introduce one of the National Tales,² and he quotes his 'It's hame' to introduce 'Domestic Poems'.³ In the prose introduction to the latter the humorous comparison which Hood makes between English and Scottish ballads may have followed the serious one which Cunningham makes in The Songs of Scotland, published by Taylor and Hessey in 1825.⁴ In the 'Literary Reminiscences' Hood describes Cunningham in a paragraph full of references to Scottish ballads. He asks why Cunningham no longer writes poetry,

Has the Mermaid of Galloway left no little ones?⁵
Is Bonnie Lady Ann married, or May Morison dead?⁵

The first two here are titles of poems by Cunningham,⁶ the third of a poem by Burns, collected in The Songs of Scotland.⁷

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1. Works, ii.377.
 2. Ibid., vi.60. The poem quoted is in Cunningham's Sir Marmaduke Maxwell, 1822, p.177.
 3. Works, iii.129; Cunningham's The Songs of Scotland, 1825, iii.246.
 4. The Songs of Scotland, i.4.
 5. Works, ii.377. See also Works, ii.379.
 6. Sir Marmaduke Maxwell, pp.139, 174.
 7. The Songs of Scotland, iv.11. I have not traced two prose quotations from Cunningham which Hood makes at Works, ii.130, 385. At Works, ix.84, Hood quotes an anecdote of Fuseli which is told in Cunningham's Lives of the most eminent British painters, 1830, ii.282. Hood refers to Cunningham at Works, iv.8; x.114, 153; H.C. Shelley, op. cit., p.325; MS at National Library of Scotland. Hood refers to 'A wet sheet and a flowing sea', Songs of Scotland, iv.208, at Works, i.132.

Hood owed a real debt to two poems of Cunningham published by Taylor and Hessey with his drama, Sir Marmaduke Maxwell, in 1822. These poems were 'The Mermaid of Galloway' and 'The Legend of Richard Faulder', and their influence is evident in 'The Mermaid of Margate', 'Hero and Leander', 'Lycus the Centaur', and 'The Demon-Ship', all published in or before 1827. By its very title, 'The Mermaid of Margate', Hood's poem, declares itself to be a skit on Cunningham's, where the mermaid, fateful to man, balefully combs her yellow hair. There are one or two close parallels. Cunningham has, 'There's a maid has sat on the green merse side', and Hood, 'There's a maiden sits by the ocean brim'.¹ Cunningham writes of 'her willin' lips, **L**ike hether-honie sweet!'² and Hood,

she gave him a siren kiss,
No honeycomb e'er was sweeter.³

In Cunningham 'Red lowed the new-woke moon', and in Hood 'The sun went down with a blood-red flame'.⁴

The mermaid theme is also made fun of in 'The Sub-Marine', also published in 1827. The drunken sailor looks up at the barmaid,

And lo! above his head there bent

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1. Sir Marmaduke Maxwell, p.139; Works, iv.110.
 2. Ibid., p.144.
 3. Works, iv.111.
 4. Sir Marmaduke Maxwell, p.140; Works, iv.113.

A strange and staring lass;
One hand was in her yellow hair,
The other held a glass;
A mermaid she must surely be,
If ever mermaid was!

'The Mermaid of Galloway' may have had a more immediate influence on 'Lycus the Centaur', published in the London Magazine, August 1822, five months after the appearance of Sir Marmaduke Maxwell.² The mermaid binds her human victim with her hair and a lily.³ Lycus fears such a fate,

that beauty might sink
With my life in her arms to her⁴ garden, and bind me
With its long tangled grasses.

The mermaid combs her 'links o' yellow burning gold'.⁵
In 'Lycus the Centaur' Circe's locks

blazed into gold
That she comb'd into flames.⁶

The mermaid forcibly deprived the bride of her spouse. This is an element which Hood adds to the theme of Hero and Leander.

The more substantial debt in 'Lycus the Centaur', however, is to 'The Legend of Richard Faulder'. The poems have similar rhythms. In the latter Faulder

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1. Works, ii.180.
 2. See English Catalogue.
 3. Sir Marmaduke Maxwell, p.145.
 4. Works, iv.402.
 5. Sir Marmaduke Maxwell, p.142.
 6. Works, iv.406.

travels in a 'Spectre Shallop' to islands inhabited by sensual and suffering people: Cunningham's debt to Coleridge and Dante is obviously great. On his 'lewd isle', among damsels 'half reveal'd and half shielded',

there lay a fair one 'tween sleeping and waking,
The breeze her dark brow-tresses moving and shaking,
Round her temples they cluster'd all glossy and
Or gush'd o'er her bosom-snow, curling and
streaming.¹
I wish'd - for that sight chased remembrance away...

In elements of 'Lycus the Centaur' Hood plays a variation on this theme. He lingers over the delights of his enchanted island much more lovingly. He first fancies 'a thing Of beauty... Half-seen and half-dream'd'.² Only on the brink of self-abandonment to the visionary nymph does he recollect his mortal beloved: only then 'Came the tardy remembrance'.³ Finally the nymph is revealed to him,

O'er her white arms she kept throwing
Bright torrents of hair, that went flowing and flowing
In falls to her feet, and the blue waters roll'd⁴
Down her limbs like a garment, in many a fold.

For the thirsting sufferers of Cunningham 'the stream as they touch'd it was changed into blood': compare the experience of Lycus who 'drank of the dream Like a first

1. Sir Marmaduke Maxwell, p.159.
2. Works, iv.401.
3. Ibid., iv.402.
4. Ibid., iv.403.
5.

taste of blood'.¹ Among them,

One came and gazed on me - then fill'd all the air
With shriekings, and wrong'd her white bosom, and²
hair,²

whilst Lycus fled women

though they stretch'd out their hands, all entangled
With hair, and blood-stain'd of the breasts they had,³
mangled.³

Faulder recalls,

a thick cloud was there, and amidst it a cry⁴
Of the tortured in spirit flew mournfully by,⁴

whilst over Lycus 'Dark shadows would gather like clouds',
preparing for another act of horror.⁵

A striking contrast is afforded by Hood's use of
'The Legend of Richard Faulder' in 'The Demon-Ship'. In
his prose introduction to this poem he makes direct refe-
rence to 'Stories of... spectre-shallops... The adven-
tures of Solway sailors, with Mahound, in his bottomless
barges.'⁶ His attitude here, however, is made evident
when he continues, 'I cannot help fancying,... that
Richard Faulder was but one of those tavern-dreamers
recorded by old Heywood, who conceived

"The room wherein they quaff'd to be a pinnace".'

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1. Works, iv.397; Sir Marmaduke Maxwell, p.160.
 2. Sir Marmaduke Maxwell, p.163.
 3. Works, iv.~~397~~.
 4. Sir Marmaduke Maxwell, p.16f.
 5. Works, iv.400.
 6. Ibid., iv.286; Sir Marmaduke Maxwell, pp.153, 169, 168.

400/11

The poem itself has the same relentless rhythm as the piece it is parodying. Cunningham's 'there sat a hoary OLD ONE at the mast'¹ is expanded to

demons, /

Hags, goblins, lemures, have made me all aghast, -
But nothing like that GRIMLY ONE who stood beside²
the mast!

and his

The OLD ONE smiled ghastly with gladness, and starker³
The wild havoc wax'd, and the rolling flames darker

may be paralleled with

Loud laugh'd that SABLE MARINER, and loudly in return
His sooty crew sent forth a laugh that rang from stem⁴
to stern -

The terrible blackness of the vessel and its crew, by whom the narrator has been picked up, are explained away in Hood's concluding lines - the vessel is a collier.

Thus Hood takes pleasure in the songs of Cunningham. He made use of some of his romantic poems for the purposes of imitation and mockery. In 'Lycus the Centaur', in particular, he took over some of Cunningham's spirit of romance tinged with evil. The mockery, on the other hand, is evident in 'The Mermaid of Margate' and 'The Demon-Ship'.

A parallel Scottish, though earlier, influence, particularly on 'Hero and Leander', may be treated here. It

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1. Sir Marmaduke Maxwell, p.156.
 2. Works, iv.291.
 3. Sir Marmaduke Maxwell, p.161.
 4. Works, iv.293.

is that of John Leyden's 'The Mermaid', published in Scott's Minstrelsy of the Scottish Border, 1803. Both the mermaid and Hood's naiad drag their victims below the water. In Leyden,

brave /

clasping fast the chieftain true,
She, plunging, sought the deep below,¹

and in Hood, 'she compels him to her deeps below'.² Both heroes are bewept in vain.³ The mermaid's song is

Soft as that harp's unseen controul,
In morning dreams which lovers hear,
Whose strains steal sweetly o'er⁴ the soul,
But never reach the waking ear.

Hood's naiad, similarly,

will not mar his rest, but sing
So low, her tune shall mingle with his dream.⁵

They describe the enticements of their home in similar terms. With Leyden, 'sweet the music of the sea Shall sing', and with Hood, 'thou shalt hear the music of the sea'.⁶ The Scottish chieftain, however, rejects the advances of the mermaid, and returns to his mortal love, whilst Hero is dead.

Leyden's mermaid has the usual trappings,

Her pearly comb the siren took,
And careless bound her tresses wild,⁷

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1. Minstrelsy, iii.309.
 2. Works, v.262.
 3. Ibid.; Minstrelsy, iii.310.
 4. Minstrelsy, iii.310.
 5. Works, v.265.
 6. Ibid., v.266; Minstrelsy, iii.312.
 7. Minstrelsy, iii.312.

as has the Mermaid of Margate, whose 'locks are golden and loose... And, all day long, she combeth them well'.¹

Another of Hood's fellow-contributors to the London Magazine was John Clare.² The latter did not 'understand the subject' of 'Lycus the Centaur',³ and Hood 'was much amused with (his) Criticism'.⁴ He contributed a poem to Hood's annual, the Gem, after having had one poem rejected.⁵

In April 1823 Clare wrote to James Hessey concerning his volume, The Village Minstrel, 'I would like to make your London friends a present of a Copy Cunningham & Reynolds & Hood.'⁶ The latter refers to William Hilton's portrait of Clare, which was reproduced as the frontispiece to this volume.⁷ Its influence is present in his work. Clare's phrase in his Introduction, 'I was turned adrift on the broad ocean of life,' is echoed by Hood in the 'Literary Reminiscences', 'imagine a boy of fifteen, at the Nore, as it were, of life, thus left dependent on his own pilotage for a safe voyage to the Isle of Man,'

1. Works, iv.110-111.

2. See the 'Literary Reminiscences', Works, i.373; ii.365, 366, 374-377.

3. Clare's Letters, ed. J.W. and Anne Tibble, 1951, p.127.

4. A letter from James Hessey to Clare, at the British Museum.

5. TLS, 1958, p.77. Hood refers to Clare at Works, v.89, vi.408, MS at National Library of Scotland.

6. Letters, p.145.

7. Works, ii.376.

and in 'Copyright and Copywrong', 'Adrift early in life upon the great waters.'¹ In his title poem Clare describes the poor sailor at the fair who 'stops to show his seamy scars'. Hood may have had this phrase, with others,² in mind when, in the London Magazine, December 1822, he described the 'Old Seaman', who 'throws open his blue jacket, and shows the deep furrowed scars, and exclaims, "Talk not to me of seams!"³

The influence of Clare's 'Description of a Thunder-Storm' is evident in 'The Demon-Ship'. Clare's poem begins,

on the horizon's brim
Huge clouds arise, mountainous, dark and grim,⁴

and Hood's,

the sea look'd black and grim,
For stormy clouds, with murky fleece, were mustering
at the brim.⁵

The adjective, 'scooping', according to the NED, is peculiar to Clare and Hood.⁶ The latter refers again to the 'scooping sea' in 'Stanzas to Tom Woodgate', where he remembers Clare's couplet,

The shepherd leaves his unprotected flock,
And flies for shelter in some scooping rock.

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1. Works, ii.129, vi.412; Village Minstrel, p.xi.
 2. Village Minstrel, i.35; ii.12, 175.
 3. London Magazine, December 1822, p.559.
 4. Village Minstrel, i.78.
 5. Works, iv.288.
 6. Ibid., iv.290; Village Minstrel, i.79.

Hood has,

any v/
The simple shepherd's love is still
To bask upon a sunny hill,
The herdsman roves the dale -
With both their fancies I agree;
Be mine the swelling, scooping sea,¹
That is both hill and dale!

Hood also knew Cary as a fellow-contributor to the London Magazine, and he knew his translations of Aristophanes, Dante, and the early French poets. He pictured

the mild and modest Cary - the same who turned Dante into Miltonic English blank verse. He is sending his plate towards the partridges, which he will relish and digest as though they were the Birds of Aristophanes.² He has his eye, too, on the French made-dishes.

Cary later contributed to Hood's Magazine.³

Hood knew Darley as a fellow-contributor to the London Magazine.⁴ He also knew Bernard Barton in this role, and as a contributor to the Gem.⁵

The last and one of the most important of those whom Hood knew as contributors to the London Magazine was Bryan Walter Procter. In The Floods of Thessally, published in March 1823, Procter dedicated 'The

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1. Works, v.206. See also Works, v.256. With Village Minstrel, i.80, compare Works, v.217.
 2. Works, ii.378.
 3. There is a letter from Hood to Cary in R.W. King, The Translator of Dante, 1925, p.290. Hood refers to Cary in H.C. Shelley, op.cit., p.325; Dobell's Catalogue of Autograph Letters, no.15, 1936, p.30.
 4. Jerrold, Life, p.138.
 5. Works, ii.334, 365, 372; iv.8; v.36; viii.255.

Genealogists' to Hood, encouraging him to publish his poetry.¹ The latter later remembered him as 'the kindly Procter, one of the foremost to welcome me into the Brotherhood with a too-flattering Dedication.'² To poems by Hood Procter wrote replies.³ He also contributed to the Gem.

To the Athenaeum, 1832, Procter contributed a poem on the lot of the pauper.

The moon casts cold on us below;
The sun is not our own;
The very winds which fragrance blow,
But blanch us to the bone;
The rose for us ne'er shows its bloom,
The violet its blue eye;
From cradle murmuring to the tomb,
We feel no beauty, no perfume,
But only toil - and die! PAUPER.⁴

To this pathos Hood replied with grim comedy,

Talk of wintry chill and storm,
Fragrant winds that blanch your bones!
You poor can always keep you warm; -
Ain't there breaking stones?
Suppose you don't enjoy the spring,
Roses fair and vi'lets meek,
You can't look for everything
On eighteen pence a week!... OVERSEER.⁵

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1. The Floods of Thessally, p.209; Works, x.547.
 2. Works, ii.378.
 3. Scrapbook of Frances Freeling Hood at Bristol University Library; see Works, x.545-546, Poetical Works, p.766.
 4. Works, vi.228. See Works, x.547.
 5. Ibid., vi.229. Hood refers to Procter at Works, ii.365, 366, 374, 375; x.366; H.C. Shelley, op.cit., pp.325, 326; MSS at National Library of Scotland, Houghton Library. A letter from Hood to Procter is printed in Jerrold, Life, p.390.

The early encouragement which Procter gave to Hood might have led the latter to read his works with some enthusiasm. Certainly Procter's Dramatic Scenes, 1819, romantic and tragic, may have lent inspiration to 'Guido and Marina, a dramatic sketch', and to the more complete, though also unpublished, 'Lamia'.¹ The love of mortal for immortal is a common theme shared by Procter's 'Lysander and Ione', his 'The Girl of Provence', published in The Floods of Thessally, March 1823,² and 'Lycus the Centaur', which appeared in the London Magazine, August 1822. Lysander in the first poem is bewitched by a sea-nymph, as is Hood's ~~Hero~~^{Leander}; both nymphs boast of their 'green home'.³ A phrase in 'Ludovico Sforza',

Her mouth... did keep as prisoners
Within its perfum'd gates, pearls more rich...⁴

may have been echoed in 'Hero and Leander' with,

wherefore not exhale
Some odorous message from life's ruby gates,⁵
Where she his first sweet embassy awaits?

To Professor Douglas Bush the allusion in 'Lamia' to 'the poor maiden... that adored Apollo' suggests 'The Girl of Provence'.⁶ More closely, writing 'On the

1. Works, v.1, vi.85.

2. According to the English Catalogue.

3. Dramatic Scenes, p.33; Works, v.258, 265.

4. Ibid., p.16.

5. Works, v.263.

6. Ibid., vi.87; Mythology and the Romantic Tradition, 1937, p.189.

popular Cupid', Hood refers to 'the legend, that a girl of Provence was smitten once, and died, by the marble Apollo'.¹ Still with the Dramatic Scenes volume, however, the tripping fairy song in 'A Haunted Stream' is another precursor of 'The Plea of the Midsummer Fairies'.² The phrase, 'The place is haunted', is part of the refrain of 'The Haunted House'.³

In Procter's Marcian Colonna, 1820, occurs a decadent passage to provide yet another precedent for 'The Haunted House'. Procter writes,

And thro' the ruined casements the wild rains
Rushed with destroying wrath, and shapeless stains
Ran o'er, disfiguring, all the painted walls...
... and startling thro' the silent air
Flew shrieks, as from a wretch whom many crimes
Had seared.⁴

In 'The Haunted House',

The window jingled in its crumbled frame,
And thro' its many gaps of destitution
Dolorous moans and hollow sighings came,
Like those of dissolution...
And nameless beetles ran along the wall
In universal panic...
The very stains and fractures on the wall
Assuming features solemn and terrific...
The startled bats flew out, - bird after bird, -
The screech-owl overhead began to flutter,
And seem'd to mock the cry⁵ that she had heard
Some dying victim utter!

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1. Works, iv.101.
 2. Dramatic Scenes, p.136.
 3. Ibid., p.138; Works, ix.42.
 4. Marcian Colonna, p.78.
 5. Works, ix.45-46.

The dreamy mythological sensuousness of 'Lycus the Centaur' is foreshadowed in Marcian Colonna, as in other contemporary romantic works. Procter writes, 'I saw a Shape of beauty in a dream', and Hood, 'I could fancy a thing Of beauty... Half-seen and half dream'd.'¹ In Procter,

a more shady bower or neat
Was never fashioned in a summer dream,
Where Nymph or Naiad from the hot sunbeam
Might hide, or in the waters cool her feet,²

whilst in 'Lycus the Centaur',

Some maid of the waters, some Naiad, methought
Held me dear in the pearl of her eye - and I brought
My wish to that fancy; and often I dash'd
My limbs in the water, and suddenly splash'd
The cool drops around me.³

Perhaps more common themes are suggested in A Sicilian Story, 1820. In 'The Worship of Dian' Procter refers to

the mariner
Who hath forgot his home-confined bride.⁴

Such is Lycus. In 'Summer' he writes how

Joy, dim child of Hope and Memory,
Flies ever on before or follows fast.⁵

This theme is particularised in 'The Departure of Summer',

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1. Works, iv.401; Marcian Colonna, p.161.
 2. Marcian Colonna, p.189.
 3. Works, iv.402.
 4. A Sicilian Story, p.32.
 5. Ibid., p.125.

s| The dear one of the lover's heart
Is painted to his longing eyes,
In charms she ne'er can realize -¹
But when she turns again to part.

Hood might be expected to be familiar with The Flood of Thessaly, 1823, since it contained a poem specially inscribed to him. The phrase in the 'Dedictory Stanzas',

'And Hyacinth whom Zephyr's Jealous wing slew',²
is perhaps remembered, with lines of Keats, in 'The Plea of the Midsummer Fairies',

And Hyacinth...
Whose tuneful voice, turn'd fragrance in his³ breath,
Kiss'd by sad Zephyr, guilty of his death.

The scene at Naples in 'The Letter of Boccaccio' perhaps helped to inspire that at the beginning of 'The Plea of the Midsummer Fairies'. In Procter there are

colonnades of marble, fountain-cool,
Amongst whose labyrinthine aisles the breeze
Roamed at its will, and gardens green, and trees⁴
Fruited with gold, and walls of cypresses.

Hood has

It was a shady and sequester'd scene,
Like those famed gardens of Boccaccio,
Planted with his own laurels evergreen,...
And there were founting springs to overflow
Their marble basins, - and cool green arcades
Of tall o'erarching sycamores, to throw
Athwart the dappled path their dancing shades.⁵

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1. Works, iv.354.
 2. The Flood of Thessaly, p.3.
 3. Works, v.224.
 4. The Flood of Thessaly, p.141.
 5. Works, v.213-214.

In a 'Dramatic Scene' entitled 'The Florentine Party' Procter writes similarly how

in the midst of this green meadow springs
A fountain of white marble. 1

That Hood kept up his acquaintance with the poetry of Procter, when it took on a humanitarian note, is shown not only by their poems in the Athenaeum, but by a quotation in Tylney Hall of a 'Dramatic Fragment' published in his English Songs, 1832.² In their humanitarian verse, Procter and Hood share a development which separates them from the romantic contemporaries of their youth.

Verse by Procter dealing with social malaise was published in editions of his English Songs in 1832 and 1844. The feeling of guilt, which is an important element in the social response of the two men, Hood had given radical expression to before 1832 in 'The Last Man' and 'The Dream of Eugene Aram', but the rest of his important social poems appeared after this date. The position with regard to the volume of 1844 is not so clear. It was reviewed in the Athenaeum, 15 June, so was probably published in that month, after the appearance of all of Hood's important social poems, except 'The Lay of the Labourer', published in November. However, some of the songs may have appeared separately

1. Collected in Essays, 1853, ii.233.
2. Tylney Hall, p.281; English Songs, p.209.

before June: the Athenaeum reviewer, indeed, stated that
Note 2 (continued from p.692)

three of them, including 'London', to do with prostitution.
 Hood refers to Procter's lyric, 'The Sea', at
Works, l.84, ll.285; Memorials, l.45, ll.137. 'don' had
 It is published in English Songs, 1832, p.1.

appeared there at the close of 1836. Even though definite
 influence one way or the other cannot always be determined,
 what is interesting is the development in sensibility
 registered in the writings of both Procter and Hood.

Both Procter and Hood assert the virtue of work. In his 1832 volume Procter's weaver exclaims in chorus like Hood's sempstress, 'Weave, brothers, weave!', and he declares, 'Tis better to work than live idle.'³ In 1844 Procter includes a stirring 'Song, after Labour',⁴ and in 'The Rising of the North' he states that the workers demand only bread,

the sole boon for lives of toil,
 Demand they from their natural soil.⁵

Compare the 'Lay of the Labourer',

No parish money, or loaf,
 No pauper badges for me,
 A son of the soil, by right of soil
 Entitled to my fee.

What Procter and Hood of best to is the degradation

1. Athenaeum, 1844, p.347.
 2. Ibid., 1835, p.877.
 3. English Songs, 1832, p.61.
 4. Ibid., 1844, p.32.
 5. Ibid., p.61.
 6. Works, ix. 17.

before June: the Athenaeum reviewer, indeed, stated that three of them, including 'London', to do with prostitution, had already appeared in its columns:¹ 'London' had appeared there at the close of 1836.² Even though definite influence one way or the other cannot always be determined, what is interesting is the development in sensibility registered in the writings of both Procter and Hood.

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the sole boon for lives of toil,
Demand they from their natural soil.⁵

Compare the 'Lay of the Labourer',

No parish money, or loaf,
No pauper badges for me,
A son of the soil, by₆right of toil
Entitled to my fee.

What Procter and Hood object to is the degradation

1. Athenaeum, 1844, p.547.
2. Ibid., 1836, p.871.
3. English Songs, 1832, p.61.
4. Ibid., 1844, p.42.
5. Ibid., p.61.
6. Works, ix.233.

of work into slavery and pauperism. In 1832 the convict bitterly exclaims,

Farewell, England, - tender soil,
Where babes who leave the breast,
From morning into midnight toil,¹
That pride may be proudly drest!

Death, 'The Leveller', comes alike to 'the spinner... bound to his weary thread', and to the lady who 'lies down in her warm white lawn, and dreams of her pearled pride', but there is still a contrast between the labour of the producer and the leisure of the consumer.² In 'The Pauper's Jubilee' the paupers demand,

Why should we for ever work?
Do we starve beneath the Turk,
That, with one foot in the grave,³
We should still toil like the slave?

The same feeling is present in Hood's 'The Lady's Dream'. As the lady

lay in her bed,
Her couch so warm and soft,

she heard a

Voice that cried,
"For the pomp of pride,
We haste to an early tomb!
For the pomp and pleasure of Pride,
We toil like Afric slaves."⁴

Such is the lot of the weary sempstress, who cries,

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1. English Songs, 1832, p.103.
 2. Ibid., p.109.
 3. Ibid., p.134.
 4. Works, ix.146.

h/ It's O! to be a slave
Along with the barbarous Turk,
Where woman has never a soul to save,¹
If this is Christian work!

The sempstress is remembered in Procter's 'The Poor House' of 1844,

Sewing from ~~the~~ dawn till the dismal eve,²
And not a laugh or a song goes round.

Procter enters his protest against unnatural pauperism in the ironic rejoicing of 'The Pauper's Jubilee', 1832,

Each man, be he saint or sinner,
Shall to-day have - MEAT for Dinner!!!³

The protest was taken up by Hood in 'The Pauper's Christmas Carol' and 'The Workhouse Clock', and repeated by Porter in 'The Poor House', of 1844.⁴

Out of the miserable condition of the poor Procter and Hood saw the springing of seemingly inevitable revolution. There is a striking similarity of cadence between lines in 'The Workhouse Clock', published in April, and lines in 'The Rising of the North', published in the volume of June, 1844. Hood asks,

Who does not hear the tramp
Of thousands speeding along

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1. Works, ix.27.
 2. English Songs, 1844, p.54.
 3. Ibid., 1832, p.133.
 4. Ibid., 1844, p.54; Works, ix.31, 198.

Of either sex and various stamp,
Sickly, crippled, or strong,
Walking, limping, creeping
From court, and alley, and lane,
But all in one direction sweeping,¹
Like rivers that seek the main?

And Procter writes,

The wild-eyed, hungry Millions come,
Along the echoing ground.
From cellar and cave, from street and lane,
Each from his separate place of pain,
In a blackening stream,
Come sick, and lame, and old, and poor,²
And all who can no more endure.

Hood describes this movement with some enthusiasm,

Stop who can its onward course,³
And irresistible moral force.³

Procter, on the other hand, is scared: he concludes 'The Poor House',

But I cease, - for I hear, in the night to come,
The cannon's blast, and the rebel drum,⁴
Shaking the firm-set English ground!

And he ends 'The Rising of the North' without hope, 'To-night, the poor... will burst the rich man's door... Save us, O God!'⁵

The sensitive bourgeois must have experienced a feeling of guilt over his share in the responsibility for social evils. Hood had dealt with the feeling of

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1. Works, ix.198.
 2. English Songs, 1844, p.60.
 3. Works, ix.199.
 4. English Songs, 1844, p.55.
 5. Ibid., pp.61, 62. Compare Tennyson's Locksley Hall, published in his Poems, 1842, 'Slowly comes a hungry people, as a lion, creeping nigher, Glares at one that nods and winks behind a slowly-dying fire.'

guilt springing from murder, the most anti-social act, in 'The Last Man' and 'The Dream of Eugene Aram'.

Procter touched on the same theme in 'The Song of a Felon's Wife', 1832, where he suggested the remedy of sexual compassion,

Thy soul is dark, - is stained, -
From out the bright world thrown;
By God and man disdained,¹
But not by me, - thy own!

The felon's wife must have been such a woman as the one written of by Procter in a passage reminiscent of the end of Goethe's Faust, in the poem beginning, 'Peace! what do tears avail?',

Death! Take her to thine arms,
In all her stainless charms,
And with her fly
To heavenly haunts, where, clad in brightness,
The Angels lie! 2

The awakened social conscience of the late thirties and early forties brought into relief the contrast between such idealisation of woman in her role of succouring angel, and the large number of prostitutes on the London streets. Procter's 1844 volume has several references to these last. In 'London' beautiful women are bought and sold, a girl of 'The Poor House' 'earneth her bread in the midnight lanes', and in 'Within and Without' a

1. English Songs, 1832, p.140.
2. Ibid., p.41.

harlot dies unwed, her rich seducer unaccused.¹ However, the wretches may be redeemed by their womanly nature. In 'The Rake's Progress' 'tis a Magdalen who plays an angel's part', and in 'Thirteen Years Ago' the 'beggar-girl... lost in shame' is still loved by her mother.² The remedies for prostitution, as for other social evils, are Christian virtues, love, pity, charity. In 'Il Penseroso and L'Allegro', at the death of a felon

the debt
Of pity the whole wide world forget!³

and in 'The Poor House' the poet exclaims,

O Wealth, come forth with an open hand!⁴
O Charity, speak with a softer sound!

This is the situation painted by Hood, and these are the remedies he puts forward, most feelingly in 'The Bridge of Sighs', published in May 1844. The suicide is an out-cast, but she is a woman, who as such demands from us a Christian response. Similarly, the poor are men. The only viable relationship between human beings is that based on love. This is the message of the humanitarian verse of both Procter and Hood.

Though the contemporary tradition of light verse-writing was strong, Hood was generally content to contribute to it, rather than read in it. However, the influence

1. English Songs, 1844, pp.3, 55, 8-9.
2. Ibid., pp.17, 18.
3. Ibid., p.4.
4. Ibid., p.55.

of George Colman the younger's comic verse on Hood was marked by several contemporaries. Lamb wrote that the Odes and Addresses reminded him of 'Peter Pindar, and sometimes of Colman; they have almost as much humour, and they have rather more wit.'¹ A writer in the Atlas, 26 November 1826, thought 'A Fairy Tale' was written in the manner of Colman,² and Meir wrote concerning 'The Monkey Martyr', 'I like nothing written in that abrupt style, since I surfeited long ago on Peter Pindar and Geo Colman.'³

Hood quotes from Broad Grins, apart from just using the title phrase.⁴ His early, second 'Address to a literary society' has something of the spirit of Colman's 'London Rurality', published in Eccentricities for Edinburgh, 1816. Colman writes of the commuter who

worships the suburban picturesque,
To ease his lungs, with brick-kilns, from the desk,
and of his environment, where,

Sometimes, indeed, an acre's breadth, half green,⁵
And half strew'd o'er with rubbish, may be seen.

Hood in his turn laments that

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1. Lamb's Works, 1903, i.285.
 2. Works, v.127.
 3. Ibid., iv.306; MS at National Library of Scotland.
 4. Hood refers to 'broad grins' at Works, v.318, ix.288, Tylney Hall, p.250. He makes references within Broad Grins at Works, v.172; 139; vii.79; see Colman's Poetical Works, 1840, pp.17, 40.
 5. Colman's Poetical Works, pp.182-183.

Where once were avenues of trees, so green,
Now dusty streets, and climbing bricks are seen.
On one sad field the teeming houses rise,¹
Another field, the fuming brick supplies.

Hood refers to Colman's plays, The Review,² The Heir at Law,³ John Bull,⁴ Inckle and Yarico,⁵ The Poor Gentleman,⁶ and Jonathan in England.⁷ He makes scathing remarks about Colman as the deputy licenser of plays, 'the amiable King's Jester, and Oath-blaster of the modern Stage.'⁸

When the Odes and Addresses appeared the critics were quick to observe its association in high spirits with James and Horace Smith's Rejected Addresses, published thirteen years before. The London Magazine considered it 'one of the wittiest and pleasantest little books that has been published since the "Rejected Addresses"', in fact better than the latter because displaying 'a moral satire!'⁹ The Literary Gazette thought it equal to any-

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1. Works, x.17.
2. Ibid., v.85, 90; Colman's Dramatic Works, 1827, iii.229.
3. Works, iv.262, vi.251; Dramatic Works, iii.1, 25.
4. Ibid., ii.16, 380; vii.294; Tylney Hall, p.1; Dramatic Works, i.42.
5. Works, i.322; vii.318, 368; Dramatic Works, ii.233.
6. Ibid., vi.362; Tylney Hall, p.10; Memorials, i.150; New Monthly Magazine, May 1842, p.137; Poor Gentleman, 1802, p.24. Works, viii.215; ix.269; Poor Gentleman, p.63.
7. Memorials, i.163. I am not sure if this is a reference to Colman's play.
8. Works, vi.21, 22, 89; Tylney Hall, p.260; Atlas, 1826, p.121. Hood refers to Colman at Works, ii.114, 367; iv.170, vi.383; in J.H.Reynolds's commonplace book at the Bristol Central Library.
9. London Magazine, March 1825, p.347.

16id. 2

thing since the Rejected Addresses,¹ and the Monthly Magazine found it as funny though not as powerful as its predecessor.² The Rejected Addresses, however, are parodies of literary styles, whilst the Odes and Addresses are satires directed at notabilities of the day. If anything, they are rather in the spirit of Horace in London, the successor to the Rejected Addresses, consisting of a number of slight odes, a couple addressed to Scott and Grimaldi, which had, incidentally, first appeared in the Monthly Mirror, published by Hood's father.

Horace Smith later contributed to the Gem, and sent Hood a copy of his Midsummer Medley.³

Perhaps here I may mention that I have found Hood in no particular way indebted to Praed, or to Barham, whom he knew.⁴

Lesser, serious poets Hood made fun of. In 'Fancy

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1. Literary Gazette, 1825, p.147.
 2. Monthly Magazine, January 1826, p.72. Hood makes only one particular reference to the Rejected Addresses, at Works, ii.58; see Rejected Addresses, ed. Andrew Boyle, 1929, p.76. He refers to the work in general at Works, vii.232, x.570.
 3. MS at National Library of Scotland. Hood refers to Horace Smith at Works, ii.365, iii.66; ix.201, 131; x.47-49; Letters, p.88; a letter to Hewlett. There is a letter from Hood to Smith at the Folger Library.
 4. Hood refers to Barham at HLQ, p.407; New Monthly Magazine, January 1843, p.144; letter to Hewlett; MS at Houghton Library.

Portraits', in Whims and Oddities, 1826, he plays on 'the seraphic expression of the Author of the Angel of the World'.¹ This last work had been published in 1820, to the particular delight of the Literary Gazette which wrote of the author's 'great genius'. The next year it wrote that 'our opinion of his extraordinary genius' has now been 'frequently recorded', and in 1822 was equally enthusiastic, though cautious lest 'private esteem might be thought to warp our public judgment'.²

These quotations throw some light on a stanza in the 'Ode to Graham'; as the balloon ascends, the poet asks,

Now, - like your Croly's verse indeed -
In heaven - where one cannot read
The "Warren" on a wall?
What think you here of that man's fame?
Though Jordan magnified his name,³
To me 'tis very small!

Croly is the subject of another quip in the 'Ode to Kitchener'; at one of the doctor's soirées,

There Croly stalked with holy humour heated,
(Who wrote a light-horse play, which Yates completed) -⁴

In Pride shall have a Fall, first performed at Covent Garden 11 March 1824, according to Genest, 'the author meant to ridicule some of the officers of a particular

1. Works, iv.168.

2. Literary Gazette, 1820, p.449; 1821, p.209; 1822, p.208.

3. Works, v.28.

4. Ibid., v.89.

English regiment under the characters of Sicilian Hus-
sars.'¹ The epilogue was spoken by Yates.² The Lite-
rary Gazette was enthusiastic, considering that 'a very
few minor arrangements... will render it one of the
finest performances on the British stage.'³ Hood re-
mained unconvinced. He would rather have spared 'The
reverend Croly from the stage' than the retiring Gri-
maldi,⁴ and in the 'Address to Mr. Cross', on the death
of his elephant, he wrote,

And I too weep! a dozen of great men
I could have spared without a single tear...
I should not wholly
Despair for six months of another C xxxx,[!]
Nor, though F xxxxxxxxxx lay on his small bier,
Be melancholy, +
But when will such an Elephant appear! ⁵

By his second reference Hood certainly intends W.T.
Fitzgerald, whom even the DNB calls a 'versifier', and
whom he had suggested as a suitable subject for the
Odes and Addresses.⁶ Fitzgerald had already been pil-
loried by Byron in English Bards and Scottish Reviewers,
and by the brothers Smith in Rejected Addresses. He

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1. Genest, ix.256. Croly was also the author of The Enchanted Courser, first performed at Drury Lane 28 October 1824, see Allardyce Nicoll, History of Early Nineteenth Century Drama, 1930, ii.275.
 2. Pride shall have a fall, 1824, p.113.
 3. Literary Gazette, 1824, p.173.
 4. Works, v.56.
 5. Ibid., v.162.
 6. Jerrold, Life, p.163. See NQ, 4th Series, vii.472; viii.18, 154.

enlivened the anniversaries of the Literary Fund with his contributions.¹

In the same 'Address' Hood exclaimed, 'Fresh gents would rise though Gent resigned the pen.' Thomas Gent's Poems were published in 1820.

e/ Hood's ode, 'Jørdan, farewell', is evidently a reply to D.L. Richardson and J.A. (?) St. John, respectively proprietor and editor of the Weekly Review. Hood's verse,

No small inditer of reviews
Will analyse his tiny muse,
Or lay his sonnets waste:
Who strives to prove that Richardson,
That calls himself a diamond one,²
Is but a bard of paste?

is reminiscent of the notice in Blackwood's Magazine of Richardson's Sonnets, which had been reprinted in Jones' Diamond Poets. The reviewer was shocked at the 'eonsentaneous panegyric' of 122 periodicals_l in this edition, and wrote,

Mr. Richardson, as he looks on himself in his glass, with his shining morning face, exclaims, What a Diamond British Poet am I! But there is an old saw - "diamond cut diamond" - and it must be painful when subjected to that test, to find yourself un-₃ expectedly turning out to be mere - Paste.

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1. Gentleman's Magazine, November 1829, p.472. Hood also refers to Fitzgerald in the Atlas, 1826, p.90.
 2. Works, v.300.
 3. Blackwood's Magazine, June 1827, p.856.

Hood also quips at the expense of William Robert Spencer.¹

Contemporary lyricists were an easy prey to Hood's powers of sarcasm and parody. In the 'Ode to Graham' he asks sceptically,

truly, is there such a spell
In those three letters, L.E.L.,²
To witch a world with song?

He asks also, concerning the obese Popular Cupid, 'Is this he - the buoyant Camdeo, - that, in the mind's eye of the poetess, drifts down the Ganges in a lotus.'³ He makes other uncomplimentary allusions to Letitia Landon,⁴ and crowns them with a parody of her 'Lines written under a picture of a girl burning a love+letter'. L.E.L.'s brief poem runs,

I took the scroll: I could not brook
An eye to gaze on it, save mine;
I could not bear another's look
Should dwell upon one thought of thine.
My lamp was burning by my side,
I held thy letter to the flame,
I marked the blaze swift o'er it glide,
It did not even spare thy name.
Soon the light from the embers past,
I felt so sad to see it die,
So bright at first, so dark at last,⁵
I feared it was love's history.

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1. Works, v.144.
 2. Ibid., v.28.
 3. Ibid., iv.100; see L.E.L.'s Poetical Works, 1839, ii.300.
 4. Ibid., ii.116; Letters, p.45.
 5. L.E.L., i.240.

In Hood the postman calls,

I seized the note - I flew up stairs -
Flung-to the door, and locked me in -
With panting haste I tore the seal -
And kissed the B in Benjamin!

'Twas full of love - to rhyme with dove -
And all that tender sort of thing -
Of sweet and meet - and heart and dart -
But not a word about a ring!

In doubt I cast it in the flame,
And stood to watch the latest spark -
And saw the love all end in smoke -₁
Without a Parson and a Clerk!

Hood also knew T.H. Bayly as an amorous lyricist.

He wrote in Horace Smith's daughter's album,

Upon your cheek I may not speak,
Nor on your lip be warm,
I must be wise about your eyes,
And formal with your form,
Of all that sort of thing, in short,
On T.H. Bayly's plan,
I must not twine a single line -₂
I'm not a single man.

One of Hood's 'Bailey Ballads' - 'Old Bailey Ballads' - is introduced with the line, 'I'd be a Parody'. This is a quibble on Bayly's celebrated 'I'd be a Butterfly'. The poem which follows is a parody of one of Bayly's 'Songs of the Boudoir', where Hood follows as closely as possible the phraseology of his original. The first stanzas of each are here given. Bayly writes,

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1. Works, i.187. Hood refers to L.E.L. in the New Monthly Magazine, January 1843, p.144.
 2. Ibid., vi.199.

We met - 'twas in a crowd - and I thought he would
shun me;
He came - I could not breathe, for his eye was upon me;
He spoke - his words were cold, and his smile was
unalter'd;
I knew how much he felt, for his deep-toned voice
falter'd.
I wore my bridal robe, and I rivall'd its whiteness;
Bright gems were in my hair, how I hated their
brightness;
He called me by my name, as the bride of another -
Oh, thou hast been the cause of this anguish, my¹
mother!

Hood varies this as follows,

We met - 'twas in a mob - and I thought he had done me
I felt - I could not feel - for no watch was upon me;
He ran - the night was cold - and his pace was
unalter'd,
I too longed much to pelt - but my small-boned legs
falter'd.
I wore my bran new boots - and unrivall'd their
brightness,
They fit me to a hair - how I hated their tightness!
I call'd, but no one came, and my stride had a tether;
Oh thou hast been the cause of this anguish, my leather!²

Hood memorialises the song-writer, T.P. Cooke, in an
addition to the 'Ode to Kitchener' and in 'An Ancient
Concert'. In the former he notices

how Tom Cook (Fryer and Singer born
By name and nature) oh! how night and morn
He for the nicest public taste doth dish up
The good things from that Pan of music - Bishop!³

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1. Songs, Ballads, and other poems, 1844, i.234.
 2. Works, i.320. Compare J.R. Planché, 'We met; 'twas
at the ball, Upon last Easter Monday; I press'd you
to be mine, And you said, "Perhaps, one day",
Extravagancies, 1879, i.157. Hood names Bayly as
a dramatist at Works, ii.137, and quotes his 'Oh
no, we never mention her' at Works, viii.95.
 3. Works, v.87.

and in the latter exclaims,

Go, Mr. Phillips, where you please!
Away, Tom Cooke, and all your batch;
You'd run us out of breath with Gleees,¹
And Catches that we could not catch.

Hood was acquainted with Mrs. Norton's 'The Undying One', published in 1830. He quizzed it in a poem of his own with the same title published in the Comic Annual for 1832,

Of all the verses, grave or gay,
That ever whiled an hour,
I never knew a mingled lay
At once so sweet and sour,
As that by Lady Norton spun,
And christened "The Undying One".

I'm very certain that she drew
A portrait, when she penn'd
That picture of a perfect Jew,
Whose days will never end:
I'm sure it means my Uncle Lunn,²
For he is an Undying One..

The inflated sentiment of another poem in the collection which contained 'The Undying One', 'The Arab's Farewell to his Horse', was taken off by Hood in 'The Desert-Born', five years later. It has the same galloping rhythms as its predecessor.³ Mrs. Norton later made a contribution to Hood's Magazine.

1. Works, i.21.

2. Ibid., ii.144.

3. Ibid., vi.352; The Undying One, p.269. Hood refers to the 'Undying One' at Works, vi.258, viii.239. He refers to Mrs. Norton in a letter to Hewlett.

Attempts in Verse, by John Jones, an old servant, with an introduction by Southey occupying more pages than the attempts themselves, appeared in February 1831.¹ In the Preface to the Comic Annual which appeared in the ~~which appeared in the~~ following December, Hood observed that his 'article called "Domestic Didactics" is by no means intended as a quiz on the Attempts... but only as a wholesome warning, after the manner of Dean Swift, to footmen in general, against their Courtship of the Nine when they may be wanted by ten.'² The Didactics are indeed a brilliantly witty exposure of the juxtaposition of poetic inspiration with mundane calling. Hood allows that 'there are several Authors, of the present day, whom John ought not to walk behind'.³ He remarks the situation again in 'The Portrait' where he writes that his birth was not 'so humble that, like John Jones, I have been obliged amongst my lays to lay the cloth, and to court the cook and the muses at the same time'.⁴

Hood took some contemporary poets more seriously. In 1827 Edward Moxon published a sonnet laudatory of 'The Plea of the Midsummer Fairies'.⁵ He contributed

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1. Reviewed in the Athenaeum, 26 February 1831, p.130.
 2. Works, vi.214.
 3. Ibid., ii. ~~377~~.
 4. Ibid., ~~ii.467~~. Hood also refers to Jones at Works, i.114, vi.408.
 5. William Hone's Table Book, 1827, p.239.

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to the Gem. Hood commented that his 'sonnets to Emma (his wife) read "Sufficiently fulsome"'.¹ Though he did not admire Moxon as a poet, and though Moxon did not publish his works, whilst he was alive, Hood considered him a 'worthy publisher', in fact 'the only honest publisher I know'.²

Hood admired Alaric Watts's 'The First-Born',³ and thanked him for a belated attempt to rescue his 'Plea of the Midsummer Fairies' from the 'Common Pleas'.⁴

James Montgomery contributed to the Gem. Hood refers to his The World Before the Flood,⁵ and 'The Chimney Sweeper's Own Book'.⁶ He wrote of his own life that 'Montgomery... has forestalled the greater part of it, in his striking poem on the "Common Lot"'.⁷ He recalled a discussion between Lamb and Clare concerning this piece, 'Lamb insisting on the tangential sharp turn at "O! she was fair!" thinking, mayhap, of his own Alice W - ,

1. Letters, p.59.

2. Works, ix.78; Memorials, i.21. Hood refers to Moxon at Works, iii.281, x.231; Letters, p.86; Memorials, i.378; Jerrold, Life, p.231; New Monthly Magazine, April 1842, p.584. A note from Hood to Moxon has been copied by S. Butterworth in his MS 'Lamb Notes', 1904, in the Charles Lamb Room, Edmonton Public Library.

3. Jerrold, Life, p.211.

4. Alaric Watts. A narrative of his life, by his son, 1884, ii.153. Hood refers to Watts in a letter at the Yale University Library.

5. Works, ix.130.

6. Athenaeum, 1830, p.593.

7. Works, i.373.

and Clare swearing "Dal" (a clarified d - m) "Dal! if it isn't like a Dead Man preaching out of his coffin!"¹

D.M. Moir contributed to the Gem and to Hood's Magazine. Hood wrote to him after the publication of his Domestic Verses, 1843, seeking to comfort him over losses in his family - 'I feel strongly that my domestic happiness has kept me so long alive.'²

In his review of Etch'd Thoughts, by the Etching Club, Hood quotes from it John Bell's 'quaint sonnet', 'The Devill's Webbe'.³

Hood suggested Landor as a subject for the Odes and Addresses.⁴ Landor contributed to Hood's Magazine, because of his admiration for Hood, 'this extraordinary and admirable writer'.⁵ Another contributor to the Magazine was Browning, who accepted some of Hood's editorial corrections.⁶

Another great writer beginning his career towards the end of Hood's was Tennyson. Hood showed that he had

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1. Works, ii.375. Hood refers to Montgomery at H.C. Shelley, op.cit., p.325.
 2. Moir's Poetical Works, ed. Thomas Aird, 1852, p.lxvi. Hood refers to Moir at Memorials, ii.173; Alex. Elliott, op.cit., p.149; HLQ, p.408. There are letters from Hood to Moir at Memorials, ii.255; National Library of Scotland.
 3. Works, ix.223.
 4. Jerrold, Life, p.163.
 5. D.L. Richardson, Literary Chit-Chat, 1848, p.325.
 6. Robert Browning, Letters, collected by T.J. Wise, 1933, p.10.

read 'Mariana' when he wrote in the New Monthly Magazine, May 1843, of a puma, 'with head drooping and closed eyes, uttering at intervals an inward groan, as palpable a sufferer from world-weariness as Mariana at the Moated Grange'.¹ Almost as precise evidence, noticed by the Examiner, 6 January 1844, is provided by 'The Haunted House', published in Hood's Magazine that month. Here Hood intensifies Tennyson's evocation of decay. The following parallels show the more tangible links between the two poems. Tennyson writes,

With blackest moss the flower-pots
Were thickly crusted, one and all,
The rusted nails fell from the knots
That held the peach to the garden-wall...

And Hood,

The beds were all untouch'd by hand or tool;
No footstep mark'd the damp and mossy gravel...
The vine unpruned, and the neglected peach,
Droop'd from the wall with which they used to grapple..²

Tennyson writes,

The blue fly sung i' the pane; the mouse
Behind the mouldering wainscot shriek'd...

He hears 'The slow clock ticking' and sees 'the thick-moted sunbeam' lying 'Athwart the chamber'. In 'The Haunted House'

not a rat remain'd, or tiny mouse,³
To squeak behind the panel...

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1. Works, viii.441.
 2. Ibid., ix.42.
 3. Ibid., ix.47.

'The Death Watch tick'd behind the panell'd oak... The air was thick... the sunbeam fell athwart the gloom.'¹

Just as Hood had fallen under the spell of the verbal magic of Keats, so he responded intensely to the suggestiveness of this one poem by Tennyson.

Hood also knew minor young contemporary poets. In 1843 he acknowledged Manley Hopkins's dedication to him of The Philosopher's Stone & Other Poems.² His reactions to two other poets, William Gaspey and Ebenezer Jones, were not favourable. He wrote to the former,

p/ Pray accept my thanks for the offer of your M.S. which I regret to return to you: it would have read better, it seems to me, when the change that came over the spirit of our lamps had been more recent. As to your little volume of Poems it would perhaps come under a general review of Poetry lately published, which is in contemplation - tho not certain of execution. I will at least promise to read the book. 3

This must have been Gaspey's Poor Law Melodies, 1842.

Hood's reaction to the first book of poems by Ebenezer Jones must be studied at more length, for his hostility to a promising work has drawn attention. Hood and Jones, despite the difference in their ages, had

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1. Works, ix.48, 51. Hood refers to Tennyson in a letter to F.O. Ward in the possession of Mr. J.S.L. Gilmour.
 2. For a transcript of this letter of acknowledgement I am indebted to Mr. Graham Storey. Hood refers to Hopkins in a MS at the Houghton Library.
 3. MS at Huntington Library.

acquaintances and political ideas in common. But whereas Hood approached social questions from the position of a noted, disinterested comic writer, Jones approached them from the position of an unknown, whose aspirations were unfulfilled. Hood's views tended towards the accommodating, Jones's to the extreme.

The tendency to the extreme meant a tendency to lonely self-immolation. Theodore Watts writes revealingly, 'Before ever he published, his brother Sumner, through Thomas Hood and others, had some slight contact with the literary world, and wished to introduce him there. His answer was - "No".'¹ He was doubly mortified when his volume of verse, Studies of Sensation and Event, published late in 1843, was received with general hostility.

At this time Jones came into closest contact with Hood. William Bell Scott was the first to record this, and though his facts are evidently wrongly remembered, perhaps he caught something of the spirit of the connection.

Thomas Hood, who was very ill about the time Jones's volume of poems was published, on receiving a presentation copy sent for the author, earnestly requesting to see him. Jones of course went immediately, proud to be so invited by one he so much respected, and saw Hood in bed. The author of "The Song of the

1. Athenaeum, 12 October 1878, p.467.

'Shirt' had fallen into a severe mood on his sickbed; all his life, indeed, he was a great stickler for propriety of moral tone in literature; and while he acknowledged that he had sent for Jones because of the great poetic power in his book, accused him so savagely, as my friend thought, of impure motive and tendency, that Ebenezer was rendered miserable.¹

Eight years after Scott's note was published, and apparently in ignorance of it, Theodore Watts wrote briefly that 'His brother Sumner sent the volume to Hood... and Hood wrote to Sumner a letter in which praise was mixed with blame.'²

The next year Sumner Jones set out a detailed account of the situation. Ebenezer had been failed by the critics, and he allowed his brother to make 'a final but vain appeal' to 'some in an inner circle';

there is in one of the notices above referred to, allusion to that old painful charge of "impure motive"... now for the first time stamped with the sanction of the honoured name of Thomas Hood... the book fell under the private ban of Hood... his letter was addressed to myself, who had taken the book to him with my brother's consent, and though it was a very severe, and even 'savage' letter, it was my brother... who pointed out to me... that Hood had evidently written conscientiously, and from a sense of duty... he penned at once a brief but very courteous note in reply, which was merely to the effect that he regretted to receive such an expression of opinion from one he honoured so much, but regretted still more the mistake that he now perceived had been made in placing the book before him... Hood's private censure, coming after the public hurt was inflicted, could not and did not affect matters... On the contrary, there was room for congratulation

1. NQ, 5 March 1870, p.264.

2. Athenaeum, 21 September 1878, p.368.

that Hood, who it was hoped would review the book in his own Magazine, had not openly done that,¹ which would have made matters worse.

Linton adds the comment,

When Hood wrote to Sumner Jones... those harsh words - "shamefully prostituting his gift of poetical power", because certain of his love-poems, touched no answering chord in Hood, surely the acknowledgement of poetical power must have satisfied the poet however the manner of acknowledgement might hurt the man. It was not in despondency, but with defiant disdain that Eben met a rebuke so unexpected and so undeserved. Grieved he doubtless was; grieved that "impure motive" (other of Hood's words) should be imputed to him... His answer was a manly letter to Hood, in courteous, collected, but incisive terms,² vindicating himself from a false charge.

Watts writes that Jones was disillusioned to find no living brotherhood of Art. It is a pity that Hood in penning his severe though conscientious letter had not remembered the feelings of his own letter intended for the perusal of Bulwer, 'I always stood up for the good feeling of the Bruderschaft in spite of the old calumnies about the irritable genus, etc etc etc.'³ He might also have remembered his own early unhappy experience as a writer of serious verses. Linton recalls that his brother-in-law Reynolds (~~early unhappy~~) had published and been forgotten, and that 'Hood's dainty Midsummer Fairies were forgotten too.'⁴ If it is true that, ~~though~~ Hood's 'Lycus the Centaur' and 'Hero and Leander' might contain subconsciously

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1. Ebenezer Jones, Studies of Sensation and Event, 1879, pp. 467.
 2. Ibid., pp. lxvi-lxvii.
 3. V.A.G.R.B.-L. Lytton, Life of Edward Bulwer, 1913, ii.62.
 4. Studies of Sensation and Event, pp. lxiv-lxv.

subversive images, the delightful fancies of his title poem, 'The Plea of the Midsummer Fairies', held no terrors for the maiden ear. Throughout his career Hood did pride himself, and justly, on the innocence of his humour.

In his later years Hood became strongly aware of his responsibility as a writer as awakener of the public conscience, and conversely guardian of its morals. As editor of his own Magazine he felt upon his shoulders the mantle of responsibility towards society, even at the expense of the individual sensibility, handed down from the quarterlies and worn in the spirit of the new Victorian age. His sense of this responsibility was intensified, moreover, by extreme business difficulties and bodily suffering. From this position he condemned the perfervid lyricism of Jones.

Hood characteristically admired and mocked the poetry of Wordsworth. His attitude to Coleridge was the same, though sharpened in the reaction towards the latter's more vivid originality. Hood also admired Coleridge as a critic. His admiration for Southey, as for Wordsworth, was distant, and cooled on account of Southey's conservatism. Shelley he knew little of. He responded to, and reacted against, Byron's fluent rhetoric, and admired his ebullient comedy. He was chiefly indebted to Keats, whose expression

of feeling through sensation he echoed. He lacked Keats's philosophy, but shared his lyricism, on his own humane level.

The more conservative contemporary poets had little influence on Hood. He mocked Campbell's vacuity. The exotic romanticism of Moore he followed; he liked his songs and parodied them. He took elements from the rich romanticism of Procter, from that of Reynolds, light and fairy, from that of Hunt, too simple, and from that of Cunningham, too contrived and too easily parodied. Hood's feeling, like that of Procter, turned from mythological, sensuous expression to the humanitarian. Both shared with other poets of their age an easy lyrical gift.

Hood contributed to the lively tradition of comic verse, rather than read much in it. He was more intent on making fun of poets and poetasters. On the London Magazine, as editor of the Gem, of the New Monthly Magazine and of his own Magazine, he was in continuous contact with contemporary poets. He immediately responded to the new romanticism of Tennyson, but, as a celebrated early Victorian man of letters, not to the abandon of Ebenezer Jones.

CONCLUSION

I wish now to sum up the literary influences in Hood's work, which I have examined in the foregoing thesis according to nationality, period, kind and author. I wish also to view briefly the originality of Hood's work in the light of these influences. The work divides easily into the categories of romantic verse, humanitarian verse, comic verse, and prose. Some of the verse fits clearly into the romantic trend of contemporary literature, which drew nourishment from particular literary sources in the past. This verse is generally permeated by the influence of Keats, but there are also traces in it of the Milton of 'L'Allegro' and 'Il Penseroso', and of the Gray of 'The Progress of Poesy'. Hood's chief romantic poems are 'Hero and Leander', 'Lycus the Centaur', and 'The Plea of the Midsummer Fairies'. In the first he was indebted, as I have shown in the body of my thesis, to the poems of Marlowe and Chapman, and to Shakespeare. To the latter's 'Venus and Adonis' he owed his form, and more than a suggestion for the development of his subject. In 'Lycus the Centaur' Hood drew on Ovid, Dante, and the Milton of 'Comus'. Throughout these two poems is present the rather heated influence of contemporary romantics, Moore, Hunt, Reynolds and Allan Cunningham.

In the cooler 'Plea of the Midsummer Fairies' Hood is chiefly indebted to Spenser and to Shakespeare.

These poems show a sufficient mastery of technique and richness of expression to make them worthy of independent study, but what are the unique characteristics which set them aside from the masterpieces and the work of contemporaries, some of whose spirit they share? One characteristic here, as in other of Hood's work, is not a virtue, nor yet is it a fault. It is the sustaining of a theme, on which the poet plays a hundred and one variations, to the furthest extent. The result is a rich, though uniformly textured, decoration. It is apparent not only in 'The Plea of the Midsummer Fairies', but also in 'The Haunted House' and 'Miss Kilmansegg'.

Another characteristic which sets Hood's romantic verse apart is its simple, kindly humanity. In his hands 'Hero and Leander' becomes a sad tale of human love, the story of Lycus the Centaur is suffused with pathos, and the plea on behalf of the fairies is based on their exercise of virtue~~s~~. His predecessors were concerned with mythology, abstract morality, fantasy or romanticism; but even in his own romantic phase Hood has, in a small way, a particular interest in human values.

Hood's humanitarian feeling finds muted expression in his romantic verse, and is more openly expressed in

two early poems, 'The Dream of Eugene Aram' and 'The Last Man'. These poems have the simple language and freshly moving form of the ballad, with early examples of which Hood and his contemporaries were familiar. He also knew the experiments of Wordsworth and Southey in this field, and particularly Coleridge's 'The Rime of the Ancient Mariner'. Their achievement, however, does not take away from his own. In 'The Dream of Eugene Aram' Hood follows Coleridge, and at the same time gives unique, understanding expression to the feeling of guilt. Elsewhere Hood mocks the ballad in a series of mordant parodies of the form. 'The Last Man' is superior to them, and unique, because of the combination in it of mockery and feeling. Here Hood makes fun of the extravagant romantic notion of Byron, Campbell and Mrs. Shelley, but, whereas he rejects the distortion in the presentation of all three, he accepts the humanitarian message of Mrs. Shelley, and expresses his acceptance in his mocking medium.

Hood's continued intense responsiveness to romanticism is shown in 'The Haunted House', which follows the 'Mariana' of Tennyson. His final humanitarian ballads, however, are denuded of romanticism and mockery. This was mainly because of the pressure of changing social circumstances, but was also a response to the humanitarian element in the novels of Dickens, and ran parallel to a similar change in feeling

in Procter. The sentiment of Hood's poems is pure and simply expressed. At their own level, they make a worthy contribution to literature, as they made a worthy contribution to the social feeling of their day.

Hood's romantic and humanitarian expression was a deviation from the norm of the comic verse and prose which he produced regularly throughout his career. Hood's comic verse springs from a period fertile in such work. Its exuberance finds its utmost expression in such a rich poem as 'Miss Kilmansegg'. It flows through whatever styles Hood attempts - those of Butler, Gray, Shenstone or Cowper - and just as Hood is an excellent imitator, so is he an expert parodist. He lavishly flings upon every surface a wit, which is clean both in subject and manner.

Hood's basic prose style is the plain domestic style of his letters; its roots are personal, but doubtless it was nourished by the gentle simplicity of the tradition running from Walton to Irving, and by the bare style of Swift and Defoe. At times the plain style is illuminated by passion, as in passages of the letters, by strong feeling, as in 'Copyright and Copywrong', by sturdy thought, as in the reviews of Shakespeare and Dickens, and often by sparkling wit. The style, as well as the content, of particular sections of Hood's prose is marked by particular influences. Tylney Hall, with a host of contemporary

work /

novels, follows Scott; Up the Rhine is an avowed, modest imitation of Smollett; later pieces are particularly influenced by Sterne, and 'Our Family' is influenced by Goldsmith. In 'The Rope Dancer' Hood adopts the style of the English translator of Rabelais, and elsewhere, particularly in the 'Literary Reminiscences', he follows Lamb. The personal qualities which appear in the best parts of this prose are exuberance of wit, the play of wit for its own sake, and the expression of sound opinions crowned by wit.

What was the principle on which Hood based this largest part of his work, his comic writing? It was the principle of common sense. His basic reading had taught him to accept the social world in its infinite variety. It was a picture of this richness that the classical stories, the Arabian Nights' Entertainments, the Decameron, Don Quixote, Gil Blas, Rabelais and Shakespeare had provided, a picture softened, moreover, through the urbane medium of the eighteenth-century novel and essay, and given a contemporary tone in the work of Scott and Dickens. Hood accepted social life, and demanded only in it a certain order, a degree of accommodation: justice and happiness were possible in it.

This position has limitations, intellectual, imaginative, and spiritual. Hood's reading is confined almost

wholly to the field of literature. It is very obvious that, as a writer, he cannot rise to the heights of Shelley, or Keats, nor has he the range of Rabelais or Byron. He is limited further by national prejudice, which sets him against French literature and the German people.

Hood is also spiritually limited, but he is not without spirituality. His work is deeply infused with a morality based on the Bible. He is keenly responsive to the Christian imagination of Bunyan and Milton, and to the more diffusely expressed moral vision of Shakespeare. Hood's moral feeling is not exclusive; for example, though he prides himself on his own innocence of expression, this does not cause him to take less pleasure in the work of Boccaccio and Rabelais. On the other hand, his moral feeling rarely becomes explicit, except under strong social, emotional pressure, as in 'The Bridge of Sighs'.

Hood satirised from a firm moral position. Hence it was that he mocked the sanctimoniousness of Watts and Rae Wilson, the hypocrisy of Chesterfield, that he deplored the debasement of the novel in the hands of Ainsworth and G.W.M. Reynolds, and the poetic extravagance of Ebenezer Jones. From the firm central position of common sense he mocked the high-flying speculativeness

of the Germans, the empty intellectualism of the eighteenth-century classicists, and the hot emotionalism of contemporary romantics, though in the latter case in his youth he had yielded willingly to its spell when he produced 'The Bandit' to follow Schiller's The Robbers and Byron's 'The Corsair', and 'Lamia' to follow Keats's poem of the same name.

An exuberant comic writer, however, refuses to be pinned down to one position. If in his satire Hood followed Smollett, in his whimsicality he followed Sterne. The comic writer cannot ridicule others only from a safe position of common sense. He deviates himself, he has his own whims and oddities, which he parades as the signs of his eccentricity, but they are foibles, not vices. He deviates slightly, in order to allow himself more room in which to mock those who deviate more.

Hood is both a realist and a wit. If, in regard to him, a broad distinction has been made between the satire of Smollett and the whimsicality of Sterne, a similar distinction may be made between the sense of Defoe and the nonsense of Swift. Hood knows that he has a real position, like Defoe, but for the purposes of comedy he adopts a hypothetical position, like Swift. It is the latter's tragedy and greatness that for him the hypothetical position takes on the texture of reality. Hood

remains on the hypothetical level, the level from which wit plays constantly against the social reality.

Hood has produced works of varied kinds which are valuable and interesting. He knew that he was not a great figure himself, but he knew also that he belonged to a great, humane tradition. It is his place in this tradition and his contribution to it that I have sought to show.

BIBLIOGRAPHY

In this bibliography I am not including the works of the authors Hood knew. The editions I have used I have usually named in the appropriate section of my thesis. Nor do I list the works relating to Hood which I have principally consulted, for these are listed in my Introduction. A guide to manuscripts of Hood in Britain is also provided by the acknowledgments there (see above, pp. 7). The American manuscripts to which I refer are published in the typescript of Alvin Whitley, 'Thomas Hood', Harvard University thesis, 1950, of which there is a microfilm in the University of London library.

The bibliography does contain a list of the following items made use of in this thesis - A. Hood's contributions to periodicals which have not been reprinted, B. Hood items published for the first time in modern periodicals, and C. Books containing Hood items, other than the works named in my Introduction.

A. Hood's contributions to periodicals which have not been reprinted.

London Magazine, July 1821, pp.3-4, 'The Lion's Head'.

According to James Hessey, associated with John Taylor in running the Magazine, Hood 'first amused himself by concocting humorous notices and answers to correspondents in the 'Lion's Head', Hood's Works, x.24. Hood was closely associated with the Magazine at least until June 1823.

August 1821, pp.119-120, 'The Lion's Head'.

September 1821, pp.235-236, Ibid.

October 1821, pp.351-352, Ibid.

January 1822, pp. 51-52, 'On Imitation'.

Attributed to Hood by Jerrold, Life, p.100. The signature, 'Cogin', is an inversion of Hood's more usual 'Incog'.

February 1822, p.102, 'The Lion's Head'.

March 1822, pp.201-202, Ibid.

April 1822, pp.303-304, Ibid.

May 1822, pp. 403-404,
Ibid. ✓

✓ May 1822, pp.422-423, 'The Stag-Eyed Lady', with notes which have not been reprinted.

June 1822, pp.499-500, 'The Lion's Head'.

August 1822, pp.185-187, 'The Drama'.

Not signed by J.H. Reynolds to indicate that it is his in his copy of the Magazine, now at the Keats House, Hampstead. T.R. Hughes, 'The London Magazine', Oxford University thesis, 1931, ii.93, thinks that the article 'reads like the work of Hood'.

September 1822, pp.
195-196, Ibid.

✓ September 1822, pp.279-281, 'The Drama'.

'The Lion's Head' ✓

Also not signed by Reynolds, see T.R. Hughes, op. cit., ii.96.

October 1822, pp.291-292, 'The Lion's Head'.

November 1822, p.388. Ibid.

December 1822, pp.559-560, 'The Old Seaman, a Sketch from Nature'.

In the London Magazine, January 1823, p.90, T.G. Wainewright urges Theodore, Hood's nom-de-plume, 'Leave "Old Seamen" - the strain thou held'st was of a higher mood; there are others for your "Sketches from Nature", (as they truly call 'em).' I do not think Hood's authorship of this article has been noted before.

January 1823, pp.3-4, 'The Lion's Head'.

February 1823, pp.123-124, Ibid.

March 1823, pp.243-244, Ibid.

August 1825, pp.582-584, 'Ode to L.E.L.'

Walter Jerrold, Thomas Hood and Charles Lamb, 1930, p.151, thinks this may be by Hood or Reynolds.

Atlas, 1826, pp.25, 42, 58, 59, 74, 89, 90, 105, 121, 154, 169, 170, 201, 217.

Dramatic criticisms. See Works, x.549.

Literary Gazette, 1827, p.701, 'The Drowning Ducks', with a note which has not been reprinted.

Athenaeum, 1830, p.593, The Child's Own Book, review.

1831, p.403, The Gardens and Menagerie of the Zoological Society, review.

These reviews are attributed to Hood in the marked copy of the Athenaeum at the office of the New Statesman and Nation. The second is referred to by Leslie A. Marchand, The Athenaeum, 1941, p.210.

1832, p.444, Mr. Hood and the Comic Magazine, a letter.

1833, pp.51-52, Two Years and a Half in the American Navy, review, attributed to Hood and Taylor in the New Statesman copy.

1838, p.17, 'Our Weekly Gossip', announcement of Hood's Own.

1839, p.750, 'Our Weekly Gossip', a letter.

1839, p.894, Sir Walter Scott's Autographs, a letter.

1840, p.829, To the Editor of the Athenaeum, a letter.

New Monthly Magazine, March 1842, p.448, 'The Whispering Gallery,' editorial comments. See Works, viii.257.

April 1842, p.584, Ibid.

May 1842, pp.136-137, 'Mr. Warkley and the Poets',
By the Editor.

May 1842, p.144, 'The Whispering Gallery'.

June 1842, p.288, Ibid.

July 1842, p.432, Ibid.

August 1842, p.583, Ibid.

October 1842, p.280, Ibid.

January 1843, pp.143-144, 'Poetry for the Million',
review.

Hood wrote to Hewlett concerning this work, 'I shall get a notice in this month any how,' and again, 'I have written a brief notice of your book & sent it directly to the Printers.' Hood's authorship of this review has not been noted before. This issue also contains a review of Hewlett's College Life, pp.139-140.

April 1843, p.562, 'The Whispering Gallery'.

B. Hood items published for the first time in modern periodicals.

Dobell's Catalogue of Autograph Letters, no.15, 1936, p.30.

University of Texas Studies in English, 1951, Alvin Whitley, 'Thomas Hood as a Dramatist', p.192.

Harvard Library Bulletin, Winter 1952, Alvin Whitley, 'Lord William Lennox and The Tuft-Hunter', p.127.

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Times Literary Supplement, 1958, P.F. Morgan, 'John Clare ~~A~~gain', p.77.

C. Books containing Hood items, other than the works named in my Introduction.

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27 July 1832.

Charles Wentworth Dilke, Papers of a Critic, London, 1875, i.54.

Ferdinand Julius Dreer, A Catalogue of the Collection of Autographs formed by F.J.Dreer, Philadelphia, 1890, 1893, p.298-299.

Memoirs of Joseph Grimaldi, edited by "Boz", London, 1838, p.236.

William Carew Hazlitt, Four Generations of a Literary Family, London, 1897, i.240.

The Autobiography of William Jordan, London, 1852-1853, iv.201-202.

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Cyrus Redding, Fifty Years' Recollections, London, 1858, ii.360.

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Taylor and Hessey: Aspects of Their Conduct of the *London Magazine*

By PETER F. MORGAN

WHEN Robert Baldwin brought out his *London Magazine* in 1817 he appointed John Scott editor and paid him £600 a year "not only for editing the work but for writing almost half of it."¹ Scott aimed at high literary standards and pursued a vigorous policy which brought him into violent conflict with *Blackwood's*. When he died in February 1821, as a result of his duel with Christie, the loss of his editorial talents was widely lamented, yet in spite of them the circulation of Baldwin's *London* had been inadequate.

Taylor and Hessey in buying the *London* inherited this fatal legacy: it was the basis of the decline of the magazine under them. On 31 May 1821 John Taylor wrote home, "We are pretty sure of increasing by our Connection here the Number to 2,000, which is 200 more than Baldwin's had."² On 4 August Taylor's brother James wrote him, "I can only say if it does not answer it ought to do for the great pains you take to render it a Work worthy of notice."³ To which Taylor replied three days later, "We sold last 1700 Copies. . . . I suspect the Sale had actually sunk to 1600 when we entered on the Work."⁴

Taylor's father approached this vital problem of inadequate circulation with which his son had been immediately and continuously faced, when he wrote, 5 May 1822,

I really think that the best way to get profit by the *London* is to manage it at as little expense as possible at the same time not to be too careful so as to let it fall in the esteem of the Public nor for you & Mr. Hessey to take more upon yourselves than you can manage with comfort.^{4a}

1. Vera Watson, "Thomas Noon Talfourd and His Friends," *Times Literary Supplement*, 20 Apr. 1956, p. 244.

2. Olive M. Taylor, "John Taylor," *London Mercury*, XII (July 1925), 261 f. Hereafter cited as Taylor.

3. I am grateful to the Executors of H. C. Brooke-Taylor, deceased, for permission to publish this and following items.

4. Taylor, p. 262.

4a. Brooke-Taylor MS.

The tenuous nature of the firm's financial position is suggested by Hessey's letter to Taylor, probably late in September, "My payments are very heavy next week—if you could send me any thing on Monday morning it would be very acceptable—" ^{4b} On October 8 he wrote, "It makes me quite sorry to throw away such excellent matter on a thankless undiscerning Public that will not give us encouragement enough to pay our expenses," and eight days later, "Every body complains that Business is dreadfully dull. . . . I cannot tell how to improve it—I wish I could." On 4 November he wrote,

All our friends here . . . are pleased to compliment me on my good fortune—I wish they could also compliment me on an increased Sale. . . . On the contrary whether we are too good for the Age, or the Age is not good enough for us, I know not, but so it is that we seem rather on the decline than on the increase . . . we cannot reckon our Sale more than 1600 if so many—this sale will of course not pay expenses, much less return a Profit, or remunerate us for the immense labor and anxiety which it brings upon us. . . . But if we cannot force a Sale we are not forced to continue the Struggle, and it is worth serious Consideration whether we should not at once retire from it if we can do so with any prospect of retrieving our loss. . . . I dare not consult any body here, because I would not blow upon the work by insinuating that it does not pay. . . . But who is likely to be our purchaser?—There is no one to whom it would be worth so much as to Colburn, & the giving it up to him would not be very pleasant but if it must be given up the best market is our object. . . . I have no time to think—my mind is in a continual hurry & bustle, with my own Business, and the concerns of others which I see and hear around me.⁵

The next day Hessey wrote again, seeking to borrow two or three hundred pounds from Taylor's brother.⁶ When the *London* was at last being relinquished two and a half years later, Henry Southern wrote to Hessey, 22 June 1825, "You see the sale of the Mag. is *only* 1600—wh. is awful."⁷

Scott of course had been irreplaceable. Who could approach him in editorial acumen? Thomas Noon Talfourd refused the editorship, as below the dignity of the law; Henry Cary was considered "not the

4b. Bodleian MS. Don. d. 36, fol. 5. Hessey refers to "Reynolds' delightful Paper on the Cockpit and Clares Last of Autumn." The October *London Magazine*, VI, 291, bore a note of the receipt of a paper from Edward Herbert (Reynolds) and a promise to publish it in the next number. On 9 October Hessey wrote to Taylor, "Reynolds's Cock Pit is printing" (Brooke-Taylor MS), and in the November *London*,

pp. 389, 403, appeared both it and Clare's poem.

5. Brooke-Taylor MSS, the last part quoted by Edmund Blunden, *Keats's Publisher* (London, 1936), p. 140.

6. *The Keats Circle, Letters and Papers, 1816-1878*, ed. H. E. Rollins (Cambridge, Mass., 1948), II, 424.

7. Brooke-Taylor MS.

ready man which such a Work requires."⁸ If they were considered, Hazlitt and Lamb were too idiosyncratic, Hazlitt and Leigh Hunt too partisan in opinion. John Hamilton Reynolds, an important contributor, was too young, volatile, and also busy in the law.⁹ Thomas Hood, who was to be "a sort of sub-editor,"¹⁰ was younger still, inexperienced in life and letters, a sick man, and, to start with, he was employed in more menial tasks.¹¹ Taylor, therefore, took over the chief editorial duties himself. This saved expense, and, besides, Taylor had literary ambitions which he felt to be thwarted by routine work: perhaps this was the chance to make his mark. He would be assisted by the moderate Hessey.¹²

These two possessed already, and sustained, a high reputation. In 1818 Coleridge had called them "men of character, and worthy of confidence."¹³ At the end of that year they proposed that Cary should edit a new quarterly "on principles of fairness":

Their wish is that the task [of criticism] should be performed with a better temper than has been usually shown on such occasions, and that more pains should be taken to search out for the beauties than the faults of the books that are to be reviewed.¹⁴

Southey (8 May 1823) considered Taylor "a man very superior to most of his trade."¹⁵

The spirit that gave rise to such a reputation—the spirit in which the *London* was run—was too lofty in literary ambition¹⁶ and too

8. MS at the Keats House, Hampstead: this and following items are here published by permission of Miss Olive Taylor and the Hampstead Borough Council.

9. Compare T. M. T. (C. W. Dilke) in *Notes and Queries*, 2d ser., II (1856), 274-275, "Though full of literary energy, [he] was always hurried and uncertain. He indeed played the old game of fast and loose between law and literature, pleasure and study." For the attribution of this article I am indebted to W. B. Pope, "Studies in the Keats Circle," 1932, unpublished thesis at Harvard University, p. 626.

10. *Thomas Hood and Charles Lamb, The Literary Reminiscences of Thos. Hood*, ed. Walter Jerrold (London, 1930), p. 99.

11. Taylor, p. 262.

12. Hessey's role is suggested by Taylor's letter to John Clare, 20 November 1827, "I have not a Partner now to write for me all my mere Business Letters & to transact all those Things without which Trade cannot be carried on" (British Museum, Eger-

ton MS. 2247, fol. 352). When Taylor was away it was Hessey who brought out the *London*, as a perusal of certain of the firm's letters shows he undoubtedly did—the numbers for October 1821, April and November 1822, November 1823, and September 1824.

13. *Unpublished Letters of Samuel Taylor Coleridge*, ed. E. L. Griggs (London, 1932), II, 231.

14. R. W. King, *The Translator of Dante* (London, 1925), pp. 124 f.

15. John Forster, *Walter Savage Landor* (London, 1869), II, 20.

16. *Pace* a writer in the *London and Westminster Review*, XXIX (1838), 122, who thought that the *London* "was, during its short life, cleverly supported by a knot of men whom a too ardent love of the ancient and quaint and homely in literature hurried into sundry faults of taste, which the sectarian influence of coterie intercourse . . . confirmed into mannerism."

scornful of personality to please the reading world. Readers, like such diverse characters as Mary Russell Mitford¹⁷ and Thomas Bennion, Taylor and Hessey's servant,¹⁸ delighted in the pungency of *Blackwood's*, or, like many anonymous contented subscribers, preferred the generally smooth gentility of Henry Colburn's long-lived *New Monthly*, run with a figurehead, Thomas Campbell, and a "working editor," Cyrus Redding.¹⁹

Under continuing financial pressure Taylor sought to maintain Scott's standards without his forthrightness. Both he and Hessey felt continually harassed; harassment which with Taylor led through fatigue into illness. The condition of Taylor's health was merely aggravated by his difficulties with the *London*. On 14 April 1819 he had written to his father, "All my time gets fritted away by correcting proofs, reading MS and doing the household duty which all falls on me, so that I cannot get on with anything of my own";²⁰ on 10 August 1820 to his brother,

I am now returned to my old post and my old occupation of looking over masses of papers the major part of which are only read to be refused. . . . I feel afraid that in a little Time the [Fatigue?] of too much mental Exertion will again increase so as to disorder my Health. . . . I cannot get the plan adopted of having a partner for our Retail Trade, nor an Assistant, to relieve me from the . . . Exhaustion of my Town Life.

On 23 August, after a visit from young Hood he wrote to his father,

It occurred to me that his Assistance would relieve me from a good deal of the Drudgery of revising MSS etc and when Hessey returns I will have some talk about it. . . . I feel too much fatigued with this kind of Occupation; it deprives me of all Inclination to write or read anything but what I am compelled to do."²¹

Nothing came of this plan, but the purchase of the *London* made it imperative that Hood's help be obtained.

Scott had written of "the turbulence, presumption, heats and regrets, that form the atmosphere of an Editor's work-room."²² No wonder that Taylor often suffered from overwork. Already, 2 July 1821, his

17. *Life of Mary Russell Mitford*, ed. A. G. L'Estrange (London, 1870), II, 150 f.

18. Bennion, writing to John Clare on 2 October 1823, admired *Blackwood's* "fine lashing" of the *New Monthly* and *London*. Egerton MS. 2246, fol. 241.

19. Compare the *New European*, III (October 1823), 298, where the *London* is considered inferior to *Blackwood's* because lacking its "manly strength and vigour" but superior to the *New Monthly* "which

is calculated to please nobody beyond a delicate dandy, or a nervous lady of fashion." On the *New Monthly*, see P. G. Patmore, *My Friends and Acquaintance* (London, 1854), I, 109 f.

20. Brooke-Taylor MS.

21. MSS at the Keats House, Hampstead, part quoted by Blunden, pp. 76, 77.

22. S. Butterworth, "The Old 'London Magazine' and some of Its Contributors," *The Bookman*, LXIII (October 1922), 13.

account of the statement of your next number and to find you in such good spirits on that business,"³³ yet on 30 August Hessey wrote to Clare,

Taylor was very seriously unwell at the latter end of last month, and though he is now pretty well recovered he is far from being as strong as I could wish—I hope to send him into the Country soon to recruit himself.³⁴

The trouble was so bad that the firm contemplated dividing the responsibility over the *London*. On 11 September Taylor's brother was afraid that "if you take some other House as sharers with you in the Work, it will afford Blackwood a plea of Exultation." Taylor was then away from the beginning of October to mid-November. During this spell, on 4 November, Hessey wrote to him,

If we offer to sell [the *London*] we must assign some motive in addition to that of its not realizing a sufficient Profit and I know of none so true as that of a care for your Health which I am sure will not bear up under eighteen more such months of Anxiety unsupported by the consolation of its being profitable Labour.³⁵

His father's death caused Taylor's absence from London for most of January 1823. The remaining months of this year seem to have passed fairly smoothly, though Hessey complained to Clare on 6 May that he was "pestered to death," and regretted of Taylor on 28 June that he had "been so pestered and so poorly that I could not get him to write"; Taylor's own "only Excuse" on 9 July was "the Fatigue I undergo from so much Writing & Reading as I am forced to attend to." Later in the year he was away from 8 October—"He has been but poorly lately"³⁶—to the second half of November. On Christmas Day Hessey wrote to him half in earnest, "Our ancestors had no London Magazines to edite or they would soon have found out that they had Stomachs . . . I have been at my Desk all day writing Letters and reading Proofs."³⁷ Taylor also was busy; on the last day of the year he told Clare, "I have a Work in Hand, which with my unavoidable Engagements in the Way of Business takes up all my Time." But on 26 January 1824, "I have been very ill since I last wrote. . . . This is the first Day that I have taken up my Pen since. . . . I feel tired with even this little writing."³⁸ In August and September Taylor was again ill and away; in October he was still ill.³⁹

After giving up the *London* to Southern in June 1825 Taylor wrote to Philip Bliss with real justification, "The only Chance of obtaining real Relief from the Cares & Duties which attended [the magazine] ap-

33. Brooke-Taylor MS.

34. Egerton MS. 2246, fol. 97.

35. Brooke-Taylor MS.

36. Egerton MS. 2246, fols. 194, 211, 218, 243.

37. Brooke-Taylor MS.

38. Egerton MS. 2246, fols. 270, 278.

39. The same, fols. 370, 377, 385; 395, 401.

peared to be the Selling of it." He was very ill through September and October, but by 23 December was back at work and affirming to Clare, more Claims on my attention than my Health could bear without Injury incapacitated me by Degrees from doing what I wished, and that violent Illness was I think the Consequence.—But a great Source of Trouble in this Way is gone with the Magazine.

On 10 July 1826 he wrote,

At present I am good for nothing, and make no progress with anything I want to withdraw from active Life, hoping to execute different Undertakings I have in mind as soon as I can find a little Leisure. Work I am not afraid of—it is only the petty Toil of daily Duties which wears out my Patience.⁴⁰

Under such conditions of personal and financial strain the best business and the best magazine would have suffered. It must be granted that Taylor was at once too finicky with contributions and too busy to deal properly with the *London*, and that he delegated editorial responsibility until, as Talfourd stated in 1837, the magazine's "unity of purpose was lost";⁴¹ liberalism tended towards anarchy.

Finally, the editorship, though not the proprietorship, of the *London* was handed over to Henry Southern at the close of 1824. The firm itself was on the edge of dissolution. On 29 May 1825 Taylor's brother advised him concerning his "present inquietudes":

What you say about Mr. Bonsors acct. somewhat startles me. . . . If after a full investigation you are convinced the present concern can be wound up properly, it will of course be desirable with reference to your future prospects, saying nothing of private feeling, that the Public shod. know as little as possible about your present perplexity.⁴²

Two days later Taylor wrote to Clare,

When midsummer comes, my old friend Hessey and I shall have dissolved Partnership . . . to the Benefit of Hessey's Health, who having had all the Care of both [the retail and publishing business] has had more Fatigue and Closeness of attention than he could well endure.⁴³

The *London* itself was transferred to Southern, after an exchange which betrays some acrimony. On 6 June 1825 Southern wrote to Taylor,

I must somehow or other have the Magazine. . . . You engaged to give me a third of the copyright on condition that I performed a certain task—when

40. Egerton MSS. 34569, fol. 227; 2247, fol. 122; 2250, fol. 324. For the latter letter Taylor's statement suggests the year.

41. *Final Memorials of Charles Lamb*,

ed. T. N. Talfourd (London, 1848), II, 6.

42. Brooke-Taylor MS.

43. Egerton MS. 2247, fol. 34.

I have half done that task, you tell me that you do not want the work to be finished—and that I must lose my labours—The manifest injury which such a course must do me gives me a right to be considered.⁴⁴

On 9 July Hessey communicated the news to Clare in a characteristic manner,

The Mag has been to us a Source of much interesting incident & has brought us acquainted with much Talent & worth. But the labour it imposed upon us almost wore us out & we were at last compelled to depute the management of it to another Person whose views, in some particulars, do not quite coincide with our own, & whose style of management, though calculated to make the work sell, would entail upon us too many personal enmities & quarrels for us to continue with it comfortably. We therefore took advantage of an Opportunity which offered, & in future another set of People will reap the honors and rewards.⁴⁵

Four and a half years later, on 6 January 1830, Taylor wrote to Clare that apart from George Darley, "The rest of our formerly gay Party are dispersed, & they seldom think of the quondam E[ditor] of the Magazine which bound us in common Bond of Brotherhood together."⁴⁶ Taylor and Hessey surely deserve some posthumous recollection and sympathy, as well for the trials they bore as for the works of literary merit they published.

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44. Brooke-Taylor MS.

45. Egerton MS. 2247, fol. 42, Blunden,

p. 181.

46. Egerton MS. 2248, fol. 207.