

**Pastoral Permutations within the Colonial Romance: Robert  
Browning's "Waring" and Alfred Domett's *Ranolf and Amohia***

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*How forsooth, was I to know it  
If Waring meant to glide away  
Like a ghost at break of day?*

...  
*Meantime, how much I loved him.  
I find out now I've lost him.  
I who ... Henceforth never shall get free  
Of his ghostly company*

– Robert Browning, *Waring* ('18-20' & '42-47')<sup>1</sup>

Inspired to write "Waring" after Alfred Domett immigrated to the fledgling colony of New Zealand in 1841, Robert Browning urges "contrive, contrive / to rouse us, Waring!" ("W" '199-201'), picturing his friend alternatively in Moscow, Spain, or secretly still in London creating some great work "without a wink / of sleep" ("W" '146-7'). A subsequent letter to Domett imagines New Zealand providing what Leo Marx has since called the "peace, leisure, and economic sufficiency" of the pastoral retreat that in Virgil's *Eclogues* stands in the borderlands between Rome and the "encroaching marshland ... the middle ground somewhere 'between,' yet in a transcendent relation to, the opposing forces of civilisation and nature."<sup>2</sup> In the Victorian era, co-

lonial settlements located between the metropolis and the wilderness were new sites for such pastoral reflections, leading Browning to believe that only emigration would solve England's literary woes: "the little I, or anybody, can do as it is, comes of them *going out to New Zealand*—partial retirement and stopping the ears against the noise outside."<sup>3</sup> Their mutual poet-friend Joseph Arnould articulates Domett's emigration equally idealistically, but focuses on the poet as a hero of a pastoral adventure romance: "*That* is the grand ideal part of the business ... to be the beardless shepherd King, the altarless demigod of some pastoral people in the Antarctic—the strong clearer of forests, the hard-handed Leather-stocking of unborn races."<sup>4</sup>

Browning's treatment of Waring as a ghost suggests that he experienced Domett's departure as a kind of death mourned through poetry echoing pastoral elegies like Milton's *Lycidas* or Shelley's *Adonais*. Paul Alpers writes that pastoral conventions are "characteristically occasions for songs and colloquies that express and thereby seek to redress separation, absence or loss."<sup>5</sup> Certainly in "Waring," Domett occupies Browning's memory as perpetual but "ghostly company," an impression strengthened Waring's sighting at a distance—down a lane—or sailing by—half hidden—before finally bounding "into the rosy and golden half / O'er the sky, to overtake the sun" ("W" '250-3'). The elegiac tone simultaneously idealises Domett as an exotic otherworldly figure of romance that Iain Finlayson considers "invested with the dreams and fantasies of everyone he has left behind in London."<sup>6</sup> An idealised symbol of distance, even of life "beyond" the death of emigration, Domett as Waring is the point of departure for this study of the fresh utility and convergence of the pastoral retreat and return and the adventure quest romance in Victorian colonial imaginings.<sup>7</sup> At the same time, emigration forced people's attention to the consolatory function of the literary imagination, as compensation for the loss of friends who either emigrated to the world's end or remained behind in England. And since, after thirty years of living in New Zealand, Alfred Domett returned to England, publishing a poem, *Ranolf and Amohia; A South Sea Day-Dream* (1872),<sup>8</sup> and resuming his friendship with Robert Browning, he is treated here as analogous to the pastoral shepherd returning "home" to civilisation, following the conclusion of Virgil's *Eclogues*: "You have pastured well, the twilight deepens—home then, home!"<sup>9</sup>

The pastoral mode's opposition of nature and civilisation, in Frank Kermode's view, is central to the sophisticated poet who endows the themes of natural and primitive man with "learned allusions," rendering the pastoral "a vehicle for poetic speculation on poetry itself."<sup>10</sup> Similarly highlighting the pastoral's long-standing affinity with the genre of romance as

well as literary reflection, Eleanor Terry Lincoln concludes that the “shepherd in the pastoral, strictly speaking, is never a shepherd. He is a musician, a poet, a prince, and a priest.”<sup>11</sup> Kermode calls him “a natural piper and singer ... easily made to stand in for the poet.”<sup>12</sup> Alpers traces this “slippage between types of poetry and types of poet” back to Friedrich Schiller’s influential essay *On Naïve and Sentimental Poetry* (1795), which established the three modern usages of pastoral as the idyll or representation of the ideal; satire or criticism of civilisation; and elegy or nostalgia for a vanished person or past—each represented in the responses of Arnould and Browning to Domett’s emigration and evident also in the poem Domett published on his return.<sup>13</sup>

As young Victorian poet-friends, Browning, Domett, and Arnould articulated their frustrations with the spirit of the age, through the lens of post-romantic aesthetics, in conversations and writings drawing on classical pastoral and epic forms of poetry, together with medieval romances and their descendents. Such discussions on literary form and taste, and dreams of achieving poetic distinction blended with fancies of unmediated union with nature and forging the empire. Jane Stafford details the value of their literary fellowship at Camberwell, noting their pleasure in “colloquials,”<sup>14</sup> which they tried to extend in letters once Domett arrived in New Zealand. By the late 1840s, however, they lost contact after Browning and Arnould themselves left England for Italy and India respectively.

Paul Alpers considers the pastoral retreat as the same kind of literary companionship they enjoyed at Camberwell. He writes that in “the pastorals of Theocritus, Virgil, and their Renaissance imitators, shepherds gather at noon in what is both fictionally and metaphorically a space for exchanging conversation and song.”<sup>15</sup> But along with losing literary friendships upon departing for the colonies, Domett also lost the metropolitan reading public that had begun to applaud his poetry, for as Pierre Bourdieu asserts in *The Field of Cultural Production*, “works of art exist as symbolic objects only if they are known and recognized, that is, socially instituted as works of art and received by spectators capable of knowing and recognizing them as such.”<sup>16</sup> In the rough colonial Antipodes, the attention of most settlers was elsewhere—on land acquisition, colonisation, infrastructure, and economics. It was difficult to do otherwise, and Domett himself worked in journalism, land administration, and colonial politics.<sup>17</sup>

Much of Domett’s work for the colonial government involved the alienation and acquisition of Maori land for the new settler nation. Yet he never achieved a sense of belonging to the land, looking forever longingly towards the England that soon began to symbolise a desired but vanished past. Delineating the postcolonial pastoral, Graham Huggan and Helen Tif-

fin elaborate the efficacy of the pastoral mode for expressing tensions generated by “physically and legally possessing” land “on one side, and experiencing an emotional attachment or a perception of belonging to it on the other.”<sup>18</sup> Over the decades, Domett failed to establish such affective ties to New Zealand, exploring his contradictory desires in *Ranolf and Amohia*, an extensive poetic romance that draws on the classical epic and pastoral traditions, paradoxically affirming and repudiating the pastoral ideal at the same time by situating blissful scenes of nature within a larger landscape of gothic horror, capturing the tensions over contested colonial land ownership.<sup>19</sup>

Defining the pastoral, Terry Gifford claims that “whatever the locations and modes of pastoral retreat may be, there must in some sense be a return from that location to a context in which the results of the journey may be understood.”<sup>20</sup> Reappearing in London with *Ranolf and Amohia*, Domett affirms the common association of the pastoral shepherd with the poet and the equally popular claim that the pastoral is “a withdrawal from action that affords a perspective upon battlefield and market place.”<sup>21</sup> Set in the South Seas, far from European civilisation, *Ranolf and Amohia* explores the possibilities of pastoral withdrawal in nature while directly discussing colonial conflicts, or presenting them allegorically through the imperial story of a love affair between a Scottish sailor-hero, Ranolf, and a Māori princess, Amohia. They meet before England annexed the land in 1840, but after the arrival of missionaries, when “the white man’s creed – the potent spell / Of civilised communion—had begun / Their work about the borders of the land” (*RA* 1883, Vol. 1, II, II, ii, ‘2-4’). The hero rejects European over-civilisation in favour of nature and the free expression of emotion, but after extensive romantic and gothic adventures he contemplates abandoning his native love and returning to England, recovering his former identity and allegiance to civilisation in a rejection of primitivism that also enacts a colonial version of the pastoral return.

In the end, however, Domett is incapable of committing his plot to this closure, declaring final allegiance to the boundlessness of romance and idyllic retreat, enabling his lovers to reunite and sail off into infinity and the sunset-like Waring in Browning’s poem. Composing his poem within the complicated and ambiguous borderlands of fact and fancy, life and death, good and evil, civilisation and nature, British and Māori, colony and metropolis, Domett incessantly fuses and polarises such dualisms, simultaneously affirming and mapping their transience or impossibility in accordance with Schiller’s complex pastoral centred on the sentimental poet, who “is always involved with two conflicting representations and perceptions—with actuality as a limit and with his idea as infinitude; and the mixed feelings

that he excites will always testify to this dual source."<sup>22</sup>

Domett's contemporary and subsequent readers of *Ranolf and Amohia* remark on the poem's inordinate length, expanded with four thousand additional lines in the ten years of revision, leading to the second edition of 1883.<sup>23</sup> Irritation with colonial life, visible in the writer's personal correspondence and evident pleasure in poetry, suggest that the act of writing itself became a palliative measure, providing a pleasurable, imaginary fulfilment of dreams unattainable in the colony, assuaging life's "many pains, disappointments, and impossible tasks," as Freud puts it in *Civilisation and Its Discontents*.<sup>24</sup> In *A General Introduction to Psychoanalysis*, Freud also presents the imagination as a pleasurable site of retreat from the external pressures of the "reality-principle," which he defines as the "realization of fact," or the reality of the external world that teaches the ego to become "reasonable," and "to endure a degree of pain."<sup>25</sup> Freud concludes that the "mental domain of phantasy has a complete counterpart in the establishment of 'reservations' and 'nature-parks,'" a parallel which Leo Marx aligns with the pastoral ideal of retreating "from the great world" and beginning "a new life in a fresh green landscape."<sup>26</sup> At the same time, the numerous digressions, dilations, and suspensions extending Domett's poem are characteristic of the romance genre; they blur the boundaries of literary modes and exemplify the impact of colonial settlement on literary forms of the pastoral and romance—and, by extension, realism.

In the 1830s, Joseph Arnould noted Domett's "morbid disinclination to be employed in the world's work in any prescribed or methodical way," which E. A. Horsman presents as a dissatisfaction with "England and English life, even with civilisation itself."<sup>27</sup> This state of discontent led Domett to leave Cambridge, publish *Poems* (1833), and cross the Atlantic Ocean "for pleasure rather than information, to destroy ennui rather than ignorance."<sup>28</sup> He subsequently returned to England and completed his studies, but also published *Venice* in 1839, convincing Arnould and Browning that their "independent-minded" friend surely would animate society with poetry. Arnould urged him to pursue "a general work of this kind,"<sup>29</sup> while Browning insisted that "to live properly, *you cannot* without writing."<sup>30</sup> He hoped that through emigration, Domett would discover "what is wanted, and how to supply the want when you precisely find it,"<sup>31</sup> articulating his friend's longing as the romantic "desire of the moth for the star."<sup>32</sup>

Domett's yearning for literary distinction persisted in New Zealand, and some colonial opinions indicate that his loyalty lay mostly with the "sylvan ditties" that Virgil's Tityrus played beneath a "broad beech-canopy,"<sup>33</sup> and not with feverish colonial labour as a "captain of industry," a role Thomas Carlyle urged upon the public in *Past and Present* (1843). Once embroiled

in colonial politics, and especially as Prime Minister of New Zealand in the early 1860s, Domett even developed a reputation as neglectful and ill-suited to ministerial office. F. D. Bell, for instance, undertook Domett's work when he absented himself in Nelson and, even after his return, attempted unsuccessfully "to make Domett fossick out his memoranda," despairing of "getting his attention to anything till after the mail leaves,"<sup>34</sup> suggesting that writing letters to European friends interested Domett more than official duties. As a public figure, he was scrutinised by journalists; the *Christchurch Press* called him likeable, but "cross-grained" and "cantankerous,"<sup>35</sup> while *The Nelson Examiner* concluded that he had insufficient industry, and was like "the Oxford man, exclaiming, in weariness of spirit, 'there's nothing new, and nothing true, and it's no matter!'"<sup>36</sup>

For his part, Domett wrote to England declaring: "How sick I am of this New Zealand exile,"<sup>37</sup> and often deployed the classical mythology of the Antipodes to portray the settlement as the lowest circle of hell, linking emigration with the death that Browning envisaged in "Waring":

You must know the feeling / and I should think most others have out here, which is, that nobody cares about us in England, and that it is not worth while writing.... We are to you, in the "other world"; and people at home might point at you as you go along the streets, as they used [*sic*] at Dante and cry "Eccoi l'uomo ch'e stato all'Inferno." See the man who's been in that Hell of a colony NZd. As the souls left wallowing in the Bolge by Dante to the same Dante revelling in the sunshine of Florence (or at least Ravenna) so we to you. "Poor downtrodden and underfoot vassals of perdition" only left in your memory as part of the wrecks of a hideous dream. That is *my* feeling of *your* feeling. What then write, from the lowest circles of hell!<sup>38</sup>

Gabriella Moretti elaborates the fusion of motifs that produced the classical "conception of the Antipodal zone, *infera*, with respect to ours, as the seat of the world of the dead, separate from our world, unreachable and dim."<sup>39</sup> She mentions both Seneca associating the Antipodes with "the dead living in darkness,"<sup>40</sup> and Dante creating hell in *Convivio* and *Divina Commedia* from Lucifer's fall into the earth opposite Jerusalem. Domett repeats such reversals in a letter to Browning in 1864 after recognising himself as "Waring."<sup>41</sup> Domett calls the poem "a flash of light piercing from the upper world down into the God-abandoned glooms of our infernal 'bolge' or 'bolse' where we lay lost forever in a life-in-death or death-in-life worse than death itself."<sup>42</sup> The feelings of isolation displayed here and the perceived loss of a metropolitan poetic identity seem recoverable only through writing poetry. They are also an admission of failure in the quest to find the pastoral ideal

in colonial nature, and display the poet's bitter longing to return to England, which he achieved only almost a decade later. Shortly after arriving in London, Domett immediately felt inspired to repeat the Antipodes motif, describing himself and other returned colonists in the poem "Invisible Sights": "So far away so long—and now / Returned to England?" (*RA*, '1-2'), one of the "head-downward folk / Wrapt skylike, at the Antipodes" (*RA*, '8-9'), answering Lucian who had wondered whether people lived "in the southern part of the earth, with their head pointing down and their feet straight up."<sup>43</sup>

Formal similarities between the reversals of the Antipodes and the pastoral retreat and return resonate further in Northrop Frye's theory of the hierarchical structure of romance. *A Secular Scripture*, for instance, posits that romance invariably includes a descent into a night world, followed by an ascent through wisdom, allaying the "anxiety of death in some form or other, along with the desire to know what lies beyond."<sup>44</sup> "Cruelty and horror" occur in the night world, often captured in "the cannibal feast,"<sup>45</sup> the common primal fear of settlers at the Antipodes. Evoking the classical myth of the Antipodes as the underworld, Domett's correspondence and poetry certainly portray New Zealand as a night world replete with graves and caves symbolising death and the land over which settlers and Māori fought for possession.

Illustrating the importance of land in both the pastoral and the romance modes, Gillian Beer elaborates that the pastoral "easily shifts into the political, for a fair landscape implies good government and peace while a ravaged land shows the decay of order and civilisation."<sup>46</sup> The land thus becomes "the underside of consciousness," the exteriorisation of unconscious or repressed impulses.<sup>47</sup> Throughout *Ranolf and Amohia*, gothic horror unveils the landscape as a false paradise through which the hero and heroine pass:

"Amid that leafy, lush array  
Of rank luxuriant verdurous life:  
Glad haunts above where blissful love  
Might revel, rove, enraptured dwell;  
But through them pierce such tokens fierce  
Of rage beneath and frenzie fell;  
As if, to quench and stifle it,  
Green Paradise were flung o'er Hell" (*RA* I, III, '68-75').

The pastoral ideal disintegrates as nature becomes the force that expels indigenous "evil," fulfilling Domett's angry wish to expunge Māori from their land and life itself, but gesturing simultaneously towards Schiller's pastoral in which two conflicting representations and perceptions are at work.

Schiller's focus on the pastoral as satire or criticism of civilisation stems from the tradition established by Theocritus and Virgil, which incorporates rather than escapes the struggles and losses born of social and political realities. Battles over land enter Virgil's first *Eclogue* when Meliboeus complains to Tityrus of being driven from his lands and forced to wander "even to Britain—that place cut off at the very world's end."<sup>48</sup> Tityrus provides comfort, inviting his friend to rest "on a bed of green leaves,"<sup>49</sup> and subsequent *Eclogues* present shepherds in repose, conversing and singing in respite from worldly sufferings. At the world's end without sympathetic poet-shepherds, and ironically in the role of land-confiscator (though feeling equally exiled and lacking a sense of belonging), Domett finds reprieve only in literature, transcending his guilt and fears of sacrifice by the British Government and Māori. The result foregrounds the empire's inflection of literary forms, since Domett's ambivalence towards limiting colonial exigencies reinvigorates the hierarchical structure of romance's ascent and descent mirrored spatially in the movement of the pastoral retreat and return, and converging in literal and metaphorical reversals of the Antipodes. In Domett's eyes, the colony is both England's antithesis—its literal and figurative underworld—and its progeny—enjoined, but abandoned, even a sacrificial victim—like himself.

The genre of romance enjoyed a revival from the 1870s onwards,<sup>50</sup> an aesthetic shift which Kenneth Graham links to social and political realities, calling it an assertion of free will and a rejection of the brutalism and animalism of French naturalism.<sup>51</sup> Throughout *Ranolf and Amohia*, Domett's hero celebrates free will while his poet-narrator questions whether the brutalities of the colonial contact zone are appropriate subjects for poetry in an extension of the debates that Domett enjoyed at Camberwell but missed after his emigration. Browning's poem "Waring," for instance, highlights his disagreement with Domett on what was bad taste in literature, drawing on Virgil's Polyphemus to portray his friend's disapproval of some recent poetry as horrid, misshapen, or monstrous:

"His cheeks' raised colour, soon to sink,  
As long as I dwell on some stupendous  
And tremendous (Heaven defend us!)  
Monstr'-inform'-ingens-horrendous  
Demoniaco-seraphic  
man's latest piece of graphic" ("W" '42-56').

Pen-

Resuming their literary exchanges once Domett returned to England in the 1870s, the two poets debated "the admission of 'the horrible' in drama" in light of Browning's predilection for sensational material that some read-



ers found repelling.<sup>52</sup> Reviews of *The Inn Album* (1875), for instance, rejected its “repulsive or terrible” subject matter.<sup>53</sup> Browning and Domett later returned to the subject after Tennyson’s son assumed that Browning would relish receiving a letter noting many deaths by murder in a Norfolk cemetery. Richard Kennedy and Donald Hair insist that the psychological function of elaborating pathos was more Browning’s focus,<sup>54</sup> but sensational stories did enthrall the poet, and found their way into works including *The Ring and Book* (1868-9) and *Red Cotton Night-Cap Country* (1873). Domett, conversely, lacked the comfort of distance in the hostile proximities of the Antipodes, and so was much less inclined to render such scenes aesthetic.

And yet Domett, so caught up in colonial affairs, is compelled to express in *Ranolf and Amohia* his opinions and tastes in life and literature, and particularly the place of violence in both. Losing critical distance by fracturing his epic romance with outraged references to colonial horrors, the poet-colonist sutures a debate on literary modes to forms of empire through allusions to historical moments of Māori resistance to colonisation. The 1883 edition adds the title “War Needs Idealising” to the twentieth canto, exploring the aesthetics of war and concluding that Māori “war in this stark savage way | Looked too much like ... the face of naked Murder ... | Its hateful visage tempered by no glance | Of lofty purpose or superb Romance” (*RA* 1883, XX, V, ‘333-338’). Domett’s rants against the British Government’s betrayal of settlers in the 1860s interrupt the narrative of idealised cross-racial romance set in the 1820s. The poem further collapses time and space to merge what Domett considered was England’s disgraceful exoneration of Māori in the Wairau incident of 1842 with its equally shocking withdrawal, in 1864, of military support for settlers.

The significantly shorter and sharper 1872 edition of *Ranolf and Amohia* dismisses London officials as “cold-hearted theorists,” “cower[ing] / At Empire thrust upon them,” and “slink[ing] / From their compatriots in the hour/ Of danger” (*RA* XX, V, ‘143-6’). It also laments the Wairau deaths of settlers likened to “Young, chivalrous St. George!” (*RA* ‘167’), and the reference to the “last prophet-cannibal” (*RA* ‘174’) merges their foe, Te Rau-paraha, with resistance leaders of the 1860s. “Genuine” (*RA* ‘5’) English heroes like Nelson contrast with the “creeping crew” ruling England, who betrayed the empire and whose “God is only Gold” (*RA* ‘109-111’). Fragmenting rather than securing the borders of romance, Domett forces readers to reconsider its boundaries like his literary forefather, Walter Scott, of whose works Fiona Robertson remarks, “one is never entirely ‘in’ the world of Waverley romancing. His paratexts fragment rather than consolidate.”<sup>55</sup> Asking what is acceptable not only in literature but the colony, Domett por-

trays both as contradictory in-between spaces, gesturing towards Schiller's complex sentimental mode and Leo Marx's "substantial pastoral" that calls "into question, or brings irony to bear against the illusion of peace and harmony in a green pasture."<sup>56</sup>

In the 1883 prelude, Domett also questions whether the literary romance and pastoral ideal of paradise retain any purchase in Britain's "workaday World" (RA 1883, Vol. 1, viii, 2, '3') of science, technology, speed, and rationality. *Ranolf and Amohia* sets out to delineate events in remote Polynesia, interweaving the imperial quest-romance with the pastoral relief in nature distant "from the problems of a sophisticated society."<sup>57</sup> Visible in the question of whether "Romance—has all glory idyllic departed?" (RA Vol. 1, viii, 2, '2'), the poem's exploration of form aligns wonder and romance with faith in a "spirit of Good" and hope in the permanent "Spirit of Man?" (RA Vol. 1, viii, 1, '5-6'). Drawing on the Renaissance association of the pastoral ideal with the medieval romance, Domett alludes to Spenser's "bower of bliss" in *The Faerie Queene*, asking whether "there gleamed, in an Age cold as this, / The divinest of Poets' ideal of bliss?" The new "era so rapid with railway and steamer" (RA '7') has destroyed "Pan and the Dryads like Raphael" (RA '8'), but the poet determines to reveal their continued existence in the empire, proposing that "far seekers" and "fine dreamers" (RA Vol. 1, viii, 1, '8') may yet find an Eden that "could lurk in this Empire of ours" (RA Vol. 1, viii, 2, '4-6'). But the choice of the verb "lurk" introduces ambivalence again, even irony accentuated by the echo of Schiller's distinction between imagination's warmth and the "cold heart" of the abstract thinker."<sup>58</sup>

Domett's association of romance with "glory idyllic" turns readers to Theocritus's pastoral *Idylls* written for an urban audience and looking back nostalgically to a simpler life close to nature,<sup>59</sup> and from which origin Schiller generated the elegy that expresses longing for a vanished past. Setting his poem in the pre-colonial era, Domett portrays yearning as imperial nostalgia,<sup>60</sup> mourning the irrevocable disappearance of a Māori society uncontaminated by Europe. Adopting an elegiac tone, the poet-persona urges readers to "come away" to a fanciful land "where a people primeval is vanishing fast, / With its faiths and its fables unfettered and fearless" (RA Vol. 1, ix, 4, '36-37'). A nameless place of natural beauty and wonder, the land is an early example of "Maoriland," analysed first in Martin Blythe's *Naming the Other* (1994). A domain of the imagination and synonym for Fairyland, Maoriland is "without any concept of linear time or history."<sup>61</sup> And yet, as the indubitable "land" of "Māori," no other geographical location would serve Domett's purpose. The suturing of concrete particulars to fantasy characterises the romance and the pastoral modes in the imperial era,

illuminating the role of empire in modifying generic distinctions. Leo Marx concludes, for instance, that, in the age of discovery, a “note of topographical realism entered pastoral,” and writers commonly set “the action in a terrain that resembled, if not a real place, then the wish-colored image of a real place.”<sup>62</sup>

Fredric Jameson elaborates that romance too requires the ordinary everyday *and* the magical in order to function,<sup>63</sup> while Gillian Beer writes similarly of its “robust particularity,” flourishing as wish-fulfilment “in the shifting borderland between legend and fact.”<sup>64</sup> A wealth of particulars certainly dominates Domett’s *Ranolf and Amohia*, leading John O’Leary to treat the poem as ethnographic verse.<sup>65</sup> Indeed, its surfeit of detail on Māori tribal life and the surrounding Rotorua landscape, along with the many historical detours, confusingly and forcefully draw readers’ attention to the actualities of Māori-settler relations. Merging the actual and the symbolic in this manner, the poet becomes the desiring self that in Frye’s theory of romance searches “for a fulfillment that will deliver it from the anxieties of reality but will still contain that reality.”<sup>66</sup>

Diane Elam extrapolates from Jacques Derrida’s association of romance with excess in *Glyph* to assert that the features of romance return even “where it is most violently excluded in the name of realism, making even a clear distinction between realism and romance impossible.”<sup>67</sup> Her conclusion that the “superfluity” of romance exposes “literary realism as artifice, as an equally constructed form,” offers more evidence of how formal concerns are integral to the mode, and thus to Domett’s poem.<sup>68</sup> The excess of particulars in *Ranolf and Amohia* blunts the pastoral ideal, keeping readers attentive to the poem’s anatomy, while highlighting simultaneously the “barbarous” or primitive elements that Gillian Beer links to romance from the eighteenth century and that have long been associated with the pastoral.<sup>69</sup> Differentiating primitivism from the pastoral, however, Leo Marx asserts that while both “recoil” into nature from civilisation, “the primitivist hero keeps going, as it were, so that eventually he locates value as far as possible, in space or time or both, from organized society; the shepherd on the other hand, seeks a resolution of the conflict between the opposed worlds of nature and art.”<sup>70</sup> Domett’s oscillations between retreat and the return in *Ranolf and Amohia* indicate his ambivalence towards the potential of either to provide final closure.

Formal and thematic explorations of the conflict between primitivism and the pastoral surface immediately in the 1872 edition of *Ranolf and Amohia*, which opens with the hero graphically hunting and killing a pig before he lies musing like a pastoral shepherd “in the delicious cool no less / The mighty shade of old majestic trees, / Whose tops the skies beneath our

feet immerse, / Down in a land, greenwaving, grand, / Upon our seeming world-medallion's rich reverse" (*RA* I, ii, '4-7'). Looking "for beauty everywhere" (*RA* '19') in nature, and exulting in "the mere rapture of existence!" (*RA* '51'), Ranolf follows Scott's hero Waverley, who is inspired by "books and fancy and old fishers' tales" (*RA* 1883, Vol. 1, I, I, ii, '5'), raising the possibility of a return to civilisation rather than an irrevocable disappearance into nature. But first Ranolf battles nature on infinite oceans, seeing strange lands and men on whom "God's great smile shines equally" (*RA* I, I, vii, '6'), before returning to study in Scotland, addressing philosophical questions on the function of good and evil within the universe. Deciding that abstract thinking on the infinite proves nothing, he laughingly tosses away books (*RA* II, XI, '59-63'), professing instead romantic loyalty to emotions, instincts, and nature in "one endless protestation | against the slightest shackles on free Thought" (*RA* III, VII, '4').

Deciding on a sailing career of constant motion and the free play of the romantic quest, he replicates Domett's roving "from clime to clime" (*RA* III, IX, '5'), sure that upon "the watery waste | His buoyant spirits kept in play would be— / His soul unfettered still, his fancy free" (*RA* '7-9'). His entry into the Pacific Ocean occurs through an "open door / Into some world of burning bliss, undreamt of heretofore!" (*RA* IV, I, 3, '25-6'), anticipating his sensuous union with Amohia, whom he meets after being shipwrecked.<sup>71</sup> All romance relies on such dramatic breaks in consciousness according to Northrop Frye, who calls a shipwreck a "change so drastic as to give a sense of becoming someone else altogether."<sup>72</sup> The similarities of the modes of romance and pastoral surface again with Eleanor Lincoln's description of the "shipwrecked mariner" as a pastoral shepherd because "his circumstance is pastoral; the sea separates him from commitment to the sophisticated and active world of strife."<sup>73</sup> After Māori rescue Domett's fair-complexioned British hero far from home across the hemispheres and oceans, he "goes native" and becomes somebody else—a "Pakeha-Maori"—learning the language and customs, and further embracing nature and instinct as a "grey-eyed and amber-haired Polynesian" (*RA* 1883, Vol. 1, II, I, iii, '15'). Union with Amohia completes his metamorphosis into the native "Ranoro," living "exultant—all that unrepres | Abandonment to glad emotion" (*RA* VI, II, '24-5').<sup>74</sup>

Domett portrays the lovers' courtship as an extensive cross-cultural, philosophical exchange combining ethnocentrism with romantic idealism, foregrounding ambivalence in oscillations and narrative interweavings analogous to the author's contradictory treatment of Māori in his political work. Calling Amohia's gods and legends "primeval," Ranolf acknowledges their links with Western philosophical questions, the only difference lying in

his reduction of her “supernatural Beings” to manifestations of human “ways and will” (RA VI, III, ‘42-3’), an ironic divergence that undermines the indigenous magic on which the gothic plot relies. The contradictions affirm what Frye calls the “powerful polarizing tendency” of romance, and the pastoral by extension, carrying readers “directly from one [polarity] to the other.”<sup>75</sup> These polarities mirror Ranolf’s playful insistence to Amohia that his personal god is “motion,” or free play, which paradoxically opposes the pastoral retreat of his Polynesian sojourn, modelled on the idea of *otium* under the green beech tree that is considered analogous to literary reflection, creative production, and public reception.

Ranolf describes his god of motion as a phantom in a series of antitheses, symbolising the tensions between realist and romance modes and the anatomy of pastoral retreats and returns. An omnipotent being (RA VII, III, ‘6-7’), his god makes a fetish of paradox (RA ‘79’); is an “Almighty Mechanic” (RA ‘59’) and “Undesigning Designer of all things organic” (RA ‘60’); a force “never caused, though all-causing” (RA ‘62’); full of “repulsion and attraction” (RA ‘65’); “orderly” (RA ‘63’) and “accidental” (RA ‘65’); producing “beautiful symmetry” (RA ‘66’) through “Unconscious haphazard” (RA ‘67’); it has “no Mind, but “makes *all* Mind” (RA ‘75’). Delivered with a “half-satiric smile” (RA ‘11’), the statements affirm the potency of the oxymoronic fusions and polarities that are littered throughout the text. Challenging and collapsing distinctions, they are examples of Leo Marx’s substantial pastoral, and Gifford’s pastoral as “borderland spaces of activity that can be seen through a number of frames.”<sup>76</sup> The reversals of the Antipodes contain identical oppositions: of the hemispheres, metropolis and colony, and civilisation and savagery, foregrounding, as above, all the oscillations between them.

The play of binaries can also be discerned when the lovers kiss, for, as Maori and European, they represent the colonised and the coloniser, respectively. However, they, disappear into Edenic bliss, affirming pure harmony and equitable cultural exchange rather than the punitive and violent machinations of the colonial civilising missions that otherwise command Domett’s attention. The attractions of bliss dissolve the distinctions between the poet, Ranolf, and Amohia, since the lovers reflect Domett’s idealistic dream of emigrating to an earthly paradise. At the same time, the cross-ethnic relationship highlights the cultural shock that emigrants experienced encountering strange customs and peoples already dwelling in the settlement colony. When Domett writes of Amohia that “no more could her convulsed, afflicted breast, | On childhood’s loves or home-affections rest” (RA IX, III, ‘100-101’), he evokes the immigrant’s painful solitary exposure to an entirely new set of circumstances, a cultural wrench that is also

an individuating moment: "Cast loose and drifting towards an unknown Sea; / Her heart's young world, upturn—receding fast— / Far rolled the echoes of the fading Past; / She stood alone—herself her sole support at last" (RA '103-106'). Alternatively enacting a variation of romance's wish-fulfillment and Freud's "family romance," Amohia treats Ranolf as "some high Being from another World" (RA XVII, VIII, '67'), fulfilling Arnould's imperial fantasy of Domett becoming an altar-less demigod or shepherd king.

Ranolf's questions, including "What must I teach her?" (RA XIX, I, '7') and "what truths in sooth have I to tell / To one whose native instincts might, / For aught I know, teach me as well?" (RA '11-13'), serve to rebuke Domett's colonial political discourse, and anticipate Henry James's explanation in the preface to *The American* (1877) that romance concerns "experience liberated, so to speak; experience disengaged, disembroiled, disencumbered, exempt from the conditions that we usually know to attach to it."<sup>77</sup> *Ranolf and Amohia* thus allows Domett to transcend colonial conditions, creating in literature his particular version of Freud's nature park—or pastoral retreat—one rejecting the cold limitations of the reality-principle through art. Far beyond the incompatible worlds of Māori and British settlers, the person-narrator declares: "How free—how free it was! Nothing it seemed, / Between themselves and God! So Ranolf felt;— / That world of Man, how oft it seemed to melt / Wholly away!" (RA XV, III, '133-136'). Entering nature, his hero's "soul in contact brought / With Nature's nakedness, exulting teemed / With raptures Life refined had never bought" (RA '136-138').

Journeying deeper into the wilderness, the lovers enter a bower of bliss, fusing mind and body, man and woman, European and Māori. Resembling Adam and Eve, they dwell in "luxury of loneliness profound— / No human soul but theirs for miles around!" (RA XV, IV, '47-48'), finding Frye's "fertility in the wasteland," where "the primary categories of experience, time, and space begin to lose the large amount of alienation they have in our experience."<sup>78</sup> Along with the irreconcilable worlds from which they have sprung, past and future vanish as the lovers inhabit an idealised present moment: "the Real / The Present seemed so rapturous an Ideal, / It seemed almost a sin to speculate / Or spend a thought upon another state" (RA XIX, X, '94-97').

Even here, however, Domett destabilises the idyll, for unlike Virgil and Milton's pastoral where nature's voice joins human song, silence reigns in the bower of bliss. A pre-lingual zone replete with "sunlit serenity" (RA XIX, XII, '13'), "silent banks" (RA '16'), "silent beams" (RA '17'), "limpid veils" (RA '18'), and "silent hills" (RA '19'), its eternal stillness is visible in "all was so rapt and mute and motionless" (RA '28'). The dominance of stasis and

silence presents formal difficulties for an epic romance celebrating motion, free play, and, as Stafford and Williams record, “the relationship of the two lovers ... as a meeting of oral and a literary culture.”<sup>79</sup> And so the ability of love in bliss to turn philosophical and spiritual doubt into enrapturing harmony is merely a temporary suspension, albeit an enchanting one that Domett and his characters are reluctant to disturb. Bliss also presents a further structural problem of how to “narrate” eternity and silence when they signify ultimately the halting of language, dialogue, and the death of the poet and his verse, negating the pastoral in which nature accompanies and inspires the shepherds’ exchange of songs.

Paul Alpers’ theory of pastoral suspension provides another satisfactory interpretation, however, following Charles Segal’s claim that Virgil’s first *Eclogue* creates an “atmosphere of suspension amid contraries, of rest amid disturbance.”<sup>80</sup> Alpers calls Segal’s idea of suspension “a modal term,” indicating “the protagonist’s strength relative to his world. The herdsman of pastoral poetry is conceived as the opposite of the hero: he is able to live with and sing out his dilemmas and pain, but he is unable to act so as to resolve or overcome them, or see them through to their end.”<sup>81</sup> In this reading, *Ranolf and Amohia* itself becomes the poet’s solitary pastoral retreat where Domett sings out his dilemmas and pain over differences between Māori and settlers, considered irreconcilable in the exigencies of the colony. The poetic imagination thus steps in to create the impossible, revitalising the liberal idealism that inspired Domett’s emigration, while affirming also the historical determinism towards Māori that soon replaced it.

The sense of stasis dominating Domett’s bliss also indicates the intersection of pastoral and romance modes in the Victorian imperial imagination, since the pastoral suspension that Alpers describes approximates the entropy often found in romance, a term which Barbara Fuchs uses to describe the way characters in Tasso’s *Jerusalem Delivered* act as if “there were no crusade to be fought, and no Christian prince to be obeyed.”<sup>82</sup> Patricia Parker likewise indicates that romance “simultaneously quests for and postpones a particular end, objective, or object,” focusing “less on arrival or completion than on the strategy of delay,” when the “end is problematic or impossible.”<sup>83</sup> Jonathan Goldberg reiterates that romance relies on “endless displacement and deferral.”<sup>84</sup> In writing of the need to compose “poetry capable of coping with present reality,” Beer draws on Kermode and Ortega’s identification of a romance like Cervantes’ *Don Quixote* as a “register of the ideals and terrors of the age, particularly those which could find no other form.”<sup>85</sup> And in *Ranolf and Amohia*, Domett’s circular digressions on colonial conflicts, ethnographic details, gothic and blissful landscape descriptions, and interminable metaphysical reflections on good and

evil in the universe stall narrative progression, delaying the protagonists' return to live in the present reality of the Māori community.

The episodic structure thus allows the reluctant politician—Domett—to continue composing his epic romance as if there were no complicated colonial affairs requiring his attention. Writing becomes a figurative pastoral withdrawal into the beyond of literature, relieving Domett of the burden of his metropolitan identity and imperial profession. Identifying with Ranoro, he regains the liberal principles that prompted his emigration to New Zealand, and forgets his guilt at having betrayed them. Disengaged, disembroiled, and disencumbered from the “world’s work,” he instead delineates “delicious scenery, imaginative fire,” going overboard in “an embarrass de richesses,” as Tennyson puts it.<sup>86</sup> Stafford and Williams record amusingly the “desperate note of suppressed hysteria” in Browning’s praise of the poem’s “affluence of illustration and the dexterity in bringing together to bear on the subject every possible aid from ever possible quarter.”<sup>87</sup>

Ranolf engages in endless metaphysical meditations on the function of good and evil, oppositions into which, in Frye’s view, romance divides the world.<sup>88</sup> Fredric Jameson posits that romance’s dualistic structure “relieves us from the strain of trying to be fair-minded,” that its supporting ideology is ethics, “the ideological vehicle and the legitimization of concrete structures of power and domination.”<sup>89</sup> Caught in the web of ethical contradictions that constitute colonial politics, Domett wrestles poetically with the concepts of good and evil, considering the paradox of evil’s existence in paradise, and noting the ease of being “right and brave and blest” in its absence. He finds solace in the conclusion that an unknown spirit educes good from evil for some mystical end, since the “Good grows unceasingly” (RA XIX, VI, ‘9’) through the human conscience. Good and evil then become “opposite forces of one Power” (RA ‘106’). Applied to the colonial contact zone, Ranolf’s conclusion resolves the moral dilemmas of settlement: the “evil” of extirpating Māori is a “disguised good” because it leads to a new Britain. Disturbingly for Domett, this logic justifies the British Government’s sacrifice of settlers like himself for the same purpose, producing in his poetry and letters a sense of disdain toward living in a land that is a living hell and the antithesis of the good.

The notions of good and evil debated in *Ranolf and Amohia* also lie at the heart of Jameson’s theory of romance, in which he interprets the form’s hierarchical antitheses by drawing on Nietzsche’s concept of *beyond* good and evil. Moreover, Jameson’s argument illuminates the intersection of formal digressions and thematic concerns in Domett’s poem. Jameson extrapolates from Frye’s contrast of the narrative linearity of realism with the vertical structure of romance to argue that the latter, “scrambling over a se-



ries of disconnected episodes, seems to be trying to get us to the top of," rather than *along* to, the narrative's end.<sup>90</sup> Diverging from Derrida, Jameson turns to Nietzsche's insight that evil, for the nobles, characterises "whatever is radically different from me, whatever by virtue of precisely that difference seems to constitute a real and urgent threat to my existence."<sup>91</sup> Ranolf's poetic, metaphysical meanderings are the written evidence of Domett's own reflections, undertaken in his solitary pastoral retreat, a space of the literary imagination where he tries to detach the binaries of good and evil from their attendant oppositions: civilisation and savagery, nature and culture, northern and southern hemispheres, and European and Māori. But the episodic digressions, circular rants, ambivalence, and contradictions reveal that his life-threatening evil Others (in Jameson's sense) are the subordinate terms of difference—savagery, nature, the southern hemisphere, and Māori—those whom Jameson calls strangers from another tribe, or barbarians speaking an incomprehensible language.

Jameson concludes that what moves thinking beyond good and evil is the dialectic itself.<sup>92</sup> Rather surprisingly, Domett's evident pleasure in the oxymoron, free play, fusion and polarity endorses this idea, challenging the fixity of dualisms and foregrounding instead the movement between them. Domett's youthful hero, for instance, initially finds "risible" the "effervescence" that his tutor locates in Hegel's theory:

Those magnet poles, the two extremes, are gone,  
And in the central point survive alone;  
Object and Subject, Universe and Soul,  
Are in that centre, one and real, and whole;  
Each in itself a nothing we may call,  
But in their relation to each other—all.  
Like alkali and acid, they attract  
Each other, meet, and perish in the act—  
The effervescence rests the only fact (RA I, III, iii, '38').

The incessant sparkling or effervescence with which Ranolf concludes his musing also characterises his god of "motion," and both undermine the static suspension of the lovers' bliss that figures as the traditional pastoral retreat. Domett never resolves the poem's contradictory pursuit of eternal bliss and passivity in love and nature on the one hand, and the propulsion forward of his hero through action and change on the other. But in choosing to affirm fancy in his conclusion to *Ranolf and Amohia*, Domett gestures towards Beer's recognition that romance is a "world permanently within all men: the world of the imagination," and that the pastoral ideal is "remote and the impossible" land. Its pleasure lies in the knowledge that the poet

and his readers were not “required to live full-time in its ideal worlds,” even if at times they preferred them.<sup>93</sup>

I have argued elsewhere that imperial romances tend to conclude with the native heroine’s demise, representing allegorically the colonialist wish for the extinction of the colonised.<sup>94</sup> Reluctant to assert this finality, Domett engages in excessive circularities and digressions to counter this tradition, delay closure, and prolong the act of writing. Eventually permitting his lovers to return to Amohia’s community, they survive intertribal wars, destroy the gothic villain, Kangapo, and commence domestic life, which Domett then depicts as yet another stasis or suspension. The restless, motion-driven hero wearies of the eternal world of “savage ease / The more it was prolonged” (RA XXIII, II, ‘7-8’). Analogous with pastoral return and ascension out of the night world into day that follows descent in romance, Ranolf recovers his European identity, recalls his memory of nations, history, “ambition—progress” (RA ‘30’), and now craves “intellectual food” (RA XXIII, II ‘13’), and “Books—the mighty mines” (RA ‘21’) once tossed aside. The shift in identity from Ranóro back to Ranolf towards “the fellowship or presence of the prime / Of men towards the Light the highest climb” (RA ‘26-7’) collapses Gifford’s pastoral retreat, as the place in nature where poets come together in song, into the pastoral return to the city with its civilisation and literary sphere. Ranolf decides to return to England without Amohia, who “knew no listless pining / For future worlds” (RA XIX, X, ‘16-7’). As the native Ranóro, he concludes that he will always be excluded from metropolitan sympathies, mirroring Domett’s longing for his Camberwell literary circle and a positive reception of his poetry.

First offering the typical imperial closure, the poem to all intents and purposes drowns the heroine, causing a major moral crisis that turns Domett towards the pastoral elegy, as the hero engages in extended expressions of loss and nostalgia. Ranolf grieves excessively, further postponing the end with repetitive statements such as: “In bitterest grief feel bitter grief, / Because its grief seems all too slight and brief, / Because it cannot grieve enough” (RA XXIV, VI, ‘50-52’). But if Domett had ended *Ranolf and Amohia* with sorrow, ennui, death, or disillusionment, he would have undermined the standard movement of the pastoral elegy toward recuperation through poetry just as he would have contradicted romance’s wish-fulfilling function and inevitable resurgence, for Beer insists that in romance “nothing is ever abandoned past recovery”<sup>95</sup>; it drives rather towards “potential infinity.”<sup>96</sup>

So at the protracted eleventh hour, Domett derails his imperialistic expulsion of the colonised from aesthetics, poetry, the land, and the colonial nation, declaring his final allegiance to the possibilities of cross-cultural un-

ion and blissful love; in short, the pastoral ideals of romance and the limitless imagination. Reminiscent of the ghostly Waring, the revived “apparition” (RA XXV, II, ‘167’) of Amohia stares at Ranolf through a window like “the Spirit from the Dead—so near” (RA ‘162’). Having survived drowning, she reunites with Ranolf, and they prepare to leave the now “loathsome” land (RA XXV, I, ‘10’). Subsequent stanzas continue to emphasise her ghostliness, however, dissolving the oppositions of life and death, fact and fancy, literal and figurative forms, and highlighting the romance, the pastoral, and the gothic as moving “spaces between,” interstices of continuous change and effervescence mirrored in Ranolf’s god of motion.

Domett solves the problem of what to do with his ghostly heroine (or Māori) that he could not bear to extinguish completely by throwing his idealistic hero into the same “in-between” spectral space of the apparition—mirroring Browning’s depiction of him as a ghostly Waring. Writing of the romantic poets, who exerted such an influence on Domett’s sensibility, Beer concludes that for them “romance was essentially an introspective mode: its pleasure domes and faerie lands were within the mind.”<sup>97</sup> Not surprisingly then, the post-romantic Domett concludes *Ranolf and Amohia* with Amohia and “her thoughtful thoughtless Wanderer bold, / Slight subjects of a lingering dream,” who “Sink down—and like the ghosts of everyday, / The solid real flesh-phantoms—fade away!” (RA XVV, XIII, ‘86-92’). Insisting on day-dreams, ghosts, phantoms, *and* the everyday, solid real flesh, Domett reconciles the irreconcilable, resting on the oxymoron itself as a pastoral suspension or free play and conveying how, as Alpers concludes, the “oppositions and disparities of Virgilian pastoral are related to each other and held in the mind.”<sup>98</sup>

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## NOTES

<sup>1</sup> Robert Browning, *Robert Browning: The Poems*, vol. 1, ed. John Pettigrew (England: Penguin, 1993), 368. All citations will be referenced parenthetically in text with the abbreviation “W.”

<sup>2</sup> Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America* (New York: Oxford University Press, 1964), 22-23.

<sup>3</sup> Robert Browning to Alfred Domett, *The Brownings’ Correspondence*, vol. 5, 355, ed. Philip Kelley and Scott Lewis (Winfield USA: Wedgestone Press, 1993), 368.

- <sup>4</sup> Joseph Arnould, To Alfred Domett Nov. 12, 1842. Ms. 377-12. Alfred Domett Papers, Alexander Turnbull Library, Wellington, N.Z.
- <sup>5</sup> Paul Alpers, *What is Pastoral?* (Chicago: Chicago University Press, 1996), 81.
- <sup>6</sup> Iain Finlayson, *Browning, A Private Life* (London: Harper Collins, 2004), 630.
- <sup>7</sup> Much scholarship on either the pastoral or romance mode (or both) acknowledges their links, though Paul Alpers concludes that, in *Anatomy of Criticism*, Northrop Frye goes furthest and “assimilates pastoral to the mode of romance” (Alpers, *What is Pastoral?*, 36).
- <sup>8</sup> Alfred Domett, *Ranolf and Amohia: A South Sea Day-Dream* (London: Smith, Elder & Co., 1872). A longer revised edition appeared in 1883 entitled *Ranolf and Amohia: A Dream of Two Lives*, vols. 1 & 2 (London: Kegan Paul, 1883). Most citations are from the 1872 edition (unless otherwise indicated), since Domett’s colonial experiences were fresher in his mind during its composition; references will follow parenthetically in text.
- <sup>9</sup> Virgil, *Eclogue 10* (‘77’), *The Eclogues and The Georgics*, trans. C. D. Lewis (Oxford: Oxford University Press, 2009).
- <sup>10</sup> Frank Kermode, ed., *English Pastoral Poetry, from the Beginnings to Marvell* (London: George G. Harrap & Co., 1952), 19.
- <sup>11</sup> Eleanor Terry Lincoln, ed., *Pastoral and Romance; Modern Essays in Criticism* (New Jersey: Prentice-Hall, 1969), 2.
- <sup>12</sup> Kermode, *English Pastoral Poetry*, 18.
- <sup>13</sup> Alpers, *What is Pastoral?*, 29-30.
- <sup>14</sup> Jane Stafford, “Alfred Domett, Robert Browning and a Dream of Two Lives,” *Journal of New Zealand Literature* 21 (2003): 32-53.
- <sup>15</sup> Alpers, *What is Pastoral?*, 5.
- <sup>16</sup> Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature*, ed. Randal Johnson (Cambridge: Polity Press, 1993), 39. In the 1830s, the public appreciated Domett’s poetry more than Browning’s works; but only Joseph Arnould achieved distinction, winning the Oxford Newdigate Prize for Poetry in 1834, and having the *Times* proclaim *Hospice* what? in 1835. By 1838, he was a Fellow of Wadham College, yet then he went to India and became a judge. Only Browning’s poetry ended up entering the literary canon.
- <sup>17</sup> For further details on Domett’s political work see my article, “Paradise or Hell: *Ranolf and Amohia*, The New Zealand Colony, and Alfred Domett,” in “The Idea of Place,” special section, *Australian-Canadian Studies* 18 (2000): 113-28. Patrick Day explores Domett’s political career further in “Alfred Domett, Maori and New Zealand Writing,” *Journal of New Zealand Literature* 22 (2004): 95-122.
- <sup>18</sup> Helen Tiffin and Graham Huggan, *Postcolonial Criticism: Literature, Animals, Environment* (London & New York: Routledge, 2010), 82.
- <sup>19</sup> See Blythe, “Paradise or Hell,” 122-125.
- <sup>20</sup> Terry Gifford, *Pastoral: The New Critical Idiom* (London & New York: Routledge, 1999), 81.

- <sup>21</sup> Lincoln, *Pastoral and Romance*, 2.
- <sup>22</sup> Friedrich Schiller, "On Naïve and Sentimental Poetry," *The Origins of Modern Critical Thought*, ed. David Simpson (Cambridge: Cambridge University Press, 1988), 161.
- <sup>23</sup> Jane Stafford and Mark Williams, *Maoriland, New Zealand Literature 1872-1914* (Wellington: Victoria University Press, 2006), 33.
- <sup>24</sup> Sigmund Freud, *Civilization and its Discontents*, trans. and ed. James Strachey (New York: W.W. Norton & Co., 1961), 22.
- <sup>25</sup> Sigmund Freud, *A General Introduction to Pyschoanalysis*, trans. Joan Riviere (New York: Garden City Publishing, 1943). Discussing the appeal of the retreat from reality into the imagination and art, Freud concludes: "In phantasy ... man can continue to enjoy a freedom from the grip of the external world, ... for the meagre satisfaction that he can extract from reality leaves him starving" (324-5).
- <sup>26</sup> Leo Marx, *The Machine in the Garden*, 8.
- <sup>27</sup> E. A. Horsman, ed., *The Diary of Alfred Domett 1872-1885* (London: Oxford University Press, 1953), 14.
- <sup>28</sup> Alfred Domett, *Canadian Journal*, ed. E. A. Horsman & Lillian Rea Benson (London, Canada: The University of Western Ontario, 1955), 17.
- <sup>29</sup> Quoted in W. Hall Griffin, "Early Friends of Robert Browning," *Contemporary Review* 440 (1905): 98-99.
- <sup>30</sup> Robert Browning to Alfred Domett, *The Brownings' Correspondence*, 368.
- <sup>31</sup> Robert Browning to Alfred Domett, May 22, 1842, quoted in W. Hall Griffin, "Browning & Domett," *Contemporary Review* 112 (1905): 35-6.
- <sup>32</sup> Meyer Abrams, "English Romanticism: The Spirit of the Age," in *Romanticism: Points of View*, ed. Robert F. Gleckner and Gerald E. Enscoe (Englewood Cliffs, N.J.: Prentice-Hall, 1974), 327.
- <sup>33</sup> Virgil, *The Eclogues*, trans. Guy Lee (England: Penguin, 1984).
- <sup>34</sup> F. D. Bell, 22 November 1862, Bell & Letters, Ms. 377-2, Alfred Domett Papers,.
- <sup>35</sup> Quoted in Stafford and Williams, *Maoriland*, 38.
- <sup>36</sup> 12 Nov. 1863, *The Nelson Examiner*, 4.
- <sup>37</sup> Alfred Domett to W. B. Mantell, 3 Jan., 1859. Ms. 377-2, Alfred Domett Papers.
- <sup>38</sup> Domett to Mantell, 30 July 1859, Ms. 377-2, Alfred Domett Papers.
- <sup>39</sup> Gabriella Moretti, "The Other World and the 'Antipodes': The Myth of Unknown Countries between Antiquity and the Renaissance," *The Classical Tradition and the Americas*, vol. 1, part 1, ed. Wolfgang Haase and Myer Reinhold (Berlin, New York: Walter de Gruyter, 1994), 256.
- <sup>40</sup> Moretti, "The Other World," 257.
- <sup>41</sup> Moretti, "The Other World," 269-270.
- <sup>42</sup> Alfred Domett to Robert Browning, Ms. 377-2, Alfred Domett Papers.
- <sup>43</sup> Quoted in Moretti, "The Other World," 250.

- <sup>44</sup> Northrop Frye, *The Secular Scripture: A Study of the Structure of Romance* (Cambridge, Massachusetts, and London: Harvard University Press, 1976), 111; 122.
- <sup>45</sup> Frye, *The Secular Scripture*, 118.
- <sup>46</sup> Gillian Beer, *Romance* (London: Methuen & Co. Ltd, 1970), 35.
- <sup>47</sup> Beer, *Romance*, 57.
- <sup>48</sup> Virgil, *The Eclogues* and *The Georgics*, 3-6; '1-2'; '66-67.'
- <sup>49</sup> *Ibid.*; '80.'
- <sup>50</sup> Beer, *Romance*, 71.
- <sup>51</sup> Kenneth Graham, *English Criticism of the Novel 1865-1900* (Oxford: Clarendon Press, 1965), 73.
- <sup>52</sup> Alfred Domett, July 1873, *The Diary*, 98-9.
- <sup>53</sup> Richard Kennedy and Donald Hair, *The Dramatic Imagination of Robert Browning: A Literary Life* (Columbia & London: University of Missouri Press, 2007), 350.
- <sup>54</sup> Kennedy and Hair, *The Dramatic Imagination*, 351.
- <sup>55</sup> Fiona Robertson, "Romance and the Romantic Novel: Sir Walter Scott," in *A Companion to Romance from Classical to Contemporary*, ed. Corinne Saunders (Oxford: Blackwell, 2004), 302.
- <sup>56</sup> Marx, *The Machine*, 25.
- <sup>57</sup> Laurence Lerner, "The Pastoral World: Arcadia and the Golden Age," in *The Pastoral Mode: A Casebook*, ed. Bryan Loughrey (London: Macmillan, 1984), 154.
- <sup>58</sup> Friedrich Schiller, "On the Aesthetic Education of Man," in *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, (New York: W. W. Norton, 2001), 578.
- <sup>59</sup> Gifford, *Pastoral*, 15.
- <sup>60</sup> Renato Rosaldo, *Representations* 29 (Spring 1989): 108.
- <sup>61</sup> Martin Blythe, *Naming the Other: Images of the Maori in New Zealand Film and Television* (N.J. & London: The Scarecrow Press, Inc. 1994), 18; 16-17. See also Jane Stafford and Mark Williams, *Maoriland*, 35.
- <sup>62</sup> Marx, *The Machine*, 47.
- <sup>63</sup> Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca, New York: Cornell University Press, 1981), 110-111.
- <sup>64</sup> Beer, *Romance*, 32; 22.
- <sup>65</sup> John O'Leary, "'That Savage Story': Alfred Domett's 'Ranolf and Amohia' in Its Ethnographic Verse Context," *Journal of New Zealand Literature* 25 (2007): 94-113.
- <sup>66</sup> See Beer, *Romance*, 60; and Northrop Frye, *The Anatomy of Criticism: Four Essays* (Princeton: Princeton University Press, 1957), 193.
- <sup>67</sup> Diane Elam, *Romancing the Postmodern* (London & New York: Routledge, 1992), 8.

- <sup>68</sup> Elam, *Romancing*, 7
- <sup>69</sup> Beer, *Romance*, 50.
- <sup>70</sup> Marx, *The Machine*, 36.
- <sup>71</sup> William Empson places the senses at the origin of pastoral in *Some Versions of the Pastoral* (New York: New Directions, 1974), 172.
- <sup>72</sup> Frye, *The Secular Scripture*, 102-3.
- <sup>73</sup> Lincoln, *Pastoral and Romance*, 2.
- <sup>74</sup> Domett draws on Frederick Manning's *A Pakeha Maori* (1863).
- <sup>75</sup> Frye, *The Secular Scripture*, 53.
- <sup>76</sup> Gifford, *Pastoral*, 77.
- <sup>77</sup> Quoted in Beer, *Romance*, 16.
- <sup>78</sup> Frye, *The Secular Scripture*, 153.
- <sup>79</sup> Stafford and Williams, *Maoriland*, 51.
- <sup>80</sup> Quoted in Alpers, *What is Pastoral?*, 68.
- <sup>81</sup> Alpers, *What is Pastoral?*, 69.
- <sup>82</sup> Barbara Fuchs. *Romance* (New York & London: Routledge, 2004), 73.
- <sup>83</sup> Patricia Parker, *Inescapable Romance: Studies in the Poetics of a Mode* (Princeton: Princeton University Press, 1979), 4-5.
- <sup>84</sup> Jonathan Goldberg, *Endlesse Worke: Spenser and the Structures of Discourse* (Baltimore, MD: Johns Hopkins University Press, 1981), 8.
- <sup>85</sup> Beer, *Romance*, 58.
- <sup>86</sup> Quoted in Griffin, "Robert Browning and Alfred Domett," 97.
- <sup>87</sup> Quoted in Stafford and Williams, *Maoriland*, 33.
- <sup>88</sup> Frye, *The Secular Scripture*, 139.
- <sup>89</sup> Jameson, *The Political Unconscious*, 50; 114.
- <sup>90</sup> *Ibid.*, 50.
- <sup>91</sup> *Ibid.*, 115.
- <sup>92</sup> *Ibid.*, 116.
- <sup>93</sup> Beer, *Romance*, 7; 9.
- <sup>94</sup> Blythe, "Paradise or Hell," 113-28.
- <sup>95</sup> Beer, *Romance*, 38.
- <sup>96</sup> Vinaver quoted in Beer, *Romance*, 21.
- <sup>97</sup> Beer, *Romance*, 60.
- <sup>98</sup> Alpers, *What is Pastoral?*, 68.