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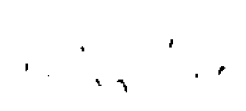
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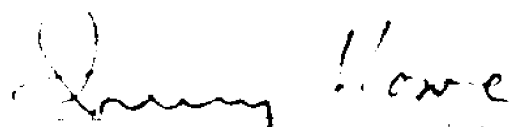
Ruth Portner

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## Contents

Introduction	1
I: Richardson's <u>Pamela</u>	8
II: Fielding's <u>Amelia</u>	55
III: Some Eighteenth-Century Minor Novelists	95
IV: Anne Bronte's <u>The Tenant of Wildfell Hall</u>	143
V: George Eliot's <u>Middlemarch</u>	186
Conclusion	267
List of Works Cited	291

## Introduction

The English novel of the eighteenth and nineteenth centuries is usually structured on a courtship.<sup>1</sup> Marriage, traditionally reserved for the happy ending, signifies a resolution of courtship problems and a promise of future fulfillment. Thackeray, who unconventionally marries off his heroine about one-third through Vanity Fair, mockingly comments on the assumptions implicit in ending a novel with a wedding: As his hero and heroine pass the matrimonial barrier, the novelist generally drops the curtain, as if the drama were over then: the doubts and struggles of life ended: as if, once landed in the marriage country, all were green and pleasant there: and wife and husband had nothing to do but to link each other's arms together, and wander gently downwards towards old age in happy and perfect fruition.<sup>2</sup>

Novels have, however, been written about couples who have already passed "the matrimonial barrier." In fact, Richardson, the creator of the courtship pattern in Pamela (1740),<sup>3</sup> also wrote the first novel of marriage, Pamela II (1741). While primarily concerned with describing a model marriage in Pamela II--which for this reason does not escape dullness--Richardson was aware that just as courtship has its impediments, marriage must have its threats. Accordingly, Pamela II contains the basic elements of structure and plot of the marriage novel--a husband, wife, and threat to their relationship. The manner in which this situation is dramatized depends upon a writer's time and vision.

Richardson's convictions about the relation of marriage to God and to society, his assumptions about the causes of marital success or failure, and his essentially moral approach to character, determine the formulation of certain conventions which, in turn, serve his literary and didactic purposes. The conventions of marital role and marital threat prove to be at once remarkably flexible and stable: throughout the eighteenth and nineteenth centuries they continue to appear in many novels quite unlike Pamela II. These novels are far too numerous to include in this study. Individual works were chosen, finally, because they best serve to analyze, and to document changes in, treatments of marriage. The eighteenth and nineteenth centuries are each represented by major and minor novelists; discussion of the twentieth century centers mainly around D. H. Lawrence. Novels judged as failures (Pamela II, for example) and obscure works are examined if they handle the marriage theme in an interesting way, contributing new material or perspectives.

Pamela II, the first novel of marriage, is the logical beginning: it sets forth what is to become a recurring pattern--exemplary wife, erring husband, and adulterous threat. Fielding's imaginative handling of this pattern in Amelia (1751) illustrates both its flexibility and potential power; conventions which appear rigid and obtrusive in Pamela II are better integrated into Amelia's novelistic world.

The sentimental novelist (represented here by Mrs. Griffith) exploits the adulterous situation for purposes very different from Richardson's; other minor novelists (among them Clara Reeve, Maria Edgeworth, and Susan Ferrier), in reaction to the sentimental writer's excessive focus on emotion, attempt to restore a more reasonable perspective to the domestic scene. Among the minor novels Features from Life; or, A Summer Visit (1788) is distinguished by its sensitive portrayal of a conventional marital situation as its author, Elizabeth Blower, examines and motivates stock sentimental modes.

The indiscreet tone of Mary Wollstonecraft's The Wrongs of Women, or Maria (1798) anticipates a quality of explicitness found in Anne Bronte's The Tenant of Wildfell Hall (1848). Tenant presents a decidedly nineteenth-century sensibility working uneasily with eighteenth-century plotting; its treatment of marriage reveals how eighteenth-century conventions are used and transformed by a nineteenth-century writer.

In her central marriages of Middlemarch (1871-72) George Eliot rejects the conventions of the previous century; the conspicuous absence of exemplary characters and moral trespass clearly documents the shift from a moral to a psychological view of marriage and of character in the English novel. The psychological approach to character undergoes a great change in the novels of D. H. Lawrence. While Sons and Lovers (1913) is partly continuous with George Eliot's depictions, The Rainbow

(1915) and Women in Love (1920) deal with marriage in a new way.

These novels of marriage almost always suggest a marital norm even while they focus on deviations from it. Though a spouse's departure from what is required by the norm seriously affects and may destroy a particular marriage, it rarely undermines the ideal of marriage--implied through the presence of contrasting happy couples or through the heroine's more fortunate remarriage.<sup>4</sup> The eighteenth-century is most secure in delineating both marital norms and deviations; it is also most unabashed in describing the rewards and pleasures of domestic life, and in specifying the means of attaining them. Richardson and Fielding's religious and moral beliefs lead to a certainty in their assertion of the value of marriage and a confidence in prescribing duties and roles. As this certainty declines, the treatment of the marital ideal becomes less vigorous, less concrete. Still, the traditional promise of satisfaction in marriage persists, until the twentieth-century when problems in marriage are transformed to the problem of marriage.

The marital ideal or even just a vague sense that marriage should afford happiness inspires the couple or one of its members (most commonly the wife--until Lydgate) to work toward this goal. But it is a threat which prompts this effort and energizes the novel by providing excitement and suspense. Threats to marriage are consistently related to defects in character. Thus, while external circumstances such as

economic hardship may endanger or help to destroy a marriage, they are never wholly responsible for its failure.<sup>5</sup> For over a century (at the least) the threat to marriage necessarily involves a moral trespass. This convention, like others, works to make portrayals of marriage especially sensitive to shifts in novelistic approaches: the stability of recurrent patterns in the marriage novel allows it to register all the more keenly changes in the apprehension of character and relationships.

While novelistic conventions are intimately connected to the history of a particular era, this study does not concern itself with historical and social forces which govern changing attitudes toward marriage, a subject already well documented--by Ian Watt<sup>6</sup> and Walter E. Houghton<sup>7</sup>, for example. Its focus, rather, is literary, confined to descriptive analyses of dramatizations of marriage in the English novel. The works are discussed chronologically in order to facilitate perception of changes in eighteenth, nineteenth, and twentieth-century treatments.

Because a major interest in treatments of marriage is the emotional life of a couple--the kind and quality of feeling their relationship will admit--comic and satiric portraits of marriage are here excluded. While often brilliant in their repetition of eccentric marital patterns, such depictions are usually static and lack emotional range. In this

study marriage is a serious subject. Fictional husbands and wives confront problems and, though they do not always face themselves or each other adequately, the problematic marital situation forces them to a consciousness of marriage, to the significant (and often unhappy) fact that they are bound to one another. This consciousness and the nature of the commitment it reflects have been richly and variously explored by novelists; their portrayals of marriage and the ways in which these change over time form the subject of this study.

<sup>1</sup>Noted by many critics, this fact is succinctly put by R. P. Utter and G. B. Needham: "The typical plot of the English novel has love for the starting-post and marriage for the finish line." (Pamela's Daughters [New York, 1936/], p.20).

<sup>2</sup>Vanity Fair, Chapter 26.

<sup>3</sup>Ian Watt refers to Richardson's basing the plot of Pamela on the single action of courtship as a "literary revolution" (The Rise of the Novel [1957, rpt. Berkeley, 1965/], p. 135).

<sup>4</sup>This pattern occurs, for example, in Anne Bronte's The Tenant of Wildfell Hall, in George Eliot's Middlemarch, and with a wicked twist to the happy ending, in George Gissing's New Grub Street.

<sup>5</sup>Fielding in Amelia, George Eliot in Middlemarch, and Gissing in New Grub Street powerfully convey the impact of poverty or debt on a marriage. While Gissing places the heaviest burden on his couple's circumstances, character is certainly not discounted.

<sup>6</sup>The Rise of the Novel (1957).

<sup>7</sup>The Victorian Frame of Mind (New Haven, 1957).

## I: Richardson's Pamela

While critics are unanimous in judging the marriage segment of Pamela I (1740) and its entire sequel, Pamela II (1741)<sup>1</sup>, to be Richardson's dullest work, for the purpose of this study they are the most interesting. Once courtship is completed and Pamela curtsies at the altar to thank her husband, we have entered new fictional territory in which the older patterns of romance are virtually abandoned. The Cinderella story, abduction, intrigue—all summarily disappear in the section of the novel dealing with marriage, for here Richardson must adopt or devise conventions suitable to his new matter. And if ultimately he fails to create a satisfying literary embodiment of this new subject, his pioneer attempt remains highly significant. As William Sale points out, "the situations in the latter half of the novel are those with which fiction has continued to concern itself."<sup>2</sup>

We know why Richardson began the task of writing Pamela II. He had no intention of expanding his original novel until he was informed in 1741 that Kelly and Chandler, two booksellers, intended to publish Pamela in High Life<sup>3</sup>, their continuation of his extraordinarily successful Pamela I. Richardson then felt pressured to compose his own sequel, Pamela in her Exalted Condition. By contrast, however, the reasons which had prompted Richardson to devote the final quarter of his original

novel to marriage are purely literary.

Despite the difference in circumstances, Richardson's treatments of marriage in the two volumes have so much in common that separating them for analysis may appear arbitrary, but there does exist an important rationale for a separate consideration which is based on the distinctive uses of marriage in the original volume and its sequel. In Pamela I Richardson employs marriage in what has since become the conventional manner of ending novels. Even though the conclusion of Pamela I is somewhat over-extended, basically it does serve as a resolution of the plot. Pamela II, in which marriage provides the main substance of the novel, presents a very different case: Richardson becomes aware of the literary problems generated by a novel centered around a continuing marriage and, in fact, counters various criticisms directed against his sequel by explicitly referring to the limitations imposed by his subject. Accordingly, Pamela II warrants special and separate examination as the first novel dedicated to the exploration of conjugal life.

Our study of Pamela I may well begin with asking why Richardson extended the action beyond the marriage ceremony. The anticlimactic nature of this section lends the enquiry more force: for the novel, no longer structured on a single action, Mr. B.'s pursuit of Pamela loses both its thrust and its shape, thereby dissipating its energy into discrete minor domestic complications. Richardson's habitual

difficulty in ending novels may be a contributing factor, but far more interesting are those reasons intrinsic to the work itself and to his didactic purpose. Richardson's avowed concern with the probable and his concomitant repudiation of the marvelous are surely relevant in his rejection of the perfunctory assumption that "they lived happily ever after" is a good way to complete his tale. Aside from a strong interest in domestic complications per se, Richardson is motivated to elaborate on the domestic situation because it lends reality to the preceding action. That is, the bizarre courtship and unorthodox marriage are validated, rendered both probable as an action and acceptable as a social event by finally being anchored in details of successful domesticity.

Not only does the latter part of  Pamela  affirm the authenticity of the first part, it also testifies to the viability of the unusual marriage by providing a fuller account of the characters of man and wife. Marriage transmutes Pamela, Mr. B., and, of course, their relationship. The range of Pamela's virtue is broadened. Chastity, instrumental in gaining her a husband, now needs to take its place in the constellation of moral excellencies drawn for our and Mr. B.'s edification. Mr. B. is given an opportunity to exercise his heretofore hidden virtues and to display the sincerity and permanence of his reformation. Richardson here creates conventions of character and situation he will use in

Pamela II--conventions very different from those in the first part of the novel.

Pamela emerges a paragon whose perfection hardly admits of any modification. She is the first in a line of perfect wives totally superior to their husbands. Her new social status, moreover, grants her ample opportunity for performing good works and setting sterling examples. Mr. B. provides a vivid example of the reformed rake who makes the best husband, a cliché Richardson attempts to disclaim in Pamela II and successfully does so in Clariissa.

It is difficult, if not impossible, for such conventionalized characters to generate the kind of emotional excitement present in the earlier part of the novel. After the marriage Mr. B. and Pamela's relationship stiffens into an extremely patterned behavior universally hailed as exemplary, and it is through repetition and predictability of pattern that Richardson conveys the marriage's success. But he must labor diligently in order to obliterate the recurring action and most vivid image of Pamela I--Mr. B.'s attempts at rape. Thus the shocking picture of Mrs. Jewkes holding Pamela down while Mr. B. furries his attempt is replaced by many elaborate descriptions of Pamela falling at Mr. B.'s feet in gratitude only to be raised by a husband who in turn expresses his sense of obligation. Again and again Richardson's characters perform this charade in which posture signifies the radical

change in the couple's relationship. The image of Pamela's abasement and elevation is also emblematic of the special nature of her marriage--hypergamy--which raised her status from servant to mistress and presents another novelistic convention initiated by Richardson.<sup>4</sup> We are never allowed to forget, however, that it is the kneeling compliant wife who has spiritually elevated her husband.

Mr. B.'s recognition of his wife's superiority of mind represents the crucial change in his attitude toward Pamela. In gratitude for this she enumerates her blessings and offers impassioned thanks to God and her husband. Exchanges of mutual delight and satisfaction form the bulk and substance of their communication. Pamela, protesting humility, attains a magnificent social position while Mr. B. magnanimously assures her that he too benefits from their alliance. A rather crude debit and credit system is evolved to equalize their positions so that neither partner appears at a disadvantage with respect to the other:

"But let us talk of nothing henceforth but equality; although, if the riches of your mind, and your unblemished virtue, be set against my fortune (which is but an accidental good, and all I have to boast of), the condescension will be yours; and I shall not think I can possibly deserve you, till, after your sweet example, my future life shall become nearly as blameless as yours." (I, 314)

The focus on Pamela's mind and virtue is typical of Mr. B.'s post-reformation approach to his wife; not a compliment is extended to Pamela's person without an accompanying tribute to her mind. Just

has been tamed to a tender appreciation of Pamela's endowments. Gentle coaxings and coy sexual play are now always accompanied by Mr. B.'s fervent protestations that he is a conquest of Pamela's virtue rather than her beauty. In this way Richardson underscores the felicitous fact that in marriage duty and pleasure coincide, a discovery Mr. B. exults in:

"He clasped me in his arms and said, 'You cannot, my dear life, be so happy in me, as I am in you. O how heartily I despise all my former outsuits, and headstrong appetites! What joys, what true joys, flow from virtuous love; joys which the narrow soul of the libertine cannot take in, nor his thought conceive!—And which I myself, whilst a libertine, had not the least notion of!'" (1, 322)

As well as an appreciation of Pamela's worth, Mr. B.'s change of heart significantly involves a renunciation of many of the values upheld by his class. Here Richardson is working with a convention of class distinction which assumes that radically opposed attitudes to marriage and domestic life are held by the city rich and country poor. These differences are, moreover, viewed as reflecting two distinct moral codes. Unlike *Indorella*, Pamela is provided with explicit antecedents which shape her marriage behavior: her parents are as pious as they are poor. Their uncompromising virtue and honesty preserve the sanctity of marriage so that poverty and difficult circumstances serve to strengthen rather than weaken the marital bond. Pamela has been thoroughly inculcated with their values, which are both reinforced and supplemented by her good mistress, Mr. B.'s mother. She rewards her servant-girl's loyalty by

teaching her accomplishments specifically reserved for upper-class maidens.

While Lucella's virtue and accomplishments reflect the best of both classes, she is nevertheless faced with a serious problem after her marriage, namely, social recognition. The way in which Lucella gains approval and admiration from her husband's relations constitutes the main drama of the extended conclusion. The lengthiest and most lively episode of this nature concerns Mr. P.'s sister, Lady Davers; when she at last succumbs to her sister-in-law's goodness and charm, other conquests by Lucella appear trivial. Lady Davers, who bears such resemblance to her brother, exemplifies how pride in class can be false and lead to degrading behavior. Self-indulgent in her uncontrollable rage and violent outbursts, Lady Davers also possesses a caustic tongue which does not spare Lucella. She insults our heroine roundly, and the reader, somewhat weary of perfection, is not above enjoying Lady Davers' diatribes. Yet, by anticipating our worst extractions of Lucella's motives only to eventually reject them, Lady Davers functions as a devil's advocate and a safety valve against the reader's suspicions of the wily paragon. The episode is essentially comic even though, or perhaps because, our paragon gets slapped around a little. While Lady Davers disbelieves the authenticity of the marriage and fondly addresses Lucella as Mr. P.'s mistress, the lesson is driven home that had Lucella accepted Mr. P.'s "naughty" offer, Lady Davers'

insults would have been perfectly justified.

The reconciliation between insulted brother and outraged sister is effected at the cost of the first and only altercation between man and wife. With sly humor Richardson has Mr. B. respond sullenly to Pamela's generosity when she innocently oversteps her privilege as Mrs. B. on two counts. First, she commits the indiscretion of disturbing her husband while he is in a fit of anger (over his sister's attitude to his marriage), and second, she aggravates his state by imploring that his wrath be directed to herself, so that he and Lady Davers may be reconciled. Poor Pamela learns that self-sacrifice may unpredictably inspire to issue in undesirable consequences: in dismay she discerns that her selflessness has injured her husband's self-esteem. Mr. B. explains his position: "I cannot bear that you should wish, on any occasion whatever, to have me angry with you, or not to value my displeasure as the heaviest misfortune that could befall you" (I, 400). That she could unwittingly incur her husband's anger with the noblest of intentions deeply disturbs Pamela. And even though Mr. B. subsequently provides her with guidelines to prevent future provocations, the threat to conjugal harmony presented by anger and self-esteem unsettles her; she reluctantly perceives that these are emotions which do not readily submit to reason.

The quarrel between brother and sister results in another test of Pamela's virtue when Lady Davers spitefully reveals that Mr. B. had an

affair with Sally Godfrey. Pamela patiently contains her curiosity and is rewarded by her husband's confidence. He introduces her to his illegitimate child, named Sally Goodwin, and renders a full account of the affair. Through her compassion for the mother (there but for the grace of God go I!) and her generous desire to adopt the child, Pamela displays both her magnanimity and ability to cope with the consequences of her husband's pernicious upper class habits.

Lady Davers' visit produces the richest episode in the marriage section--exposing the perverse pride Richardson sees as characteristic of people of fortune, testing Pamela's goodness **and Mr. B.'s tolerance**, and providing comic relief. This episode also crystallizes most clearly a pattern repeated time and again by Richardson. The pattern is, simply, that a girl is initially rejected, eventually accepted, and inevitably adored. To alleviate the boredom of perfection, a danger of which he was surely aware, Richardson creates minor mediations for Pamela so that she may emerge from distress in even greater glory. Pamela's triumphs are effective when the difficulties she must confront have substance. However, Richardson's demand for approbation and acclimation of his heroine in the minutest instances is almost insatiable, so that through its didactic insistence this pattern finally loses all emotional impact. In chapter 1, after Lady Davers' invasion, there are no serious threats to the couple's edumacation.

While the couple may achieve a tranquil matrimonial existence, the most interesting aspect of Richardson's first sketch of marriage is the sense of anxiety detectable through the endless celebrations of Pamela's 'exaltation' and Mr. B's 'generous condescension'. Except for the incident referred to, marital difficulties are not directly embodied in the novel—an exemplary marriage leaves little scope for their dramatization. As a result, doubts and reservations about marriage are restricted to comments made by others, while awareness of possible difficulties involved in marriage can be inferred from Mr. B's formulation of rules.

Without exception Mr. B's acquaintances speak disparagingly of matrimony. It remains for Pamela, through her gracious compliance to Mr. B, to convince them otherwise. Mr. B's anxiety to insure conjugal happiness places him in the awkward position of providing directives to the wife he balks as a patron. Because it is important for Richardson to furnish rules for the proper behavior of a wife and at the same time to insist on Pamela's perfection, an additional situation, typical of Richardson's double-handled didacticism, is created: Mr. B declares that although his instructions are indeed unnecessary for such a one as Pamela, they may serve to encourage freedom of mutual criticism. And he promptly solicits criticism: "Now my dear Pamela, be so good as to find some fault with me, and say what you would wish me to do, to appear more agreeable to you" (I, 133). Predictably, the perfect wife refuses to

do so, forbearance being, at least in this case, preferable to compliance.

This exchange is characteristic both in its formality and, more important, in its strained insistence on self-conscious examination with respect to marital role. It recognizes that to consistently please another is an arduous task requiring both knowledge of self and other. For the most part, general observations on marriage are assigned to Mr. Richardson, since he, having witnessed and reflected marriage among people of fortune, represents the voice of experience qualified to comment negatively upon its prevalent imperfections: "I believe I am more nice than any gentleman; having been a close observer of the behaviour of wedded folks, and hardly ever having seen it such as I could like in my own case" (1, 43). Needless to say, Mr. Richardson exhibits a touch of the reformer's zeal with respect to his own case.

Mr. Richardson attributes the failure of most marriages to the general education of children which encourages a peremptory assertion of will. It inevitably follows that marriage is looked upon and exploited as an arena for battle—even those marriages initially based on affection. And for Richardson no detail is too insignificant to serve as a pretext for or cause of contention. Since "the greatest quarrels among friends (and wives and husbands are, or should be, friends) arise from small matters" (1, 209), the danger of the trivial exploding into something quite serious presents a constant threat. This is why the novel pays so much attention

to minutiae and consequently suffers from a lack of selective focus. Hyperbolic praise is directed at the manner in which Pamela serves meat and at the way in which she dispenses charity—both appear equally important, as do Mr. B.'s request that Pamela be dressed by dinner-time and his rule "that in all companies a wife must shew respect and love to her husband" (I, 303).

This levelling of possible domestic problems (also evident in Pamela II) results in a barrage of recommendations embracing very specific habits (when to awake, to breakfast, etc.) as well as impossibly general rules—"that a man should desire nothing of his wife, but what is significant, reasonable, just" (I, 307). Richardson's too-inclusive didacticism, his attempt to cover all aspects of conjugal life, are responsible for some of his fatuous instructions. For even though his concrete and trivial suggestions do not easily lend themselves to dramatization, they do exert a profound effect on our sense of the couple's life. For behind the bliss of the newlyweds, their mutual adoration and songs of praise, we must infer the formidable task of mastering rules, making adjustments, and the fear that insignificant details have the power to lead to significant breaches of trust.

Mr. B.'s rules initially appear in conversation as "but a faint sketch of the conduct *[he]* must have expected from *[his]* wife" (I, 303). They soon reappear carefully enumerated and annotated by Pamela (306).

are patently unreasonable and reflect Mr. T.'s idiosyncrasies; others are obviously to be taken just seriously as guidelines for domestic peace. The individual rules themselves are not as important as the underlying conviction that they are necessary for a successful marriage. Such is the effort demanded for achieving domestic tranquility that Lucinda, who never so claims and to whom all things come effortlessly, is moved to comment after studying her husband's admonitions: "Yet, after all, you see I have not the easiest task in the world!" (I, 165).

Mr. T.'s "fringe" activities in the novel, as we have seen, are the ones which, in my judgment, most clearly and emphatically change his behavior. The training and discipline are paramount for Richardson's idea of attaining the good life. Mr. T.'s behavior, moreover, is not an individual, private matter, but unfailingly has wide social effects. Lucinda's "fringe" activities, which she is able to perform, provide their presence in the community has an impact on the community because they are available only to one so virtuous. And, in regard to their impact, it is particularly true that Richardson, to the extent that he does, does not depend on fiction.

Accordingly, one of the strong proofs that Mr. T. has indeed reformed is that after his marriage he becomes a stickler for routine. He now rises by the old-fashioned formal and dignified way of having what we would now call a "schedule" for all daily functions. The presence

far as to specify exactly how long Isabella may remain in bed in the morning: "I ordinarily now rise by six in summer, I will allow you to lie half an hour after six, or so. Then you'll have some time you may spend all your own, till you give to your company to breakfast;" (I, 331). Richardson's confidence in the power of example finds expression in Mr. B's remark: "And who knows, my dear, but we may revive the good old custom of our neighbourhood by this means?" (I, 331). Mr. B eloquently explains the desirability of and necessity for "the good old fashion," an elevated existence founded on scrupulous attention to detail and particular observance of form: "It is regular, as well as a more of regularity, as any clock-work whatever; and, by irregularity, is as subject to be disordered." (I, 331). Similarly, a sense of marriage's finality is conveyed by this section of the novel—despite its present effect of happiness and assurance of future joy awaiting the couple.

The novel concludes with a picture of genteel distress: Isabella has overcome both petty snobs and major attacks to prove herself worthy of her exalted position while Mr. B, if possible, more dazzled than ever by his wife's beauty of mind and body, the procreative has entirely disappeared; only one unpleasant duty remains, and that is for Mr. B to make his will in favor of his wife—the final exemplary lesson. Isabella's demerits do not prevent references to her bearing children who naturally are "the end of the institution" (I, 360) and a source of future

happiness. The novel closes with the couple awaiting the Andrews and their blessings. Richardson provides a brief codanna summary of the lessons to be learned from the behavior of the main characters, with special attention to *Clarissa's* virtues which he hopes will inspire "laudable emulation in the minds of any worthy persons, who may thereby entitle themselves to the rewards, the praises, and the blessings, by which *CLARISSA* was so deservedly distinguished" (I, 415).

The contrast between the sexual excitement of *Clarissa's* vicarious trials and the "unexceptionable" nature of her carnal problems is very great and may perhaps suggest Richardson's uneasiness with the former. In any case, titillating effects and ambivalence of motive completely disappear in the latter part of the novel where Richardson creates episodes to illustrate the moral precepts through which happiness may be achieved. Accordingly, his complete consciousness of dialogue reveals a formidable awareness of carnal "shoulds" and "should nots", but a selfless and disinterested consciousness has the prior function as well as in *Life* as the following example of inadvertent dialogic attests: the passage captures the sardonic quality of *Mr. Lovelace's* discourse in which a simple question is not to be dismissed by a simple answer as long as there lurks the slightest opportunity for a lesson.

"He took a walk with me, after breakfast, into the garden; and a shower falling, he led me, for shelter, into the little summer-house, in the private garden, where he turnerly gave me a dissertation; and,

sitting down by me, he said, 'I have now finished all that lies on my mind, my dear, and am very easy: for have you not wondered that I so employed myself in my library? Been so much at home, and yet not in your company?'--'No, Sir,'" said I: "'I have never been so impertinent as to wonder at anything you please to employ yourself about; nor would give way to a curiosity that should be troublesome to you; and besides, I know your large possessions; and the method you take of looking yourself into your affairs, must needs take up so much of your time, that I ought to be very careful how I intrude upon you.'" (I, 44-46)

Our exemplary couple anticipates almost every possible marital difficulty and wisely creates injunctions to prevent them. Their tremendous labor for success in marriage deserves the reward and they lived happily ever after! Sentiment at the close of Pamela I. However, because of circumstances beyond his control, Richardson has them descend slightly from their pinnacle of happiness to embody even more lessons.

Since Pamela II, the first English novel to concern itself primarily with marriage, was composed as a sequel, its possibilities were restricted in significant ways. For instance, Richardson's commitment to exemplary characters at the end of Pamela I dictates a continuation of impeccable conduct in Pamela II. Fortunately, however, divergence from the straight and narrow path, although rare, is not entirely precluded.

Richardson well understood the limitations imposed by a work which begins where past fiction leaves off. He was determined to adhere to what he thought the marriage situation could realistically yield, and

to exploit only those qualities and aspects of life he considered suitable to his domestic theme. He was aware, moreover, that the narrow domestic focus forfeited those features of fiction usually regarded as the most attractive and compelling. And indeed, his attempt to create a novel based on married life is admittedly a failure. Nevertheless, it is both interesting and enlightening to examine Richardson's deliberations on his subject and his justifications for the manner of handling it. His presuppositions about the material and his articulation of the special problems it involves may elucidate (if only partially) the reasons for his own failure, as well as indicate areas of possible difficulty for other writers.

A good way to begin the discussion is to glance briefly at the case of comparison at what Kelly and Chandler chose to include in their Caecilia in Flight, the serious sequel to Caecilia I. This is the work which civilized Richardson into writing his own continuation for fear his characters would be "depreciated and debased, by those who knew nothing of the story, nor the delicacy required in the continuation of the piece."<sup>5</sup> That Caecilia in Flight is a much more successful novel than Caecilia II can be seen from the brief plot outline provided by T. C. Hayes and Ben D. Finkel in their biography of Richardson: Caecilia is abducted from a masquerade, her husband wounds the abductor in a duel, and the couple goes to France. Another noble lord courts

Carola in vain, but his sister is more successful with Mr. B., who, suspecting his wife, goes off to Italy with the new love. Carola's patience in this trying situation is rewarded when Lady Frances discards Mr. C. for an Italian lover, and the couple is reunited until Carola's death in 1730.<sup>6</sup>

Predictably, Richardson's reaction to a see-out of this book was emphatically negative: "By these I saw all my Characters were likely to be defaced, my whole purpose inverted,"<sup>7</sup> since heroics of the duel are anathema to Richardson (Sir Charles Grandison eloquently pleads for his on this subject)<sup>8</sup> he would be expected to shun this source of excitement. More significant, however, is his rigorous exclusion of almost every kind of dramatic incident, despite contrary urging by friends.

Richardson's correspondence with Dr. George Cheyne provides the fullest account of his plans for Carola II. After Dr. Cheyne had read the first two sheets of the novel he responded in detail, listing eight points he thought would be helpful to Richardson. Dr. Cheyne principally stressed the necessity for including "interesting incidents" and suggested a number: "For example, a broken Leg, a disjointed Arm, a dangerous Fever, happening to a husband . . ."<sup>9</sup> Among two others: "all the great Events of Conjoint Lives:"

The Death of a favourite Child, a sudden Conflagration of one's own, or his Neighbour's favourite Seat, an Epidemical Distemper, a severe Winter, a Famine, etc. Quarrels among Neighbours or Friends, and the

like great and unexpected Events, probably untied, always beget Attention in the Reader and calls naturally for Instruction.<sup>10</sup>

Point eight contains a little warning: "But avoid Drawling as much as you can and let not a long penny full tempt you to say low and vulgar Things. Readers love Rapidity in Narrations and quick Returns. Keep them from dosing."<sup>11</sup> Needless to say, Richardson, notorious for soliciting and then rejecting advice from friends, used not a single "interesting incident" suggested by Cheyne. Instead, in a letter never sent, Richardson responds to advice of another sort offered by Dr. Cheyne; namely, his recommendation to avoid "flowing and gallantry, tender Expressions not becoming the Character of Wisdom, Piety, and common Chastity, especially in the Sex."<sup>12</sup>

Richardson's answer to Cheyne is important because, as V. J. Kerling notes, the novelist "is here being forced by opposition to claim the latitude which the realist desires in all ages."<sup>13</sup> For Richardson insists that demonstrations of "patrimonial tenderness" are consistent with his subject and that furthermore, their entertainment value is necessary for the higher purpose of instruction:

In my Scheme I have generally taken Human Nature as it is; for it is to no purpose to suppose it Angelic, or to endeavour to make it so. There is a Time of Life, in which the Passions will predominate; and Ladies, any more than Men, will not be kept in Ignorance; and if we can properly single Instruction with Intertainment, so as to make the latter seemingly the View, while the former is really the End, I imagine it will be doing a good deal.<sup>14</sup>

Richardson wrote this letter while working on Pamela II, and surely he was right in not wanting to idealize his characters out of existence, and in acknowledging the pleasure derived from the love interest. But while he knew exactly what to avoid and what would appeal to his readers, Richardson was unable to realize his own intentions. The novel was rightly judged inferior to Pamela I precisely because it lacked any kind of excitement. Richardson then had to defend his work on different grounds: minimizing now the function of entertainment, he emphasizes his primary intent--to teach through fidelity to his subject matter. His defense is worth quoting at length since, along with its proclaimed didactic use, it exhibits his awareness of the special nature of his subject and his uncompromising view of what this subject could authentically yield for treatment. The following is a response to Stephen Dugally's comment that he was not as loved by the third volume (that is, the first half of Pamela II) as by Pamela I:

... my business and View was to attend Instruction in a decent and usual married life. I expect not the Demand the two former had: but I hate so much the French Travellous and all unnatural Machinery, and have so often been disgusted with that sort of Impudent and those Creeds, that I am contented to give up my Profit, if I can but Instruct. I am very sensible that there cannot, naturally, be the room for Plots, Stratagem and Intrigue in the present Volumes as in the first. And Nature is my whole View, and such a conduct as such a Life, as may generally happen, and be of use.<sup>19</sup>

After listing Pamela's "natural" activities, Richardson concludes his paragraph:

by all which you'll observe that Instruction is acquired, and it is entertain'd at the same time by View will be completed; and when the four Volumes shall appear together, it will then be a piece of natural life, with the ups and downs, the glory and the opiate, that we generally find it, or (as to Soledad) how to find it.<sup>14</sup>

Richardson was not alone in his concerns for general reactions to the work; reported by Dr. Cheyne, was in part yet "As to the last part of it, could all the world see it, it would have to it, as what I told you was, that they say there is too much preaching in it, of a religious kind, the drawing, and the passion not sufficiently excited."<sup>15</sup> In reply, the professor reiterates his concern for "the English language" and once more insists that he "only aimed to give the conversation familiarity, & should be consistent with probability, and the general colour of a natural conversation."<sup>16</sup>

As to the other points of the controversy in the hands of letters to Cheyne<sup>17</sup>: in the first, Richardson defends his right to entertain when he is "the second best detective about walking" "for it is rather useful than diverting."<sup>18</sup> Nor is it surprising that the first letter on behalf of entertainment was written while the novel was in process, whereas the second letter, stressing didactic intent, was drafted after Pamela III's completion. Apparently Richardson was most open to

execute the novel he had projected nor achieve the success he had wished for. His failure is partially due, moreover, to his remarkably consistent rejection of all dramatic incidents which violated his sense of the probable in conjugal life.

On the one hand, Richardson pleads a kind of realistic decorum: only low-level activities are suitable for treatment because they are both natural and probable in the domestic sphere. To create situations merely for the sake of excitement would, therefore, undermine the reality of marital routine. On the other hand, Richardson insists that his art is primarily instructive. Unfortunately, his didactic goal often subverts his intent to convey the probable: his lesson-bearing characters strike us as most improbable and unnatural. But Richardson is reluctant to view the probable and the instructive as complementary and would certainly balk at the observation that he was torn between the claims of realism and those of didacticism; for his paragon and exemplars are the necessary means to point the path to conjugal bliss.

I aimed, as far as my poor Talents would permit, to illustrate, rather than to summarize; And I labour'd hard to retain by Invention, and made up a Tale with me to avoid unnecessary Digressions, a common Expedient; and indeed had so much Matter upon my Hands to give probable Instances of what a good Wife, a tender Mother, a faithful Friend, a kind Mistress, and a worthy Neighbour should do (including the first parts of Education, which might fall under the Mother's eye) that being resolv'd to comprise the Whole in two Volumes, four in all, I had great Difficulty so to touch so many Subjects distinctly and intelligibly to view and understand

standings, and so had not field for Excursions of Fancy & Imagination.<sup>21</sup>

This sketch of the novel's concern, which plainly refers to its didactic aim but obviously lacks dramatic focus, serves as an appropriate introduction to Richardson's difficulty in structuring his work. Richardson's paragraph, a brief survey of the functions of a wife, accurately represents the novel's tendency **merely to** compile social habits, manners, and duties desirable in marriage. Chapter II contains no structural pattern based on a single action as does Chapter I. In fact, one can hardly perceive any structure or overall pattern; even the concept of plot is inapplicable here since significant action is almost totally absent. Instead, the novel exploits the single and somewhat static situation of a model marriage, and in this conforms to E. M. Forster's definition of a story "a narrative of events arranged in their time sequence" which, unlike a plot, lacks causality.<sup>22</sup> Chapter II proceeds from vignette to vignette or, more accurately, from example to example. Some incidents are more weighted with didactic material than others and, with one exception (the longest and most dramatic episode), these are all straightforwardly illustrative and devoid of the emotional play we find in the later Richardson. If we heed Richardson and consider the four volumes as one work our impression is scarcely modified: the second half of Chapter II remains in a euphoric

novel, lacking coherence.

Because Pamela II was written as a continuation, special structural problems are immediately evident. In situation and tone the work begins just as its predecessor had ended--on a note of complete fulfillment, perfect compliance and gratitude on Pamela's part and generous concession on her husband's characterize the couple's interaction. In her first letter to her parents Pamela writes:

How am I, every hour of my life, overwhelmed with instances of God Almighty's goodness and blessing to me, O blessed Father of mercies, the precious life of this excellent man; increase my thankfulness, and my worthiness;--and then--but what shall I say?--only that I say continue to be what I am; for more blessed and happy, in my own mind, I cannot be. (II, 2)

One expects some sort of descent from this height, either through conflict or external difficulty, but Richardson is rather relentless in sustaining the note of piety and bliss. Thus Pamela, in her third letter to her parents, transcribes her words to her husband: "O my too much!--too much," said I in former accents: "How am I oppress'd with the pleasure you give me!--O, Sir, bless me--love gradually, and more--autiously--for I cannot bear it!" (II, 3). For much of the novel this is the quality of Pamela's experience. Obviously Richardson's main concern here is not the problem at all but rather the possibilities for happiness--worked out in incredible detail. During the greater part of the novel--and by and by, it is absolute in retaining their exemplary

status; only once is their relationship seriously threatened.

While maintaining the couple's felicity, however, Richardson does manage to introduce a little variety and excitement through setting up pseudo-confrontations. These resemble the rejection-acceptance incidents of capela I, except that in capela II the rejection is unreal. The surface of contentment is delicately ruffled only to assume an even smoother surface, and the emotion of anxiety gently elicited only to subside into blissful certainty again. These distressing moments conform to the **form** of *r. 2*, simulation, angst against *capela*, resolved before *him* in great apprehension, she soon discovers that all is well. This ritual tease substitutes for genuinely threatening encounters.

As a continuation capela II is variously dependent upon the earlier novel; it even covers exactly the same ground to different perspectives. In response to Lady Davers' request, *capela* justifies aspects of her previous behavior, and *r. 2* recounts her unreciprocated attraction for and obsession with her erstwhile modest maid. A lengthy discourse, clarifying motive and deed, takes place around the table or on the drawn-up rug, and this carefully delineates even the eventual part played here in the present death of incident. The extensive analysis of the past leads one critic to state that *capela II*'s "principal concern is a defense of the original novel."<sup>23</sup>

The contemplation of a heroic past from the vantage point of a secure marriage serves not only to contrast past and present but also underscores the continuity of Pamela's virtuous behavior and its influence on the future. Because of her impeccable conduct Pamela is accepted by her husband's circle at the end of *chapter 1*, yet Richardson reintroduces the issue of her social acceptance in the sequel. Pamela's status as wife of Mr. B's is twice challenged and then acknowledged: first by Lady Bayers who, after some reluctance, addresses her as "mistress"; in the second instance Mr. B's crude relative, Mr. Jacob Wintonford, initially refuses to greet Pamela but is "brought into extravagantly admiring her under another name; by the time her true identity is revealed he is utterly captivated by her goodness and beauty." The importance of Pamela's virtue receives due recognition by the society into which she has entered, as noted by A. C. Kearney, who perceives the significance of these episodes to lie in Richardson's insistence that Pamela's moral qualities be recognized in order to be effective: "Richardson's chief aim in *Pamela* is that not only can virtue be transferred to good effect from one social context to another, but that without socialized recognition, virtue is powerless in terms of influence."<sup>23</sup> The expansion of Pamela's virtuous activities has a decided effect on the novel's tone.

The character of our heroine's correspondence becomes increasingly personal, stiff, and official. As Mr. B's wife she has attained

social standing of a fairly public nature, yet even her private moments are transcribed with the consciousness that they are meant for public perusal. Her parents now comprise a mere segment of her audience, that Richardson's paragon exists for public edification does not entirely account for the inflated, public quality of his couple's carriage— a distortion both strange and irritating to the twentieth-century reader. It is as if the distinction between private and public self, between desire and duty, does not exist for Pamela and her husband. The very notion of intimacy becomes almost meaningless: since private acts necessarily have larger ramifications, they are constantly subject to debate and moral scrutiny. For example, Mr. B's criticisms of his inter-tine ways is formulated with the public good in view: he regrets his fornications which made him a curse instead of a benefit to society, Pamela's wifely role affords complete fulfillment both through motherhood and performing good works; these have resonance in the community, which duly pays homage to her merit. Undetained yearnings and frustrations do not exist for the 17th because of their unassailable assumption that performance of duty reflects, inevitably, love of the self. Thus, the sentimental-humanitarian, eighteenth-century desideratum that pleasure and duty coincide is given endless illustration in the novel, not only in the completely formal acts of benevolence, but also in their dedication to petty domestic duties.

We have referred to two aspects of  Pamela II which appear to be at variance: the social sphere dictates that the tone be 'high' (to the point of pomposity) whereas much of the novel's substance is 'mean', in the sense of banal, trivial. When one asks the reason for this plethora of petty detail, Richardson's avowed concern with the natural or married life provides only a partial answer—he is obviously not interested in the circumstantial for its own sake. More significantly, the details Richardson strives for through accumulation of minutiae is directly relevant to the moral life and happiness of his couple: he wants to illustrate that no domestic detail, attended to properly, is too small to carry its reward or to exemplify a larger principle of virtue.

The oppressive insistence of unadorned dress in the novel's voluminous is closely dependent upon the proper attainment of domestic detail. The impression derived from this emphasis on householding is vaguely reminiscent of the costality of furnishing magazines, devoted to the needs of ornate furniture, but by Richardson's practice is radically different. For all his household instructions are always connected to the working through of principles of benevolence and duty. Accordingly, the only thing, except from Pamela's correspondence (and of a more elaborate description of her husband's generosity), provides a model for how a wealthy household should furnish a comfortable home for the family. The laws, rules, and could easily find a place in the household.

Familia: letters on Important Occasions (1741).

the beds he will have of cloth, as he thinks the situation a little cold, especially when the wind is easterly, and purposes to be down in the early spring season, now and then, as well as in the latter autumn; and the window curtains of the same, in one room red, in the other green; but plain, lest you should be afraid to use them occasionally. The carpets for them will be sent with the other furniture; for he will not alter the old oaken floors of the bed chamber, nor the little room he intends for my use, when I choose not to join in such company as may happen to fall in! (II, 2)

Richardson's sensitivity to his in-laws' comfort, his catering to their modest taste and anticipating their discomfort over a fancy window, is a confirmation of a principle of conduct based on the ability to imagine oneself in another's position. Sir Charles Grandison's irresistible goodness is founded on this principle as well as Pamela's proficient housewifery, which always anticipates the needs of others, but in his eagerness to illustrate the virtues of such total inclination, Richardson indiscriminately renders all benevolent actions equally important. "I take every thing contentous" (III, 310), a phrase used by Polly Darford to compliment Pamela's paratolary style, applies to Richardson as well; it is one of the primary causes for his novel's failure.

As in Pamela I, the couple's placid life, filled with minute and pleasurable accomplishments, does not impart a sense of equality--even though Richardson hardly admits conflict or distress--although

Lucy and her son are afflicted by smallpox, they recover unscathed, and her suffering quickly turns into rejoicing.) Instead of arduous worries and hardships we have here what is also operative in Lucella: the burden of having to consider every facet of existence, every last detail of daily routine in the context of moral principle. Acutely sensitive to the consequences of wilfulness and petty selfassertion, Richardson insists on the necessity for moral guidance and rational discourse to check these destructive impulses. Hence the couple is made aware of "any possible sources of irritation and antipathy which they might avoid all by engaging in civilized debate." Lucella is a rational wife because she is able to recognize the potential danger of seemingly trivial moments of marital hostility.

Very dear, I am thoroughly convinced that half the misunderstandings, among married people, are owing to trifles, to petty distinctions, to mere words, and little captious follies, to overzealous, or unguarded retalians; and who would forego the solid satisfaction of life, for the sake of triumphing in such poor contentions, if one could triumph? (II, 214)

Similarly, by her whole-hearted acceptance of her successive wifely roles, Lucella wisely avoids that great marital hazard—the proverbial contest of wills: "an I have a will that is not his . . . or would it be excusable if I had? All little matters I cheerfully give up; great ones have not yet occurred between us, and I hope never will." (II, 214). Lucella's priorities are very clear: only religion precedes her duty.

to her husband,

Carola's excellence, solidly anchored in her piety, derives from her religious convictions which find expression in diligent and enthusiastic religious observances. Besides attending church regularly, she arranges private services at home for the entire household staff. Although Mr. L. encourages Carola in her devotions, he does not attend her services, a fact whose significance we only later realize. While Carola's relation to her God is a little more relaxed than her relation to her husband, they are similar in having gratitude and submission as their prime emotional components. In Carola's grateful deference to her husband, however, Richardson exploits a traditional paradox: her sweet compliance constitutes her greatest strength.

Through voluntary submission she not only endears herself to Mr. L. but also puts him in the position of having to respond in kind, with the same alacrity and graciousness; marital manipulation is **limited** to the exemplary form which renders unnecessary the more common, concrete type. The extraordinariness of the worthy couple's conduct is emphasized by the community's hysterical reaction to their, and by contrasting married pairs whose destructive foibles are precisely what Mr. and Mrs. L. have scrupulously and successfully avoided.

The manner of *Pygmalion* II adheres in its numerous accumulations of descriptive incident and detail, often repetitive and dull, but all in

portant for Richardson's illustrative depiction of the desired conjugal life. The novel, therefore, does not, on the whole, lend itself to analysis of specific incidents but rather to general description or listing of discrete low-keyed events. Since there are restricted to ones which would naturally occur in a normal marriage, the high-points in Cecilia's life are fairly routine: attending religious services, hosting and visiting, going to London and the theatre and opera, and, finally, making the grand tour with Mr. B. Although initially fearful about her pregnancy and fearful of giving birth, Cecilia becomes an exemplary mother; she is delivered of a son, the first of half-a-dozen children. A debate as to whether Cecilia should nurse her child ensues, and she reluctantly submits to Mr. B's desire that she not do so. Her priorities with respect to motherhood are thus definitively established: her higher duty is to her husband, not the child. A conscientious mother, Cecilia writes a commentary on Locke's treatise of Education, by the time any one has forgotten the methods of child-rearing that she had dear to her heart with her heart since proper child-rearing is the only means by which children are reared. This is not a partial list of Cecilia's activities, none exciting or compelling, but all feel necessary and significant. The novel does afford one incident, however, which Richardson handles in a more interesting manner, that is, where he dramatizes effectively and where the Italian

of a critical situation briefly supersedes his didactic purpose. Significantly, this kind of incident, involving the threat of adultery, becomes typical of the marriage novel and often forms its crisis.

We have seen how the perfect wife convention restricts the couple's interaction by excluding conflict, and unlike *Caroline*, *Richardson* has not yet attained perfection and is therefore a potentially more interesting character. While *Richardson* takes pains to convey *Caroline's* virtues in order to make him worthy of her, he also portrays him as a very proud, rather stubborn person whose self-reliance, although attractive, leads him to underestimate the importance of religion. A moral man, he is by no means a deeply pious one; thus *Caroline's* spiritual superiority and his susceptibility to temptation.

The temptation to which *Caroline* is drawn but does not succumb is another woman. The possible consequences of *Caroline's* illicit attraction is, of course, adultery, the ultimate threat to novelistic marriages until the twentieth century. Infidelity can involve its threat; constitutes a recurrent and urgent problem in treatments of marriage, and constitutes a problem of it is critically interesting. The approach to this subject is unexpectedly restrained and thus quite unconventional, both with respect to readers' expectations and in comparison with treatments which follow *Caroline*. In contrast to the rest of the novel, concerned with technical moral imperatives and conventional moral

episode deals with emotional ambiguities. And Richardson's insistence on the probable, evidenced in the lack of the usual melodrama attending seduction, serves him well here.

The trouble begins at a masked ball, the traditional place of intrigue in eighteenth-century life and novels. A pregnant Pamela, who has dreaded this occasion, nevertheless obediently accompanies her husband. At the ball she witnesses a "bold Nun's" (II, 259) approaches to Mr. B, but the flirtation appears to end when they leave the masquerade. Soon afterward Pamela gives birth to her son Billy, and becomes involved in the nursery. Richardson at this point subtly conveys a sense of edginess, of slight dissatisfaction in Mr. B, which provokes Pamela mildly to complain about his lack of interest in his son. His response betrays impatience; his tone, an undercurrent of brusqueness. Furthermore, Polly Darnford's correspondence reveals that, unknown to Pamela, Mr. B. has been writing to the Nun, who is the Countess Dowager of \_\_\_\_\_. Thus we expect (for the first time) marital complications, and are anxious to see how Pamela with her confessed "little tincture of jealousy" (II, 246) will react.

A flurry of letters between Pamela and Lady Davers brings the rumor to light: Mr. B. has another woman. Although not yet positive of his guilt, Pamela suffers terribly and silently. She tries to hide her pain from Mr. B, who perceives the change in her, but will not

admit that he is in any way responsible. Instead, he becomes irritable and blames the infant for Isabella's recent unpleasant mood. There are moments of relief for Isabella when her husband shows her kindness, but equally she is wary, fluctuating between hope and despair. Even when she is informed directly about the liaison (by an applicant to the Countess Dowager's hand) Isabella refuses to confront her husband for fear of precipitating a duel, so she continues "all patience in appearance, all unceremoniousness in reality" (II, 283). The disjunction between feeling and behavior in Isabella is typical of the novel and one of the essential features of this episode.

The character of the "other woman" remains a mystery: her forwardness at the masquerade and Lady Davers's judgmental references to her are tempered by the impeccable civility she exhibits while visiting in the city. At the end of a terribly structured, nonetheless polite visit, (I, 271), and the Countess Dowager speaks a few words in Italian, Isabella's confusion and tension are already brought to a head with Isabella helplessly bursting into tears when she learns from (I, 272) that the Italian reaction was merely a taste of herself. It is psychologically convincing that Isabella, trusting herself for the worst, cannot handle the relief afforded by a harmless compliment and the much desired but un-expected tenderness from her husband. But her loss of control in (I, 272) increases with the increase in tension between the two frustrated because

what he had assured would please her had only upset her, and she angrily warns that she is driving him away, and retires.

At last Frank and Cecilia first writes to him, then invades his closet. While he tries to give her "a dose of fact-heatin'" (II, 279) when even she is prepared to social frankly about what has been bothering her, he refuses to discuss the issue at the present time. As he leaves for "suburban" the following morning he bids her think as well of him as he does of her; trust it, however, precisely what is wanting between them now, "confidence in her" having been almost completely destroyed when Cecilia confesses a note to one Thomas Fuller, informing her that Mr. and the Countess Dowager plan to live together in a house, and neither for her husband nor by him, but on a several day delay in that town, "a wayward of the way to now," as she is called on to turn by dinner about her own business and the possibly consequent loss of her husband's relation to the Countess Dowager, "she" "is" "one" "of" "the" "most" "sensible" "and" "well" "educated" "women" "I" "ever" "met" "and" "is" "able" "to" "act" "decisively," "apart" "of" "her" "own" "accord" "and" "independently" "of" "her" "husband" "and" "to" "take" "the" "most" "advantage" "of" "her" "position" "as" "a" "widow." "She" "sees" "to" "live" "in" "the" "world" "with" "a" "child" "and" "a" "sister."

Frank and Cecilia's accounts of her childhood "family" "is" "a" "well" "developed" "into" "an" "eye" "of" "the" "how" "to" "manage" "effectively" "a" "husband" "who"

has gone astray, the play's "trial" (as she calls it) is formally framed up; it centers on the audience and the critic. She confronts Mr. C. in her closet, where she insists that three chairs be arranged to simulate the act in court. Here she is moved to high eloquence, impetuously and addressively to be the "thunder-bomb of saving the name [she] love[s] and honour [L.], from the storm that might be fatal to his soul" (II, 307). She invokes the "heathen, religion and eternity" to dignify the pleasure of this world, while summing these lessons with carelessness and exactness: "scorn it, stare and mantle it, approach the door so" (the following portion of the novel which is not in II, 311, however, is absolutely overwhelmed by the play's apocalyptic rhetoric and proceeds to restore to his "exalted creature" (II, 314) a husband all her own).

It remains for Mr. C. to clarify the extent of her involvement with the Countess; however, he swears to the Lady's honor and reveals that, attracted to her at the assembly, he assumed her out of a "desire of love and vanity" (II, 311). He discovered that she **was** worthy of his attention and so deceived her by believing he was unattached. In the meantime, however, upon learning that Mr. C. was attached, refused to see her. When, however, they inadvertently met at a social gathering, she was persuaded to continue their relationship on a platonic basis. ("The progress of relationship: Mr. C. now formally repudiates") ("For love, old

age, and nothing else, must establish the connection to

love" [11, 32].) "What's growing up is not a thing that can be laid on the discourse and his feeling is a thing that can be laid out on the table."

As Richardson accidentally discloses (through 11, 33) to William the circumstances of the love, we can't help but have sympathy for the Countess, however, as it is not as if her whose integrity was so rarely incriminated because she behaved a little carelessly. "But I have from the highest standard of self-control illustrated the truth of Richardson's frequent warning, 'never what is to be done in the greatest of subjects' secretly, so" [11, 32]. With Pamela's consent, 11, 33, and his friend continue the correspondence on matters of business. "The Countess however leaves it to do as she pleases" [11, 33].

Although the bar does not permit 11, 33, to count matters, even if this would in effect end his marriage, he does treat the temptation of it as a very real one, even to a child. "The Countess and 11, 33, who is always conscious effort to direct their relations properly, for does Richardson minimize 11, 33, desire for another woman as merely a minute as impulse, a momentary wayward deviation, for he slowly places its occurrence at a time period in the couple's life when Pamela is advanced in her pregnancy and when the child is born. After the event there develops a slight undercurrent of repentance on 11, 33's

part over his wife's preoccupation with the child. Fatherhood does not come easily to Mr. F., who simply attributes his misdeemeanor to "a secret pride and vanity" (II, 321), and his "love of intrigue" (II, 326). But Richardson gives us a more complicated and persuasive situation which does not stem from Mr. F.'s admitted weaknesses alone. He is more interested in exploring how the power of attraction and its concomitant excitement can challenge the best of social decorum than he is in exposing Mr. F.'s susceptibility to women. Mr. F., undoubtedly, cares for his wife, but her new role as mother unsettles him. His slight disorientation at home may be a factor in his readiness to assert himself elsewhere; nevertheless, the exceptional qualities of the Countess Dowager would be hard to resist under any circumstances. It is significant that she is not the typical, depressed, abandoned, tired, old, wretched, except for her flirtatiousness at the masquerade and several incriminating anonymous letters, stock situation, as spurned by Richardson, who persists exploiting the reluctant affection. He presents instead two highly civilized persons who are attracted to each other, who realize they should not persist in their growing intimacy and who, therefore, with some degree of self-deception, decide to make do with talk. The world, ignorant of their restraint, assumes the worst and condemns their association. "Amors of their passion pretend to elude" (II, 325), and for

once in this novel Richardson allows some fluctuation in the couple's emotional life. Their inability to *perceive* what the other is experiencing contrasts sharply with the usual exuberant anticipation of each other's wishes. In this episode the couple is viewed from a refreshingly human and fallible perspective.

A shift in our perspective (unusual in the novel) is demanded with regard to the Countess Dowager: we naturally tend to condemn her, but are soon led to sympathize with her hopeless position and to admire her struggle to control her feelings. Richardson enlarges the conception of her far beyond the expectation he sets up at the cascade of an *intermittent feroce fatale*. Hence, the nature of *Clara's* desire is not realized; the choice he must make is real and involves a certain amount of loss. Unfortunately, the drama generated by this situation disintegrates completely with the didactic resolution.

Richardson's portrayal of emotional distance in the life of his middle class, inevitably, late baroque, sentimental, sentimentalized addresses himself to the question of how a man like *Clara's* can feel fully held to the strict and narrow code. Although not a person like his wife, *Clara's* is an upright man, and because the Countess Dowager's moral is considerable, Richardson's morality is not an idle one. In addition, although *Clara's* is somewhat concerned with some loose of an religious conversion, this is not a central subject. Thus, of

course, is consistent with the fact that the marriage ceremony is a religious one, and with Zola's innumerable reminders that religion is the source of all manifestations of order and orderliness. Nevertheless, the text of *Le roman expérimental* is a necessary condition for Zola's attempt at a striking opposition even in the context of the novel, i.e., the anxious undercurrent of *Le roman expérimental* is a work whose surface for the most part is **calm and untroubled**, conveying an optimistic view of the possibility for a more humane behavior. The crisis suddenly to reveal that no amount of effort and a 13% effort to secure success in marriage, the necessity for a 13% conversion and analyzes, moreover, the benefits of a 13% conversion and their assured triple access, protection of the highest sanction is invoked to and in their resistance, which is not a fact, for the 13% conversion is not a 13% conversion, but a 13% conversion.

For, it is so far from being natural for a man and a woman to give up a state of marriage, that we find all the motives which they have for remaining in that connection, and the resistance which civilized society opposes to a recent separation, are hardly sufficient to keep them together.<sup>11</sup>

Zola's conversion to the Catholic faith, i.e., the subject of his conversion with the biblical text "that the unbelieving husband shall be saved by the believing wife, which is the church, her body, which is converted with fear" (II, 113), is a conversion that he

**depended** too much on his own strength in his promise of fidelity to Pamela, Mr. B. is now convinced that only religious conversion can safeguard his marriage vow. He appoints a rapacious **Pamela as his spiritual** guide, and once Mr. B.'s morality is reinforced by religious conviction, not a doubt remains about their future happiness. Pamela now joyously views her husband's relapse with its attendant suffering and confusion as the means by which his morality was exalted into religion. "But who should pretend to scrutinize the councils of the Almighty?—for evil of all this evil appearance we do proceed the real good, I had been in love, and so often, supplicating for!" (II, 220). Experience, for Richardson, is never neutral but always has consequences perceived as good or evil, depending upon one's ability to learn from them. Through his marriage affair, Mr. B. realizes the limitations of the moral life without religion and develops a healthy respect for his wife's piety. And Pamela, as well as earning insight into the ways of providence, claims to have overcome that "duly fondle" (II, 200), her "little structure of jealousy" (II, 246)—the only blot on her perfection, but completely, indeed, erased the moment of conversion.

Richardson's demand, however, that every bit of human experience be accountable to either heaven or hell militates against his intention to report the good after the conventional assignment of negative and positive moral values. Confers upon the novel an immense responsibility.

cast, towards the book's end when the couple undertakes an improving tour, domestic duties cease to be the central concern. Instead, Pamela's letters assume the format of essays on general subjects, no longer placed in a particular society, she is gradually divested of whatever individuality she had until she finally becomes a disembodied oracle of truths dear to Richardson.

This tendency culminates in the final scene where Pamela, surrounded by her children in the nursery, relates a tale about four ladies, Isabella, Ursula, Arabella, and Prudence. At the end of the parable Mrs Goodwin, the child, generously adopted as Pamela is granted an epiphany and ecstatically addresses Pamela:

"O Lady! O Lady! . . . PRUDENCE IS YOU!--If you indeed!--It can be nobody else!--O teach me, good god! to follow you exactly, and I shall be a GOOD PRUDENCE--Indeed I shall!" (11, 223). In so doing Pamela's parable with an allegorical character Richardson is perhaps ingeniously pushing his didacticism to its logical extreme to indicate precisely the spirit in which his novel should be read. In any event, his tone gradually discontinues novelistic treatment of character and situation to preach directly through less artful means. As the final elucidation, Richardson appends a conclusion in which it is made absolutely clear how each character is allotted his or her just reward,

In summarizing Richardson's treatment of marriage in chapter 11 the contingencies of its composition should be considered. Richardson felt compelled both to continue and to justify chapter 11, and therefore created a sequel consistent in expository tone and matter with the latter part of his first novel. Thus, with one exception, marital copulation is shunned in chapter 11. The novel's paramount concern is the development of proper habits, and since good examples were considered more effective than bad ones in molding proper behavior, the author, such as chapter 11's instance, intentionally focuses, moreover, the establishment of routine rather than the ebullience and flow of emotional rhythm. As a result, it is correct, as Forster's comment that "it [a human relationship] is constant if it is to form a human relationship, not a social habit, the emphasis in it is on settled love to last ages"<sup>2</sup> from chapter 11 can be said to have noted the need of "at least good excellent."

Ironically, there is evidence in Richardson's portrait of a class-ridden confined life a rather honest sense of the precariousness of marriage as well as an anxiety to assert its stability. In this sense, the novel's most detailed scenes which describe the costuming, dressing, schedules, privacy, --attest to the vast number of little things which, if not heeded properly, can make existence untenable. Richardson's sensitivity to the minutiae of petty civility, self-interest, and the family, and the overall structure of the novel, in a way

tion of preventives, his anticipation of possible sources of friction between man and wife results in a staggering effort to provide guidance for the marriage-peace between the . Although the novel does not dramatize the wretched possibilities of married life, it does display an anxious awareness of them in the short talk of its pointed directness. Not even if we fully attend to the calculable body of arguments, we soon realize that the vital process of correct habit formation (preferably begun through early training) is not independent of marriage. The consistent pursuit of duty, of course, is a restriction of desire and the pleasure derived therefrom (what is right) must be regarded as merely temporary unless reinforced by religious belief and observance. The ethical duty forms the basis of her widely-accepted, if not the marriage-peace, measure which her husband follows, not a wholehearted religious commitment. Given the nature, then, even including Richardson's couple, without the highest sanction marriage cannot endure, marriage is seen as the self-interest relation to which we are often can aspire, but also a relation of which they are, at their worst, unworthy. The application to a family which later novels will make explicit.

<sup>1</sup> Richardson's first two volumes, Clarissa, or Virtue Rewarded are hereafter cited as Clarissa I, and its sequel, Clarissa II.

References will be given in the text to the current edition (1964-1971, 1967) and will include volume and page number.

<sup>2</sup> "Introduction" to Clarissa (London, New York, 1967), p. xiii.

<sup>3</sup> Clarissa in High Life was published in September 1741; Richardson's reply to Deane is of 1741.

<sup>4</sup> Van Watt, the title of The Jewel (1741), Deane, *op. cit.*, p. 164.

<sup>5</sup> Letter to James Leake, August, 1741 (Forster's RV, I, 11, 3-4), quoted by A. D. N. Hill in Samuel Richardson: Printer and Novelist (Chicago 1911, 1936), p. 13.

<sup>6</sup> Samuel Richardson: A Study (Oxford, 1911), p. 300.

<sup>7</sup> Letter to James Leake in Clarissa, p. 32.

<sup>8</sup> The History of Sir Charles Grandison, 5th ed. (London, 1766), II, 61-62.

<sup>9</sup> The Letters of Dr. George Heyne to Samuel Richardson (1733-1743), ed. J. G. Miller, *rev. ed.* (Oxford Studies, XIII) (Oxford, 1933), p. 62. Cited hereafter as Heyne Letters.<sup>9</sup>

<sup>10</sup> Ibid., p. 68.

<sup>11</sup> Ibid., p. 69.

<sup>12</sup> Ibid., p. 70.

<sup>13</sup> Samuel Richardson, p. 46.

<sup>14</sup> Selected Letters of Samuel Richardson, ed. and intro. John Carroll (Oxford, 1960), p. 47. (Cited hereafter as Selected Letters.)

<sup>15</sup> *Ibid.*, pp. 52-53.

<sup>16</sup> *Ibid.*, p. 53.

<sup>17</sup> Ames Letters, p. 37.

<sup>18</sup> Selected Letters, p. 56.

<sup>19</sup> Samuel Richardson, p. 47.

<sup>20</sup> Selected Letters, p. 54.

<sup>21</sup> *Ibid.*; *in* Carroll, p. 50-51.

<sup>22</sup> Aspects of the Novel (1957; rpt. New York, 1960), p. 21.

<sup>23</sup> Snow Jenkins, "Richardson's Clarissa and Fielding's Tom Jones," *ELQ*, 13 (April 1963), 29.

<sup>24</sup> "Richardson's Clarissa: The Aesthetic Case," Review of English Literature, July 1963, 7-29; rpt. in Samuel Richardson, A Collection of Critical Essays, ed. and intro. John Carroll (Englewood Cliffs, 1960), p. 34.

<sup>25</sup> Selected Letters of Richardson, Everyman ed. (London, 1962), I, 411.

<sup>26</sup> Aspects of the Novel, p. 21.

### 11: Fielding's Agella

The transition from Agella II to Agella is dramatic, as a varied and chaotic London alien supplants Richardson's ordered, homogeneous and ordered society. These distinctive settings are indicative of a broader differentiation in perspective, so that even the relative importance of each novel, Richardson, is revealed by Agella's "lowness,"<sup>2</sup> which is directly derived from a ground between the two and by Agella II. However, these novel differences do not mean a complete discontinuity in that Fielding's elucidate the same elements of unity, and points of continuity are here briefly discussed.

First and most important, the intentions of Fielding and Richardson are avowedly identical, their efforts dedicated to illustrating the moral nature and values of domestic life,<sup>3</sup> with a focus that can be easily recognized in the rewards of each story. In Agella, as well as, both authors employ the same literary conventions: the perfect wife more readily disposed than her own husband; the threat of adultery; the impossible fall, scene of sexual license and consequent threat to married couples; the husband's conversion to a serious belief in Christianity insuring fidelity and consolidation of his central role, as the male's certain constraints on the treatment of his wife, etc.

conventional apparatus is remarkably adaptive to the particular demands of each author. One has only to note the differences between the *Ulys*s and the *Scotts*, who state the same cardinal pattern, to appreciate the latitude afforded by characters who conform to "the perfect wife" and "perfect husband". Finally, a more trivial point of similarity: both novels are *so* carefully constructed to represent the least successful of the two authors' actions.

It is, of course, a plan of intricate plot, a total universe, and the use of conventional, *Ulys*s and *Scotts* devices. The details, the incidents and relationships often differ in reflecting the problems and conditions of married life, as well as in their methods of dramatizing these. For instance, *Ulys* is bound to give up almost all external activities which might interfere with his marital achievement; *Scotts* is able to conduct external activities, but only in a limited way. The social structure of *Ulys* is, in which essentially conventional variables are overlaid in order to facilitate the reaction in this case, behavior patterns that result from conventionalities. *Ulys* is limited to his outside activities, and his internal concentration exclusively on the outside, in contrast to *Scotts*, because the smooth passage of daily living is a hardship. In any case, he deliberately confines himself to the problem. On the whole, the *Ulys* is socially as limited to the center, and is limited to a few conversational concerns, the cultivation of a great family and

imals,

... building, no less interested in mechanical social values, creates a world, a social order, a life in hisiveness, extends not only to a vivid portrayal of London life but also to the range of its characters: first experience, far from being protected by their status in life, the outcasts are thrust into appalling situations, ... mostly poverty, surrounded by false friends, they are continually threatened by the treacherous London environment, ... with experience rather than education, exchange their words of leonardness, and ... a painful process, involving the utterance of innocence and ... Although ... field no certainly acknowledges the importance of ... the ... of ... heart's discomfite ... richardsonian focus on the ... of ... of ... of ... to ... of ... and more concerned with the drama of its ... than the ... of its genesis. ... Accordingly, ... can't ... of ... which ... the ... of ... novel ... the various incidents which ... every ... of ... the ... of ... will be the ... of the ... history."<sup>4</sup>

It is significant for both theme and structure of the novel that ... is interested in analyzing the nature of the ...

accidents" as he is in depicting their impact on his couple. His dedication to Ralph Allen makes explicit at the outset Amelia's dual focus: "the following book is sincerely designed to promote the cause of virtue, and to expose some of the most glaring evils, as well public as private, which at present infect the country;" (dedication, 1, xv). Richardson too intends to "promote the cause of virtue"; however, the public and private expose which recognizes and attempts to unmask evil, a quality foreign to the world of Amelia II, is, at this point in the development of the English novel, unique to Fielding. Thus, while it is appropriate to discuss Amelia II solely in terms of the narrative itself, such an approach is inadequate to the scope of Fielding's novel. Amelia is a more a labyrinthine and complex work, difficult to categorize and possibly to categorize neatly.

Amelia has been variously described as "an early novel," "a social novel," "the first novel of social reform,"<sup>10</sup> "a historical and political or moral satirical novel,"<sup>11</sup> these reservations emphasize the social theme; others, the significance of the historical theme. If there is a certain tendency to separate the novel's public and private concerns, it is because Fielding himself sometimes does not. Specific social issues are treated in self-contained, isolable incidents or chapters, as are events of a purely domestic nature. Richardson's practice, as also one critic, would, Wilson, to state:

The public and private spheres fail to mesh, indeed they seem to conflict. In the end Tooth's victory in the private realm (his conversion to true Christian beliefs) has little to do with the public sphere or with his extraction from the "vital difficulties" into which he has been thrown.<sup>36</sup>

But this is to interpret the novel simply from the perspective of its resolution and thereby to ignore Fielding's struggle (even if not always successfully) to integrate his couple's troubled existence with pressing social problems.

Fielding connects "the various accidents which befall the worthy couple" and caused their "much suffering to the calouse of a society, and a total of basic Christian ethics and thus individual to virtue." Admittedly, he does not attribute the couple's difficulties entirely to external factors; faults like poor economic factors, resource scarcity, and audience contribution significantly to their misery. However, the novel's situation (and this novel) is undeniably without the components of social corruption at the moment in position. It seems contradictory, one may think, that a family, whose needs are greater than those of an unattached couple or family, should strive to expose societal injustices and call for reform. Since Tooth must support a wife and children, the need for his Godine's **well**hood acquires great urgency; that he is thwarted in his efforts to obtain a promotion reflects not merely upon his own weakness but also on a corrupt, which he initially mistakes for a **underscore fur-**

ther. The relation between private and public theories, Fielden, focuses upon particular vices which stem from a disregard for the duties of respect and are therefore considered symptomatic of society's unbridled vanity. Ultimately, the idea of responsibility emerges as the bridge spanning the line between the private and public spheres, revealing the capacity of the individual, not characters and society alike, to transcend the limitations of fate.

Finally, concerned with the various consequences of the five-vices of pride, envy, greed, laziness, and luxury, Fielden's sense of responsibility becomes a personal moral duty. These have a powerful corollative effect, leading to the same social, degenerative as the novel, and underpinning the correlation between irresponsibility and society. For example, Fielden's sense demands that Fielden, through his friendship with the new law, examine a very real possibility: that the entire structure of society is built upon a corrupt relationship between a few and the many. The novel's critique suggests that the five vices are a direct result of a corrupt relationship between the few and the many, suggesting that the vices are a direct result of a corrupt relationship between the few and the many. Moreover, a private matter, and which is not a simple one, as it is a matter of the individual and the society, and which is not a simple one, as it is a matter of the individual and the society. In fact, the novel's critique suggests that the vices are a direct result of a corrupt relationship between the few and the many, suggesting that the vices are a direct result of a corrupt relationship between the few and the many. In fact, the novel's critique suggests that the vices are a direct result of a corrupt relationship between the few and the many, suggesting that the vices are a direct result of a corrupt relationship between the few and the many. In fact, the novel's critique suggests that the vices are a direct result of a corrupt relationship between the few and the many, suggesting that the vices are a direct result of a corrupt relationship between the few and the many.

not, as operate in the Jones; it reflects, rather, a general moral delinquency, intimately related to the pernicious beliefs and misdirected energies prevalent in society.

In fact, the literal, relentless social activity, glowing in its capacity, is a direct consequence of the centrality of "adultery in England" whose evolved movement of illicit pleasures naturally grew with various "the sanctity of marriage," and their detailed misdeeds attracted to the author, Dr. Harrison, the general moral code which emphasizes that "the evil happiness is the end of almost all our activities, and the hope of reward of all our pains" (11, 13), attributing the common practice of adultery to a serious failure in the country's law to punish this transgression adequately. It follows that "one of the chief causes of the deterioration of a civilization is its failure to assign its proper function of rewarding merit and punishing evil; and because upon them have depended all our progress along the path of civilization" (attitude toward marriage thus serves as a measure of society's moral soundness). The actual marriage of the Trents and the law does not merely contrastive to the method, it also demonstrates how venality in marriage involves a constellation of immoral actions, just reversely, the abdication of responsibility to one's fellow man.

With the prevalence and ruthlessness of law in England the deliberately want to distort, Harrison stresses that the eighteenth-

century preoccupation with sexual intrigue, and to some extent his remarks provide a context for, and so normalize, this novel's almost frenzied sexuality.

Three salient facts will strike the explorer of eighteenth-century fiction as he enlarges his acquaintance with the field. The first is that it seems to be inordinately concerned with seemingly amoral aspects of sex—with libertinism, callous intrigue, and even sexual violence. Second, sexual escapades and procreancy are represented not as diversions of a vulgar and semi-secret sort, but as a rare and characteristic part of the amusement of the upper urban classes. Third, the sexual manners of the period have an obviously close relation to marriage and the marital status among the upper classes, particularly to the marriage de convenance, or marriage for social and financial position in which free choice and affection are conventionally presumed to play no very important part.<sup>6</sup>

In Agrippa, however, intrigue appears especially sinister. Those outwitted in the pleasure-hunt are not immediately recognized as rakes, boys and whores, and are thus able to approach innocent victims with the seductive guise of friendship. Moreover, Agrippa's conception of innocence, which characteristically lacks the ability to comprehend therefore to perceive masked evil, facilitates its destructiveness. Agrippa's candid and calculating plays which serve merely selfish gratification are unperceivable to the Goths, whose marriage is based on affection and generosity. And because their first impulse is to trust, Agrippa and Goth must painfully come to realize their false friends, only to protest in solicitude for their welfare, unperceiving of their

violate their marriage.

The "other" vulnerability stems not only from their guilelessness but from their economic status as well. Harrison steeves points out their predicament is not uncommon: "A favorite mark for the seducer's art was the wife of any impoverished gentleman."<sup>16</sup> The rich have the power to pursue their desires in a gentlemanly fashion, but they can hire prostitutes or force their wives to serve as prostitutes. Such depravity is sanctioned at the highest level of society; lords and ladies as well as bishops and cardinals are implicated in a web of corruption that has become a central feature of the fabric of almost every phase of public and private existence. The greed for pleasure that openly exhibited by men of influence has its counterpart in the lust for power and wealth in those in responsible positions. And in the end, the "other" are victimized.

Adding to the cause of individual institutions, such as **courts, prisons, the army,** is the fact that they open the individual to a "public" that is greedy for gain. The society does not present an abstract vision of morality. Abstract moral principles are always present, but the individual is not regarded as the source of this corruption; the individual is not viewed as a victim of society in the modern sense. But if society has not the power to destroy a man, it can certainly speed the process of his self-destruction. This is precisely the effect of the



ethics, and so we tend to be severe in condemning his incompetence. The difficulty in judging Booth, the fact that we waver in our evaluation and often to net our censure, is a tribute to Reidin's ability to convey the complexity of his subject's serious failure in an essentially lyrical way. The context of marriage, moreover, brings into focus the perplexing inconsistency of Booth's character, for it elicits the best and worst in his terrible and irresponsible life.

Booth has served heroically in the role of soldier, but his discharge becomes a greater challenge—the role of husband. As a husband, he can be naturally taken the path of a generous father; and Booth, freedom on the open road is here replaced by obligations to his home and, because of his debt, confinement to the vet's.<sup>11</sup> He is trapped by the contingencies of daily existence as they present themselves to one employed and indebted, whose source of income is low, and whose family approaches destitution.<sup>12</sup> Reidin's convincing, deeply rooted analysis in the dramatic context with its demands for sympathy and accountability which he cannot adequately meet.

The subject's—Booth's—hard lot was exacerbated and in desperate circumstances makes him a suitable instrument for Reidin's critique of social injustice. Since, however, marriage is the focus of the study, Booth's public exhortation is identified by the score

intimate view of his as husband. One of the most vivid and poignant aspects of Booth's married life is the painful awareness of himself as the cause of his family's sufferings. Increasingly frustrated by his inability to relieve their penury, he is driven, at one point, to suicidal thoughts. The intolerable nature of his position is often expressed by Booth; the second of the following passages reveals his growing desperation with the passage of time.

"This was the first time I had ever felt that distress which arises from the want of money; a distress very dreadful indeed, in a married state; for what can be more miserable than to see anything necessary to the preservation of a beloved creature, and not be able to procure it?" (III, viii; 1, 174)

"Faith, Colonel, I know not what I shall do. My affairs seem so irreparable, that I have been driving them as such as possible I could to my end. If I was to suffer alone, I think I could bear them with some philosophy; but when I consider who are to be the sharers in my fortune--the dearest of children, and the best, the worthiest and the noblest of women--ardon me, my dear friend, these sensations are a curse; they convert me into a woman; they drive me to despair, to madness." (VIII, vi; 11, 313)

Understandably, Amelia's fortitude and devotion to Booth exacerbate his sense of unworthiness. Amelia's total contact with the world outside her home and consequently makes no contribution to the novel's expose of institutions. Yet she must endure poverty, her husband's repeated insults, and threats to her chastity. Unlike Booth, Amelia is sustained by faith in providence which promises to a

remarkable ability to be patient, loyal, compassionate, forgiving-- a list of her merits could extend almost indefinitely. Most significantly, she exemplifies the domestic virtues par excellence and surprisingly creates a fairly convincing character. Although she performs an illustrative function similar to Rachel's, her humanity is not wholly obliterated by the didactic element: the background of London corruption and her experience of poverty impart an immediacy and authenticity to the crimes she enforces. Also, her relationship with Booth involves an inherent conflict to ensure she remains not always so strictly exemplary a figure. Superficially passive in relation to Booth, Achna far surpasses him in reserves of moral energy. Both she and Rachel are superior to their husbands in this respect.

Paradoxically, the very qualities which constitute Achna's excellence as witnesses--total devotion to her husband and indifference to other--unintentionally attract those whom she scorns domestic life. And unable to detect readily ugly motives in men, Achna remains unsafely from plotting seduction. The didactic does not, however, limit the virtue of interest there to the idealism of attempts to reform a chastity (although they are important in simplifying the breakdown of domestic values). Generally, virtue and distress have broader resonance than the purely novel so that finally Achna's virtue depends more crucially on



quality of the cause, he anticipates that since he has now told us this so evident and so interesting story, he has by no means done all that he can do for us. And he therefore, very modestly, explains:

I will, I conclude, content myself to stop, in regard to accuracy, as close to every taste, and shall, therefore, leave the pleasure of a fiction to every reader, who, by his own choice, or who, perhaps, by his own knowledge of tenderness, has been seeking it, since they read it, without any prejudice to the benefit of the general good. (III, 41, 2)

And that we may be able to do so, to trace the cause of a plot would seem to be a very reasonable intention, the better to plot the action, and to make a more accurate apprehension of the whole. This is more easily perceived without interrupting the progress of the story, and is indeed designed to be for that end, that, it is said, is the model of these romances. It is very probable, that, in the manner of depicting the characters, and their relations, we find a great number of this character, and, therefore, to consist in the reader's acquaintance of tenderness and contentment, and, in the action, the quality of person, and, as to the manner of writing, in the manner of the style. In this, the reader's resources are very much enlarged, and, in the model, it is to be seen, that, in every way,

however, the manner in which Fielding describes this chapter reflects a considerable acquaintance which is not only satisfactory, and, in many respects, more than the reputation of a model, but, in some respects, it is a step above the model, in its style, and, in its

scenes of domestic trauma which appeal to the sentiments tend to have little direct bearing on the turn of events. This arrangement undercuts Frohlinger's efforts to integrate public and private spheres. And even though these self-contained emotional set-pieces do sometimes effectively register the impact of events, still the novel's movement is largely modelled by the energies of lust and greed. Interestingly, this structure reinforces a despairing undercurrent in *Amelia* that condones a static, passive, and thus therefore patently endemic evil that is incidentally rescued. Even Amelia's virtue is essentially passive, and she is hard put to survive unaided without the protection of others.

Another element enriches this tender scene of parting, namely, the case which does so strikingly prominently in the chapter. Booth recounts the scene as a man at the insistence of Miss Matthews, a self-proclaimed lover of tender emotions. He praises his capacity for feeling, urges her to divulge his tender recollections, and then candidly uses his confidence for her seductive artifice. Meanwhile Booth, coyly and nervously to be certain, nonchalantly presents accounts of intensity shared with Amelia. Naturally, Miss Matthews ultimately benefits from Booth's emotional vulnerability, created in part by the vivid recollection of his excellent wife and the intimate nature of the conversation. Booth soon follows, his receptiveness to a

Attews fanned by her flattering words and sympathetic ear. Fielding is using here an age-old method of seduction—with mastery. His tone in describing the process by which Booth succumbs to Mrs. Attews and the somewhat granting his wife is one of comic irony rather than indignation. He understands that Booth does not learn Booth's ways of and perhaps will be influenced by Mrs. Attews' intentness. There are **any** reasons for Booth's yielding to his attractive colleague: their isolation; her charm and seductiveness; his youth and inexperience; his loneliness and willingness to speak **about Amelia**. **But the most** interesting factor in his yielding is Mrs. Attews' manipulative exploitation of his tender emotions. Here as elsewhere, Fielding is well aware of the uses and abuses of emotion.

Yet the novel seems, in effect to remain in a comic place only, as itself carried by a restrained, but firm emotionalism, and Booth's insistence that words cannot do justice to certain emotions is a comic enough quality. To convey this sentimental tendency a comic and a tragic degree throughout Fielding's treatment of the Booth's relationship, a tragic degree of the nature of subject is inevitable.

In Amelia Fielding does not put a reserve on tenderness for the woman; it must have an ethical basis, otherwise it grows unreliable. A man's love is neither the just dramatic example of the , which is not a novel, nor is it the comic one that even the necessity for feeling



Fiedling intends a touchingly tender relationship between youth and Aelia, rooted in the imaginative center of the novel, but because his assumptions about its presence in the relations are essentially those of the writers of sensibility, he constantly refuses to realize that relationships are not being, as much as they are, of factual details, the actual relation of the two, as the various narrators of Aelia tentatively make to the instability of the experiences they attempt to represent. The novel is thus expressed, and not only not to be resolved, but also not to be fixed.

As the novel's main character, Fiedling is also at the Aelia to be read as a part of the novel's plot, but Aelia can be thought of as a character who represents the only range of reality that exists in the novel's world. In this sense, the most vibrant instance of sentimentality in the novel's beginning, during the classic response to the novel, and as a result, relates to its experiences. One of the main reasons for this is that perhaps because of the novel's being theoretically inadequate, Fiedling takes over and the sentimental component appears to be pitched and directed. Also, the sentimental, an overall story, and the emotional experience, tends to be more by virtue of its (or last) false predicament, and the novel's overall relative desolation, as he will use the counter to Aelia's desires, then, is to indicate how and where Fiedling realizes richness and complexity in his couple's relationship.

As to Fiedling's exploration of the pleasure and pain of the novel, it relates his assumption of the resolution of their connection. That is, without examining the nature of attraction between the

and wife, he imaginatively posits its indestructibility. Accordingly, all marital vicissitudes and tensions occur in a context where we, as readers, are never in doubt about the strength of the bond between Amelia and Bathsheba. Though, as more or less, they themselves are farther apart in time, such lapses in confidence are merely momentary, and the fiction's intention is to direct a more general, and actual, feeling of being threatened in other areas. A further intention is to convince the reader of the possibility of this kind of marriage, as this and Fielding's epistolary novel is undoubtedly the only 18th-century work with such a sense of a family, and assures us periodically that not even a father has the power to destroy their relationship.

A thoughtful reader can be relevant in regarding the guarantee of the couple's unbroken bond. The early tradition of marriage that we have established on *Pamela* to be a block, a holding to beloved father, wife, and father. Northcote's own view states that there is a holding of the father's will over both.<sup>17</sup> What is of the same nature, in older, perhaps, in a sense, and in a way, but in essentially a different one, and in this respect the fathers of *Pamela* and *Fielding* (and by both novelists) would seem to be the same function, since Richardson is concerned with the attainment of marital bliss and Fielding with proper marital conduct. Nevertheless, a *scientia* of the *scient* is necessary in a play, does exist in wanting the *scient*

ination. For one thing, the affection shared by the couple does not have to be justified at every instance by virtuous behavior—a characteristic of Richardson's couple. And while the couple's relationship grants some latitude for misunderstanding, such imperfections are less able to jeopardize or damage their attraction. Anne's attitude toward Mr. Lockhart's unchristian philosophy clearly illustrates the degree of her tolerance: "Her character was apprehended from his discourse that he was a shallow man. She had not held this consideration which had not in any degree affected her opinion, at a farther acquaintance of him, p. 411, 412, 413, especially, for him takes precedence over her."

As a consequence of the unsteady application for the couple's affectionate relationship, it is not unusual for virtue and the yearning to fulfill their relationship to prove themselves to be a double-edged sword, and to appear to one another as full and constant reiterations of the same thing. As the couple's relationship enters into its second, third, and fourth stages, each partner's expectations are steadily increased and the resulting disappointments are bound to reduce the quality of the relationship and the couple's appreciation of the same. In her discussion of the relationship between Anne and Mr. Lockhart, Richardson writes, "The degree of continual expectations associated with the gratification of affection. In fact, the more frequently the heart is wounded with such a wound, the more it will be ready to be wounded, and the more it is that

members of  $\mathcal{G}$  with the relationship  $\rho \in \mathcal{G} \times \mathcal{G}$  presented as not a set  
 relation.

The concept of a binary relation is a generalization of the concept of a  
 function. A function  $f$  is a binary relation  $\rho$  such that for each  $x$  in the  
 domain of  $\rho$ , there is exactly one  $y$  such that  $(x, y) \in \rho$ . In other words,  
 a function is a binary relation in which each element of the domain is  
 related to exactly one element of the codomain. The codomain of a  
 function  $f$  is the set of all elements  $y$  such that  $(x, y) \in f$  for some  
 $x$  in the domain of  $f$ . The range of a function  $f$  is the set of all  
 elements  $y$  in the codomain of  $f$  such that  $(x, y) \in f$  for some  
 $x$  in the domain of  $f$ . A function  $f$  is said to be injective if  
 different elements of the domain are related to different elements of  
 the codomain. A function  $f$  is said to be surjective if every element of  
 the codomain is related to at least one element of the domain. A  
 function  $f$  is said to be bijective if it is both injective and surjective.  
 A function  $f$  is invertible if and only if it is bijective. The inverse  
 function  $f^{-1}$  of a bijective function  $f$  is the function that maps each  
 element of the codomain of  $f$  to the unique element of the domain of  
 $f$  that is related to it. The inverse function  $f^{-1}$  of a bijective  
 function  $f$  satisfies  $f^{-1}(f(x)) = x$  for all  $x$  in the domain of  
 $f$  and  $f(f^{-1}(y)) = y$  for all  $y$  in the codomain of  $f$ .

The concept of a binary relation is a generalization of the concept of a  
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 function  $f$  satisfies  $f^{-1}(f(x)) = x$  for all  $x$  in the domain of  
 $f$  and  $f(f^{-1}(y)) = y$  for all  $y$  in the codomain of  $f$ .

ready to deviate behavior which is both incompatible with the opinions they cherish and destructive to the very peace their secrecy was meant to preserve. Moreover, Fielding has Abelia depart from those standards of conduct expected of a perfect wife such as rarely, he draws attention to the truth or reality of his heroine's behavior, and deliberately emphasizes the extent to which the convention of its character demands reciprocity in the couple's relationship and increases the possibility of conflict.

The second example of Abelia's departure from the ideal of a perfect wife is considerably more serious. He characterizes the "one in which two children will possibly find a child's conduct uncontradicted" (79, v; 1, 213). This character is of interest because of her "great liberty of sentiment or will," and also because of her "strong sense of the difference out between her husband's will and the interest of their reciprocal love," the "lack of conflict, authorized by the circumstances, is not," as reported in 79, although referring to Abelia's "conduct" and "ambition," the interests of the **lord**. "But now," who now "trusts the conduct for her own interests," and "wishes to be free," and "wishes to be free to attend the school ball" "may be damned," (80, v; 1, 214). "The shall be hidden" (79, v; 1, 213). In the presence of others, Abelia

may gradually be silent, or, slightly, as usual, in conversation and conversation. In the privacy of their bedroom, however, she is completely

friend: he demands the reason for her husband's absence by outburst, and  
 he always is excited and irritable, while defending her virtue and modesty,  
 he is quiet and serious but restrained. And she, too, is affected by  
 both her sorrows, confident her aunt and aunt's maid would do all in  
 their power to help her, as usually attached to her "dear little"  
 by her own name, she often is understood to say, "And she looks so little and  
 so young, and so virtuous, how can she be so lowly to me, and to be so easily  
 deceived and abused by a man who is not her husband, but her uncle, and father  
 of her dear little!" In the deep and agonizing struggle, she is at  
 last overcome by the violence of her grief, and falls in a swoon, little of  
 her being observed by any, and finally proved overtaken by her sorrows,  
 she asks her tormentors, "Do you acknowledge her virtue, and she has  
 done this, and that, and so, and so, and the number of her evil deeds, and  
 the fact,"

In the progress of Andriana's trials, the argument of the moral  
 principle is exhausted, before she is able to find a means of escape  
 already, leaving her without friends, however, she is forced to do  
 as she can, and she is left to suffer another month or more, before  
 little as she looks about the true nature of her situation and the fact,  
 Andriana, who is stout, but who is not the power of her mind, to be so  
 and defend itself against evil, and to persevere, for as she is virtuous,  
 and she is virtuous, she is the wife and mother of a virtuous, and so,





and that, in the novel, these scenes are essential for conveying one of the chief motifs of the novel's central theme: that is, they hold on the one hand, as it were, a key which unlocks the novel's relations to the world of the author's own time, and on the other, as it were, the plot's resolution.

The novel's chief characters, however, are not so simple as they first appear. In fact, they are, in their own way, extraordinarily complex and contradictory figures, and they will be seen later in the novel, in some of the "Aelia and Anton" scenes, to be particularly well equipped to deal with the problems which they face. Anton, the son of the "old" friend, is a man of a somewhat different type from the "old" friend, and he is particularly well equipped to deal with the problems which he faces. Aelia, the daughter of the "old" friend, is a woman of a different type from the "old" friend, and she is particularly well equipped to deal with the problems which she faces. The novel's chief characters, however, are not so simple as they first appear. In fact, they are, in their own way, extraordinarily complex and contradictory figures, and they will be seen later in the novel, in some of the "Aelia and Anton" scenes, to be particularly well equipped to deal with the problems which they face. Anton, the son of the "old" friend, is a man of a somewhat different type from the "old" friend, and he is particularly well equipped to deal with the problems which he faces. Aelia, the daughter of the "old" friend, is a woman of a different type from the "old" friend, and she is particularly well equipped to deal with the problems which she faces.

It is a fact, however, that in this novel, the author has not only succeeded in creating a world of his own, but also in creating a world which is in some ways more real than the world of the author's own time, and, in this sense, more real than the world of the author's own time.

James covets Amelia. Since Booth has obligations to the colonel, he is reluctant to accuse him without evidence. Soon diverted from this unpleasant subject by the appearance of Trent and friends, Booth joins them at gaming and stupidly loses the enormous sum of fifty pounds, borrowed from Trent. He is, predictably, devastated: "He was, indeed, in such a fit of despair, that it more than once came into his head to put an end to his miserable being" (X,v; II,193). Instead, Booth sneaks into bed, deeply mortified.

The following morning is tensely awkward: Amelia, sensing Booth's disturbance, becomes noticeably uneasy, while Booth, blind to his own agitated behavior, enquires about hers. When Amelia then begs him not to conceal the cause of his distress, Booth honestly replies that having lost money at play, he is undone. His confession relieves Amelia's anxiety and, of course, she readily forgives her grateful husband. Until this point the couple's interaction is characteristically loving and considerate, but this changes, because of Amelia's misapprehension about the extent of Booth's loss. Assuming that he lost merely the trivial amount in his pocket, she underestimates the urgency of his plight and thus unwittingly offers him cold comfort. Too ashamed to tell Amelia the truth, Booth questions her as to the value of their total possessions. Her reply that all they have in the world amounts to sixty pounds confirms his worst fears. Poor Booth is further punished by having to listen to

And she is sensible to plans for purchasing a livelihood with this money, and her offer to labor at any work within , since reliance on colored friends has proved unwarranted. To say she considers that their wealth for a lifetime can only lead to destitution, Aelia's goodness and her accurate assessment of their own future which both know has already proved itself to be all too true for her to expose her young betrothed to such a cruel and hopeless alternative. Her disappointment and despair are expressed in her cry "Alas! this is **too much to bear**" (3, 411, 11-12). In conversation, the heroine is depicted with her eyes lowered to the ground, and always in a dejected and unresponsive to Aelia's advances, with her arms crossed, almost unconsciously holding her arms spread apart, and her head bowed as though she were unwilling to meet the gaze of the other. Aelia stands by her side, pleading, beseeching, but to no avail. Aelia is unable to do anything but watch her in silence, and her eyes are turned to the ground. Her own tears are not felt, and she is unable to do anything but stand by and watch her in silence. Her own tears are not felt, and she is unable to do anything but stand by and watch her in silence. Her own tears are not felt, and she is unable to do anything but stand by and watch her in silence. Her own tears are not felt, and she is unable to do anything but stand by and watch her in silence.



bility of Booth leaving Amelia or vice versa because of another woman. Even the suspense associated with Amelia's reaction to her husband's infidelity is denied the reader, for early in the novel Fielding makes it explicit that had Booth confessed, Amelia would have forgiven, and thus much suffering would have been avoided. The aspect of adultery which Fielding does select to emphasize concerns Booth's guilt and pain, the result of his moral cowardice.

The adulterous act feeds Booth's sense of failure while his decision to hide it from his wife diminishes his self-respect. "His fear," comments Fielding, "betrayed him into a meanness he would have heartily despised on any other occasion" (IV,vi; I,187-88). His devious efforts to keep Amelia ignorant of his past affair are demeaning and exhausting. His deception is, moreover, basely motivated: Booth is less concerned with protecting Amelia than with evading her recriminations. Driven by remorse and fear of exposure, Booth becomes a different man to wife and children, and when forced to account for this change, he attributes his depression to worry over their future. But Amelia's acceptance of this alibi provides no solace for him; on the contrary, his relationship with her becomes tainted by an increasing sense of his own smallness: In fact, a reflection on the injury he had done her was the sole cause of his grief. This it was that enervated his heart, and threw him into agonies, which all that profusion of heroic tenderness that the most excellent of women intended for his comfort served only to heighten









Although, we seek to gain direct access to the lands of these heavy  
 combat and a good solution of Applying devices low they are, smoothly,  
 the same, the delight they take by each other's presence, usually,  
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and articulate the challenges presented by their goal. The state of constant awareness of necessary vital adjustments and the understanding of strain which accompanies the cultivation of their roles constitute a form of psychosocially real adjustment in this sense, and constitute a form of attainment that is self-fulfilling. However, the self-fulfilling nature of the process of reflection itself, in itself, whereas the highly self-fulfilling nature of the process of reflection itself, in itself, is not self-fulfilling in itself.



the date and page numbers followed by volume and page number of the edition.

1. *James Wilson, "Judging and the Nature of the Law,"* *Journal of Law, Economics, & Organization*, 19, 1, 2003.

2. *Robert A. Scott, "The History of the Subject,"* *Journal of Law and Economics*, 19, 1, 2003.

3. *Richard A. Posner, "The History of Legal Judging Over Time,"* *Journal of Law, Economics, & Organization*, 19, 1, 2003.

4. *James M. Smith, "The Evolution of the Law of Contract,"* *Journal of Law and Economics*, 19, 1, 2003.

5. *Richard A. Posner, "The Evolution of the Law of Contract,"* *Journal of Law and Economics*, 19, 1, 2003.

6. *Id.*, 19, 1, 2003.

7. *See also* *Richard A. Posner, "The Evolution of the Law of Contract,"* *Journal of Law and Economics*, 19, 1, 2003.

8. *See also* *Richard A. Posner, "The Evolution of the Law of Contract,"* *Journal of Law and Economics*, 19, 1, 2003.

9. *Id.*, 19, 1, 2003.

10. *Id.*, 19, 1, 2003.



### III: Some Eighteenth-Century Minor Novelists

The first of the minor novelists of the eighteenth century is John Bunyan, whose *Graveland* (1686) is the first English novel. It is a religious allegory, and its characters are personifications of virtues and vices. Bunyan's style is simple and direct, and his language is full of imagery. His novel is a masterpiece of the English language, and it has been translated into many languages. Bunyan's *Graveland* is a masterpiece of the English language, and it has been translated into many languages. Bunyan's *Graveland* is a masterpiece of the English language, and it has been translated into many languages. Bunyan's *Graveland* is a masterpiece of the English language, and it has been translated into many languages.

While the major novelists of the eighteenth century are Daniel Defoe, Samuel Richardson, and Henry Fielding, there are many other novelists who have made their mark on the English language. Some of these novelists are John Bunyan, John Galsworthy, and John Galsworthy.



rather than orchestrate her plain story. Clara Reeve's work is not quite so overlaid with didactic tales, (115). Fowler's narrative method is less, on the other hand, less inclined to extraneous matter than (15). Unlike (116), Fowler's epistolary format allows her to avoid oblique correspondents to include lengthy articulate accounts of others.

Fowler's epistolary method has other drawbacks. It affords little room for authorial reflection and, as related to a correspondence of the 18th century, it dictates that all interactions between men and women be conducted either through a woman or a man. In other words, the relationship between a lady servant and a young noble and a young man and his daughter-in-law, at the center of the romance, are by definition excluded or devalued at once. This is what, incidentally, the least convincing of (117) does, in that it is not until the 21st volume that a female first fully articulates her own voice. This is not to say that all forms of women's writing are by default inferior, merely that the epistolary method tends to devalue any condition.

In the end, the whole of Fowler's (118) is a brilliant exercise in the art of what she herself calls "the art of the letter," (119), which she defines as "the art of saying what you think without saying what you are, and not retreating to a manner" with the following (120) "the art of saying what you are, without saying what you think."





constant, a fascination with exquisite suffering, a preemptive interest  
 in the working out of poetic justice. Not unexpectedly, her more than  
 four-hundred letters leave little room for the ordinary pleasures and  
 vicissitudes of marriage, since illness has stolen the joy out of her  
 of suffering, potential or actual whittery away the central and sole  
 initial source. Although we are rarely spared a moment's respite of  
 relief, it plays a lesser role. In a sense, the *Letters* have not  
 been written as a relationship, but as a self-therapy, a way of  
 coming to grips with the illness that has engulfed her and her family.  
 The result is a unique document, a portrait of a woman who  
 has a command of self-therapy, a woman whose letters are a subject  
 to her husband's desire; and like their husbands, however, they may be  
 of their own mind, but still they are not self-therapy, especially  
 if she can feel a connection to their husband, and if she can  
 find a pattern of behavior and belief, the quality of their marriage  
 is not so different as the letters seem to suggest.<sup>6</sup> In the  
 meantime, with Maria and Alicia's own letters, we are  
 reminded of the importance of the individual's struggle for  
 her own life and independence. *Women and Letters* is  
 not a book for their husbands, they are never needed, or even  
 mentioned. The *Letters* are not a book for their husbands,





to determine the essential character of the invention and to determine whether the invention is novel, non-obvious, and useful. The court also noted that the prior art should be considered as a whole, and not just in terms of individual pieces of prior art. The court further stated that the invention must be compared to the prior art as of the time the invention was made.

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automatically, and no one could be expected to do with her evidence and  
 wisdom, there is an aspect of her work which interests, greatly, a  
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 intense relationship, it is with the conviction that, when she has no

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The Government is now asked to justify this... (The rest of the text is extremely faint and illegible, appearing to be a legal or official document discussing government actions or policies.)

good life despite this. Furthermore, while her couples conform to the conventional pattern of superior wives and flawed husbands, Mrs. Reeve uses this inequality in an untraditional manner, indicating the limitation of virtue's influence. For Mr. Darnford and Mr. Strictland are, in different ways, incorrigible: their behavior admits of no modification, and neither religious or secular conversion takes place to render the marriages tolerable in the first instance and pleasurable in the second.

Mrs. Darnford's history is a common one--early marriage based on attractions which later pall. As Mr. Darnford's lack of right values becomes increasingly apparent, his wife earnestly points out the foolishness of his ways. When her proddings prove ineffective, she carries out her threat to leave him until he reforms. Their estrangement is made permanent when Mr. Darnford, in desperate financial straits, offers his wife to his debtor-friend. Mr. Darnford dies shortly thereafter, his death illustrating one of the conventional endings to a bad marriage.

In sharp contrast to the delicacy of Mrs. Griffith's wives (most notably Emma Desmond who would not dream of reproaching her husband even when he loses their fortune gaming and intends to abandon her, pregnant, for an obvious schemer) Mrs. Darnford wages a full-scale campaign to change her husband's habits. She preaches, nags, scolds and threatens, but to no avail. Mr. Darnford wastes his fortune and is



include a copy of the report of the committee, **That Mr. Darn-**

and the report of the committee be printed and distributed to the members of the committee and to the members of the committee.

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and, as a result of her being a child, she is able to see the world
 from a child's perspective. This is a common theme in children's
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Features is seriously marred, however. Conway's seducer, Lady Gaythorne, driven solely by her ruling passion of vanity, presents an uninteresting caricature. Also, the melodramatic and intrusive moral purpose of the novel's ending appear inconsistent with its overall direction and tone. Other, less disturbing faults pervade this work: strained satire, awkward descriptions, artificial dialogue, contrived plotting. Despite its rather gross imperfections, Features impresses one as superior to other 18th-century novels. Its lower approaches with intelligence and tact the hackneyed marital complication whereby a beautiful unmarried woman threatens (and/or destroys) a happy marriage; furthermore, her perspective of this situation often differs significantly from her predecessors'. Richardson and Fielding, crucial to Richardson and Fielding, do not create fatefully in determining the fate of her characters but rather does the tyranny of passion. She shares with Richardson and Fielding the impulse for analyzing behavior, yet her analyses are less thoroughly determined by a total viewpoint. Unlike the sentimental novelists, 18th-century does not dwell exclusively on extreme emotion; though her narrow focus on the extreme states of ecstasy and despair, in place of soliloquies of despair and ecstasy she gives us conversation and interaction, that is, a relationship. In this achievement she surpasses not only the minor novelists previous to her but also some

times Richardson and Fielding as well.

Thus, Fowler's ability to suggest the emotional complexities in a marital relationship is essentially due to her view of character and motivation realized in *Matilda* and *Conway*. She does not attribute their behavior simply to vicious or virtuous tendencies, or to an overwhelming passion (which has very little to do with character at all since one need only be "sensible" to be vulnerable). Rather, Mrs. Fowler perceives the conduct of her couple to be the consequence and expression of particular human needs.

In the preatory dedication to *Features* Mrs. Fowler refers to her characters' "weaknesses":

The weaknesses and sufferings of the leading characters they [these volumes] exhibit, appear to me to rise naturally out of dispositions related with great virtues and extreme tenderness; their misfortunes above all others the most likely to excite a deep and eternal impression on minds of a nervous and sensitive.<sup>14</sup>

Although this passage fails to define the nature of weakness, the very fact that Mrs. Fowler does not use (and perhaps deliberately avoids) the term "vice" and "fault" is significant. It becomes clear, moreover, through the context of the novel that while "weakness" may ultimately (but not necessarily) result in moral failure, it is not an attribute which lends itself primarily to moral categorization.

Thus, in *Features* motivation often eludes exclusively moral judgments,

inviting less categorical evaluations of human nature. In this respect Mrs. Flower anticipates, albeit very faintly, George Eliot's psychological approach. Naturally, resemblance between the two novelists is highly circumscribed, and because George Eliot's grasp of the dynamic psyche is more profound, her analyses more acute, one hesitates to draw even restricted comparisons. But we do so tentatively, for Mrs. Flower's sensitivity to certain facets of personality and levels of experience strikes us as akin to George Eliot's. Attentive to similar twists of characteristically self-deceptions, unconscious vanity and egoism which stem from the needs to please, to be loved, to think well of oneself-- Mrs. Flower also recognizes the larger yearnings for perfection and transcendence which her heroine seeks in marriage. Unfortunately, all subtlety and depth in Mrs. Flower's treatment is reserved for the Conways alone; Lady Cathorne, in contrast, elicits relentless, unrelenting moral censure, serving almost as a scapegoat. Not that Matilda and Conway are exempt from total judgment; on the contrary, they are held responsible for the consequences of their errors--the former for her wife's adultery and she for her unwillingness to forgive. Hence, however, Mrs. Flower's main interest is the Conways' relationship, she focuses chiefly on their emotions, indicating how these may sabotage the total life.

The Conways, a sophisticated, attractive couple, are devoted to

each other and take conscious pride in their successful marriage. The novel begins with an elaborate incident illustrating their manner of interaction. Like the traditionally officiating wife, Estrella (although aware of her subservience) urges her husband to purchase with her savings a statue he admires, but Estrella's tone of urgency in pressing onward to buy the statue betrays an undercurrent of anxiety soewhat inappropriate to the normally agreeable act of pleasing a husband. Thus, from her initial appearance, Estrella is felt to differ slightly from previous heroines/wives: she seems to conform to the exemplary wife by virtue of her devotion, compliance, and moral superiority, yet these qualities assume in her a somewhat unconventional complexion. For the standard virtues which are usually taken for granted as a pattern of perfection are here, not only stated but also regarded as expressions of Estrella's particular fears and desires. The difference between previous fictional wives and Estrella becomes more apparent when we compare her to Fielding's Amelia, who convincingly embodies the exemplary but not infamously perfect wife. We would not consider analyzing the nature of our heroine's domestic subservience as an offshoot of her sister's evil, nor a given which Fielding illustrates copiously but does not analyze-- whereas we are, to a certain extent, invited to scrutinize Estrella's behavior in precisely this manner.

atilda finally persuades Conway, initially reluctant to indulge himself at the expense of more immediate concerns, to agree to buy the statue. Mrs. Flower interrupts the narrative to comment on Conway's decision.

he fully reconciled himself to the indulgence of his own inclination by flattering himself he was about to gratify that of another. We often see the best kind of people in the world practicing this code of agreeable deceit upon themselves; what they like they are willing to believe, and they flatter themselves, that a ready assent to their inclination does not arise merely from an offering compliance with their taste or pleasurable pursuits, but from a similar wish in the person who complies. (1; 1,10)

Mrs. Flower's account of what enables Conway to agree to the purchase is how the illusion of utility (as he encouraged by his wife) permits him to disavow his self-indulgence and assume the comfortable role of donor to a statue. Conway is, however, not alone in his tendency to presume, when convenient, utility; the reader along with the rest would not be surprised if implicated in practicing this agreeable deceit. Mrs. Flower's "we" is essentially that of a server rather than participant; had she herself been a part of the humanity whose trouble she describes, then her commentary would bear closer resemblance to George Eliot's. In any case, Mrs. Flower's examination of so ordinary and casual a response reveals an interest, not unlike the greater writers, in the subtler codes of self-deception.

Conway finally decides against the statue when his son, "a living Apollo" (1;1,12) enters, dispelling his desire for a marble one. Conceding now that the purchase would have been imprudent, Matilda provides a reason for her former insistence: disowned by her father, she cannot bear to feel herself the cause of depriving Conway of his "innocent pleasures" (1; 1,12). Clearly, however, her feelings and perspective on this matter are not shared by her husband. The first presentation of the Conways, then, offers something other than their obvious moral strengths and weaknesses which can be developed predictably. We are given, rather, a fairly subtle and complex rendering of their interaction which, both loving and considerate, is not without elements of fear and selfishness.

The statue incident illustrates Mrs. Fowler's ability to express her complex sensitivities through an ordinary domestic occurrence. An invitation from their friend, the newly-wed Sir Harry Gresham in London, constitutes a similar but more dramatic example, for this time Conway and Matilda are genuinely opposed: he wants to go to London and she does not. Their discussions are polite but strained; Conway will neither **press** his wife nor get it himself to express frustration. And while Matilda's will prevails, she detects signs of her husband's displeasure and her victory is not a little consoled: "the tone of his voice was not in the least raised above his ordinary

speech; but there was a little haughtiness in the elevation of his neck . . . which she now viewed with concern, as it convinced her that he was displeasèd" (I; II, 23). The great uneasiness which can be generated by relatively trivial conflict is well shown by the Conways' reaction: "each suffers for a different reason-- Conway because he is dissatisfied, and Matilda because she fears his dissatisfaction.

Matilda changes her mind however (when touched by her husband's kindness to his tenant). Although she says nothing, Conway immediately understands the meaning of her expression: "How much may be said . . . without the articulation of a word" (I; III, 50). In this as in other instances, Mrs. Fowler overworks her joint; nevertheless, her attention to the knowledge which develops with intimacy--the quality to recognize in posture and expression significant feelings--contributes to the sense of closeness she creates between man and wife.

The Conways delay their visit to the Raythornes because one of their children dies. After a period of mourning they enter the fashionable London world in which Lady Raythorne resides. Her arrival vanity at once resents Conway's solicitude to his wife and his lack of interest in herself. Accordingly, she decides to seduce him. Motivated solely by vanity, Lady Raythorne unreciprocally appeals to him. At entirely a previous to her attentions, Conway begins to revise his previous harsh judgment of her character and to perceive some merit in

her. At this stage Natilda and Conway can discuss Lady Gaythorne with frankness: they agree that her loveless marriage places her in an unenviable situation--in great contrast to their own. However, as Lady Gaythorne intensifies her efforts to attract Conway and he increasingly enjoys her preference, Natilda evinces some anxiety. When Conway realizes the effect his flirtation has on Natilda, he is shocked and contrite:

"Good God!" said he to himself, "that a woman who, though I cannot but pity on some accounts, on others I must despise, should have had the power to cause me to give preference to one of the most unhappy creatures in the world," he started with the anxiety of a lover for an opportunity to relieve the heart of Natilda, and to ease his peace with her. (I; 13, 167)

Natilda has meanwhile refrained from reproaching her husband. Her silence, however, is not a sign of being the only adult woman to ignore. A characteristic fear of jeopardizing her happiness with Conway prevents her distaste for recrimination, and her opinion that reproaches "are too often apt to bring on sorer words that frequently leave a stain which the harder to endure than the original cause of complaint" (I; 5, 11), expresses her own particular unwillingness to use hurting and to be hurt. Thus, Natilda's suppression of her feelings is not prescriptive as are the injunctions to avoid marital confrontation by Mrs. Norton's heroines. Natilda's silence is not manipulative, nor is it especially wise; it is, however, motivated, consistent with what

we know of her character.

Conway makes his peace with Catalida and they return to their country home, accompanied by their friends. Lady Caythorne, still in pursuit of Conway, adapts her manner of seduction to the rural environs: she is less brilliant, more imperious, and like Miss Matthews of *Anglia*, shows a fascination for the details of Conway's love-travels. Since she now serves as a most appreciative audience, Conway is struck, helplessly, by her sensibility. Catalida is not similarly impressed, and they merely disagree about Lady Caythorne's character. Conway not only detects her regard for Catalida's just criticisms, but counters with kindness and severity to his wife's observations. Catalida is deeply wounded, this being the first instance of so harsh an accusation by her husband. The situation is exacerbated when Lady Caythorne, intent on underlining the Conways' marriage, implies to Conway that Catalida has confided in *Geodha*, a lady of the Caythorne party. Because of his own preoccupation, Conway is too ready to believe her insinuations, and it is his turn to be offended and shocked.

As husband and wife become increasingly wary of each other, Mrs. Fowler takes the opportunity to summarize their characters, as if to remind us before the denouement that their behavior proceeds from tendencies not unrelated to their best admirable qualities. However, the sensitivity of beauty and his generosity in wanting to please enhance an appreciation

for women as well as a susceptibility to their approbation. He is not unaware, however, of the consequences of his inclination, and keenly regrets the "smaller errors" (I; XVII, 170) he has inadvertently committed. Estrella shares her husband's cultivation and sensitivity, but her particular refinement proves somewhat of a mixed blessing which, although it sometimes increased her pleasures, more frequently augmented her griefs" (II, I, 179). For Estrella, now haunted by the specific dread of losing Conwy, has always been extremely conscious of the requirements of her business, of all things, precious to her, more than anything else. Her transformation of the quality of sensitivity, a small and rather distracted element of sensibility, into a sharp awareness of mortality and fear of loss which, as part of Estrella's distracted sensitivity and intelligence, convinces her

Estrella handles her deceit in much the same manner as the sentimental ladies: she chooses to hide it and to behave normally--perhaps a little more cordially than usual, which may be noted by Mrs. Foker, the type of "double" deception is looked upon unfavorably by Mrs. Foker, she never runs the risk of serious quarrels with her husband which essentially denies the existence of a problem. Conwy and Estrella, therefore, always lose their capacity to read each other accurately; consequently Estrella's willed involvement during a card game with her husband together alternates Conwy who, neglects their altercation, reports and

and reacts to his wife's apparent indifference to it. Matilda and Conway continue silent on the subject of their disaffection: he, feeling injured, is distant, and she, fearful of alluding to what most concerns her, lest she "create fresh misery" (II; 1,192), suffers. It is clear, moreover, that Matilda, though claiming to spare Conway through avoiding confrontation, is above all protecting herself. Our sympathies are nevertheless with Matilda, who has obviously adopted the most expedient means of effecting a reconciliation, and whose treatment of her daughter-in-law seems to contradict a self-interest and does, in fact, show, that in Matilda's behaviour, notwithstanding her unwillingness to predict and control her own conduct.

When we consider how much has varied from himself at different periods of his existence, how vainly seeks the endeavor to reduce the art of pleasing to a system, the nature of language of an eye; the gradual movement of a feature, a soft inflexion of the voice, an eyebrow fortunately chosen, shall force the laboured attempts of real affection, though bounded by wisdom and virtue. (II; 1,195-196)

Matilda's "powerful observation" versus "the clichéd and single-minded" her attempt to describe the workings of infatuation and its consequences to a self-willed man is significant. It is significant that she regards Conway as infatuated (she uses this term) rather than a "passioned" affection which does not exist for Mr. Griffith. Significant too, is Conway's recognition of the relative shallowness of his feelings for Matilda, although he is engaged in a flirtation, not a love affair.

the 'lonways' entrance but deepens as Conway, encouraged by Lady Gaythorne's insinuations, misinterprets his wife's reticence to join the concert, if not something worse. The process of their alienation is symbolically noted and felt to be inevitable, as much as it is Conway's fate: the impression of being alone while in search of a 'cock-wand' (wandering into the room and arms of Lady Gaythorne), predictably, having 'the love of Lady Gaythorne, Conway suffers remorse, soon intensified by the interposed erecting tree' (Atilda who has just learned of her father's death, 'Conway's mutual jealousy is too intense: "the lord" he speaks of her foot, he told her the infatuation he had been under, and to solicit her pardon for the "voluntary infidelity" (II; V, 25)). But he remains for two reasons--"a sense of honor, or of respect toward the father of his child" (II; V, 213), and, more important, the understanding of Atilda which anticipates that the truth could lead only to the dissolution of their marriage.

It is clear too that the knowledge of *his* *(his infidelity)* would give a clue to the heart of Atilda, that it was more than pride she noticed, no future conflict of his would ever be able to really heal. There was a peculiar Anshwoudit delirium of certainty, deeply intertwined in the mind of Atilda--love in its most refined and fashioned form, was the idol of her heart, and she had adopted the opinion, ever since she had felt the passion, that a heart which had once known the tender confidence, the fond reciprocal flow of a real attachment, was incapable of change, even for a moment; and that those who deviated from constancy, had never known a real love, or had mistaken a transient affection for a

fixed star.

He was sensible that when her confidence in him had received the shock of such discovery, it would be impossible to fix it again, but that like a pagan erasing from idolatry, she would banish from her presence the false image which had been so long imposed on her for the true self.

These sentiments had once been his own, and he felt that nothing but experience could have confuted them. He still adored the virtues, the grace of Matilda; his remaining hopes of happiness in this life he found still centered in her affection, in the domestic contacts of her society; his every feeling, his every hope then of future peace, of future joy, expanded his to be silent. (II; V, 234-35)

Notwithstanding the rhetoric of the sentimental novel, Conway's portrayal of his wife's expectations to be an unselfish, selfless, however, while fully appreciating and loving Matilda, he is not prepared to subordinate Lady Caythorne entirely, and despite his guilt, retains a callant tenderness for the latter, as well as the capacity to derive pleasure from their flirtation ("he was again lost to everything but a voluptuous sensation of gratitude for the warmth of her expression" [II; VII, 252]). For the affair is short-lived: Nedha and her sister, Lady Caythorne of his wife's infidelity, and both return, separately, to London.

Along with Matilda now, Conway cannot face her and suffers, he falls ill, and during a feverish sleep reveals his secret which Matilda, ministering to him, overhears. On awakening, Conway immediately realizes by her expression that she knows of the affair. Matilda leaves him to be alone in anguish. When Conway later pleads for forgiveness and

reconciliation, her reply is one **he had predicted**, "there is no cement that can unite the broken lands of wedded confidence" (II; 8, 273). Matilda's suffering makes her inadvertently cruel: she claims to forgive Conway but at the same time insists that her involuntary withdrawal from him must be permanent since she can no longer love him: "but I have a chill achine sickness at my heart; it is quite cold, it answers not to your voice as it used to do; it does not even melt at your tears; distrust and abhorrence pierce, have barred every avenue to it" (II; 7, 263). The intensity of Matilda's resentment is inevitable, given her deep and her association ever with her husband's idealization: "Alas! she could no longer point him out to herself, to her children, as the model of human perfection, she felt all that by an nature, disengaged of its highest delight, grows to itself" (II; 7, 275). Involved in Matilda's rejection of Conway are her humiliation, an unconscious desire to punish, and a lack of self-compassion regarding the strength of her attachment to him, "but it is not only the teeth of her disillusion cut, issuing thro' her unsheltered motives and expectations, which impel her to reconcile her husband, her inability to compromise her ideal (dictated in large part by an emotional need) of what marriage should be, and her mutual self-hatred, to accept weakness in Conway grows, finally, a desperate force against the force "the great reach of love is hatred" (II; 8, 277).

A jet-airline Conway leaves for London. Upon receiving his fare-well note, Atilda begins to doubt the wisdom of her silent stance. In conflict, she wants to recall Conway, yet a dark vision of their future lies together, so that she realizes she cannot bear to think of "bearing a sufficiency of existence" (II; XIV, 291), a latter contrast to her former happiness, "if she essentially wanted, increased to a good deal, than her order, and to more at least, of Conway." Accordingly, she goes to London.

In the court, when she has a set-off husband and wife are virtually excluded, she is treated as the subject of a story, "a conflict, a distraught Conway catches sight of Needham, the inferior of Lady Catherine's infidelity, and challenges him to a duel" (II; XIV, 292). He is not "so very inclined to accept of wearing a sword, but she has strictly analyzed *his*, than by the desire for revenge" (II; XIV, 296). Conway is mortally wounded, and Mrs. Atilda who arrives in time to receive him, "for a while, to a while, but she does not wish to be carried off, as she is in this present operation, for she rather she might as well have left him the consequence of a fatal infidelity, and that she would not view Conway's infidelity with the tolerance of a wife, but by the severity with which she almost treats Conway's infidelity, she not only, and of the sort of a death, she would not

Franklin remarks, "Where so many women pitched their domestic roofs so low, it is something of a relief to walk upright in that *Edenway's* land of contrastive dwelling."<sup>15</sup>

As a result, *Edenway's* engagement with sentimentalism is psychological and moral: examining sentimental conventions in novels like those of *Edenway's* fiction, she is interested in the motives which can account for their attraction to readers, while *Edenway's* disavows the weaknesses of other — not solely of that period, it is nevertheless distinguished by the fact that it is a mid-level — a day that sentimental novels writes, and that the expanded domain of the *Edenways* are engaged with a consciousness of having achieved the marriage they envisioned for the novel, a form awareness of what risks in their relationship are involved in their pursuit of some conventional marital duties, as in the case of *Edenway's* *Edenway's* *Edenway's* the understanding they assume to have for each other, that the other would not interfere in their marital roles, and those commitments in the conventional challenges presented by marriage as well as their moral obligation. A good marriage and a morally good marriage because *Edenway's* of its ability, not to make her into other pieces of her husband and their life together shattered — cannot forgive me. Ultimately, self-love and its relation to the expectation of others play a more significant part in the *Edenway's* drama than *Edenway's* serious search of duty.

Mrs. Flower's portrayal of the change in the Conway's relationship--how distrust and tension undermine their ability to gauge each other's feelings--is very good. She is at her best, however, in her portrait of Catalda, whose intensity, idealism, and capacity for happiness are accompanied by a painful awareness of the impermanence of all she values. Catalda's need for perfection and permanence finds its expression through her marriage: she worships Conway, insists upon his perfection, and, as a result, brings a greater force to her self-illusion of safety--of home and identity. Catastrophically disillusioned when Conway fails her, and convinced that he can no longer be her husband since it is not in her nature to settle for less than she once had, Catalda discovers that she has invested not only Conway but herself as well. She realizes, after Conway leaves, that her rejection of him is contrary to her deepest wishes, and that it is an act of self-deception as well as cruelty.

While Conway is not as fully conceived as his wife, one can not help reduce his weakness to vanity, but then his vanity is far more complex than that of Lady Lovelace's. He is, like Catalda, not treated arbitrarily as a moral failure. Rather, both husband and wife are viewed as victims of their emotional needs, of needs--a perceptively and fully present in the novel's criticism of marriage.

There are other, less interesting, reactions to the cult of sensitivity than *Leahurst*--works which deliberately set out to expose the evils of this popular vogue. As militant anti-sentimentalists who approach marriage from this perspective, Julia K. Worth and her former deserve brief mention. Unashedly didactic, both writers create heroines who either embody or learn all domestic virtues; in this respect they are a throwback to the Richardson of *Clarissa*. Their novels are, however, more elaborately structured: multiplication of parallels and contrasts to clarify differences between marriages based on esteem (guaranteed to issue in affection) and based on reason, and their **disastrous** marriages based on passion. Justice, then, is reiterated with a vengeance.

While *Leahurst* is a conventional novel, Julia K. Worth's *Clinda* offers a spectrum of opinion on marriage and thus can almost serve as a barometer of contemporary attitudes toward the subject. One of its central issues, involving such theorizing, concerns the factors which best assure marital success. This matter is debated in terms of the relative merits of contrast in qualities: reasonability as opposed to reason, esteem to passion, principle to impulse, and so on. The novel is as schematic as its debates: Clinda is given the opportunity to live with and so compare two couples, one ideally based, the other not. In sum, then, neither marriage is satisfactorily maintained,

each as vice primarily as a lesson from which *Clinda* may benefit.

Perhaps it, however, the central theme of Miss Edgeworth's didactic novel *Leonora* (1806), a work superior to *Clinda*. Like *Clinda*, *Leonora* depicts how a good marriage is seriously disrupted-- in this case only temporarily--by a coquette. And unlike *Clinda*, *Leonora* possesses all the virtues, including tolerance and forgiveness, and sympathy for her rival *Clinda*. The novel's "realism" consists in its realistic, though rather and somewhat regarded as requisite, for *Clinda* and *Clinda* Edgeworth reveals their shoddiness through *Clinda*'s travesty of sentimental canonicity which scarcely mask her vulgarity and selfishness. Her pretensions to exquisite feeling are contrasted with the social superiority and genuine sensitivity of *Leonora* who, as the didactic counterpart to *Clinda*, is a more accomplished character. The central heroine reveals the "artificial" worth of *Clinda* through the sentimental world in her concern with the virtues of generally *Clinda* and her confidence that her husband will be a good man and that she will be a good wife. *Clinda* is only a woman who loves her husband, and her husband's love is a mere affection, a mere love. The love of the heart is the love of her eye, by approving kindness, to her, and good sense, unless indeed her husband be a fool or libertine."<sup>17</sup> It is interesting that while Miss Edgeworth relates the sentimental theme of *Clinda* by painting the faults of *Clinda* and *Clinda*, *Clinda* is

the distinctive tone and coloration of a sentimental novel. Its consolatory tone and its plotting (dependent on distress and seduction) suggest the possibility of a romance which is, however, created artificially by the novel's unreal abstract quality. For the characters of *Ignorance* are less than those of *Edith*, and little subjective interest. And because he is its hero, criticism of the sentimental novel to its farthest extreme is proper to the novel's content, as is the novel's artificiality. The novel's general theme, the will to overcome the natural conditions of existence, is

What is an earnest heart to do? Edith Alford has already encountered with contentment, and she has answered nobly, with a sacrifice, to a gentleman's fall. Edith, seventeen and full of love for the ill-fated, noble young lord, has no other resource, and she dies, the tragedy of her death a punishment for her sacrifice to a reckless and wealthy **duke**.

**The novelist's** handling of the two characters is very different. Edith is a self-sufficient, idealistic heroine. The two other characters, Henry and Edith, are the early victims of Henry Douglas, a villain who, with a certain amount of intelligence, is preoccupied with the analysis of the failure of their marriage. The answers are none and an explicit state of stability and loss of right value. The plot is not interesting in itself, but the inevitable consequences of the love between the two characters is a tragedy which suggests itself as a theme which may be

secretly.

About one-quarter way through the novel, Mary, Lady Lillie's daughter, becomes its focus. Fortunately, she is raised by a wise aunt, and develops beautifully and altogether differently from her mother. Her exemplary training and her experiences ("particularly those of Scotland") in London for "the greater part of the novel." As an English, the criteria for her behavior and her actions are not so uncertain. Indeed, the two works have little in common: Inflections, total objectivity, a confidence in itself, and the same treatment of women. Also, The English of English provides a much needed context for their behavior and underlines its importance in their lives. Their behavior is not so much a thing, it is viewed as a responsibility which transfers to the individual, not one to be expected of him, as it is not the same response to expectations of society.

A completely different conception of a female relationship is introduced in The English of English in the story of the mother in English, The English of English, of English (1977). A different relationship is introduced in our case, The English of English is a work of propaganda directed against the injury suffered by women through unfair attitudes and, but unexpectedly, the novel is carried by only a few strands of social indignation follows directly from the author's intentions,

clearly stated in her preface:

In many instances I could have made the incidents more dramatic, would I have sacrificed my main object, the desire of exhibiting the misery and oppression peculiar to women, that arise out of the partial laws and customs of society.

In the invention of the story, this view restrained my fancy; and the history ought rather to be considered, as of an age, than of an individual.<sup>17</sup>

While Wallstonecraft's convictions are interesting and historically important, it is not because of these that *Memoirs of a Woman of Letters* is included in this study. Rather, the work is included for its realistic treatment of marital experience neither so fully dealt with nor described as graphically in other eighteenth-century novels, namely, the extreme domesticity which a wife can develop for her husband. (Predictably, Wallstonecraft does not concern herself with the reverse possibility.)

The first part of the narrative deals with Maria's experiences in prison to which she was committed as insane by her husband. (There are other prison reports which constitute the second part of her narrative.)

There are alluded to her infant daughter who had long been taken away, and whose survival is uncertain. In the portion of the work which, the standard critic, describes her life with her husband, certain parallels,

My husband's manner was from early childhood, he had tried to destroy me, and I had been seventeen years in the hospital.

scoundrel and loses all respect and affection for him. When she realizes that he had, for material gain, encouraged a friend to seduce her, he leaves her. Her situation echoes Mrs. Barnford's in *A School for Misses*; however, while both women react in shock at and contempt for their husbands' baseness, their expressions of outrage differ markedly. For, as a release against her husband an intensity of feeling without a parallel exists in *Rebecca*. This difference is due, in part, to the author's assumptions about marital duty (through her heroine Mrs. Rebecca displays a more traditional obligation to the marriage bond) and to their ideas of what is decent. Although Maria is said to be exemplary, she is certainly not an exemplar in the conventional manner.

While Maria is loved to death by her husband for his utter lack of principle, her conception of himself as an interesting, not an ordinary, man is the fact of her total depravity (1:100-101, 106-107). In fact, she frequently indicates as the source of her moral non-conformity what she has in common with her husband's other and more respectable friends: her physical characteristics and an aversion to, especially, "ghostly" and "supernatural" subjects (1:106-107). Her "beauty" and "physical qualities" are her conception of his only honest (1:107); nevertheless, that this Maria is shown to assume the role of helpless dependent over her husband, a woman's dependence on a man's protection is clear, if not explicitly defined. And Maria, not content

likely to refer to his effect on her, provides details to justify her nausea:

It is not easy to be pleased, because, after one is used to love in different circumstances, we are told that it is our duty. I cannot, I am sure (though when attending the sick, I never felt distant) forget my own sensations, when rising with health and vigour, and after scenting the sweet morning, I have seen a husband at the sick-bed's side, whose active attentions I have seen myself to do, - the attentions, which were constantly settled before he rose, at a table, and a glow of countenance, that contrasted with his wife's countenance, - the serene gleam of a steady glow, produced at last by a more quiet course, which he took to gain the conceal, destroyed the doubts, of that disease, - holding me as a child, and with a tender smile, and soft tones, and a forced modesty, and a forced calm, variable and contradictory. (1827, III, 133)

The sense of violation is explicit in this passage, even evident in the following, where Maria speaks more frankly of her sexual experience than her erstwhile prudently-bounded husband writes:

Myself renewed<sup>2</sup> careens, then, on a channel too supple, naturally well-tolerable, compared to his distasteful fondness, - still, a mixture and fear of resulting his increased tenderness, my want of any safety, - his violence, and his violence to a delicacy. (What a time! III, 139)

Maria interrupts her story at this point to protest against women arriving without force, only to resume the description of the horrors of her married life for her daughter's sake:

After these remarks, I am obliged to own, that I was pregnant. - The greatest sacrifice of my innocence and whole life, was the allowing my husband claim to be familiar with my person, though to this cruel sentence of self-denial, when I washed the earth from my feet with

...e, you owe your birth; and I the smattering pleasure of being a  
 mother. There was something of delicacy in my husband's bridal  
 attentions; but now his tainted mouth, pinched face, and blood-shot  
 eyes, were not more repugnant to my senses, than his cross manners,  
 and loveless familiarity to my taste. (II, 30)

The loathing and devotion for **her husband differs from the type of**  
 immediate revulsion more commonly portrayed, and illustrated by Lady  
 Barley's reaction to the man she is forced to marry. "I was struck  
 with horror at the sight of my Barley, yet could by no means account  
 for my dislike; both my mother and father were dead, and I was  
 married when he approached me, and I had no room for any other  
 mind."<sup>1</sup> In addition, of course, able to account for her disquieting  
 aversion to the product of marital infidelity, "I like Lady Barley's  
 father and mother's situation, and that I ever was able to stand in  
 such a way as come she once cared for, but when she first of all had an  
 opportunity to give to her. Accordingly, she desired to know what  
 had been the principal process by which her father had been reduced to  
 the condition in which he now stood, and she was told that it was  
 due to his father's old age and weakness, the last words of "hope" **B"**  
 in the novel. Her aversion and her reaction to it become an ever  
 increasingly central subject in the following centuries—that is, how that  
 time can be a powerfully negative force, a source of torment in the  
 lives of her children.

While one characteristic of the sentimental novel will be obvious from the discussion of their handling of marriage, one crucial and thorough treatment of **its** history and volume is found in the following work; the history, however, has also been covered by G.A. Searle, *The History of the English Novel* (London, 1928), 2; and by, *History of the English Novel* (London, 1944), 150-151, 153-154; Wilson, *Novels, the French Revolution and the English Novel* (New York, 1953); and by, *Novels, 1719-1811* (New York, 1960); *The English Novel, its Origins and Development* (London, 1961), 113; *The English Novel and its Background*, *English Quarterly* (Chicago, 1962), 14; *A History of English Literature and its Background* (New York, 1967), 12-13. The following notes are intended to describe some of the sentimental novels, and to state the reasons for their inclusion in a study of sentimentalism. All allusions to *English Novel* are to Wilson's study of the novel, unless otherwise stated. The following notes are to be read in conjunction with the text.

<sup>1</sup> *History of the English Novel* (London, England, 1928), 2; *ibid.*, 1944, 150-151.

<sup>2</sup> *The Popular Novel in England 1719-1800* (1932; rev. Lincoln, 1961).

<sup>3</sup> *History of the English Novel* (London, 1944), 11, 150-151, 153-154.

<sup>4</sup> *The English Novel and its Background*, *English Quarterly* (Chicago, 1962), 14.

ent. References include volume, letter, and page numbers.

<sup>1</sup>See *Journal of the Royal Society of Medicine*, 3, 74.

<sup>2</sup>See also *Journal of the Royal Society of Medicine*, 3, 74, where an interesting and important discussion of the historical development of the term *en* can be found. In the books of *en*,<sup>77</sup> the *en* is a form of a *en* which is not a word, but a letter structure, essentially characteristic of the books of *en*. As a box, whatever their individual rates were, they needed to be able to be used for the same purpose as the *en*.

<sup>3</sup>See *Journal of the Royal Society of Medicine*, 1970, 1: 11, 11.

All references include volume, letter, and page numbers.

<sup>4</sup>*Ibid.*, 11: 88, 81.

<sup>5</sup>See *Journal of the Royal Society of Medicine*, 1970, 1: 11, 11.

<sup>6</sup>See *Journal of the Royal Society of Medicine*, 11: 88, 81.

<sup>7</sup>*Ibid.*, 11: 88, 81.

<sup>8</sup>*Ibid.*, 11: 11, 11.

<sup>9</sup>See *Journal of the Royal Society of Medicine*, 1970, 1: 11, 11.

As no standard edition exists, the first edition will be cited throughout.

ent. References will be given in the text and will include volume,

letter, and page numbers.

<sup>14</sup> Features from Literature: A Special Visit (London, 1789), p. iii-iv.

As no standard edition exists, this first edition will be cited throughout. References will be given in the text and will include volume, chapter and page numbers.

<sup>15</sup> The Popular Novel in England, p. 155.

<sup>16</sup> London (London, 1793), Letter Ixx, p. 105-107.

<sup>17</sup> The Works of Henry, Earl of Shaftesbury: With the Author's Own Indication of the Rights of George Gordon, Viscount of Shaftesbury (London, 1724), "Author's Preface." As no standard edition exists, this first edition will be cited throughout. References will be given in the text and will include volume and page numbers.

<sup>18</sup> London, The Lord of Ley (London, 1793), p. 1.

## THE APPROPRIATE POLICY OF WILSON (1917)

The first of these is that the policy of the Wilson administration was not a
 simple one of isolationism, but rather a policy of active engagement with the
 world. This was evident in the administration's response to the Russian
 Revolution, the administration's support for the League of Nations, and the
 administration's intervention in the Mexican Revolution. In each of these
 cases, the Wilson administration took a clear and consistent position that
 was based on a set of principles that were rooted in the administration's
 belief in the superiority of the United States and its democratic
 institutions. This was a policy that was based on a belief in the
 universality of democratic principles and a belief in the need for the
 United States to lead the world in the promotion of these principles.
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 the universality of democratic principles and a belief in the need for
 the United States to lead the world in the promotion of these principles.

The first of these is the question of the extent to which a husband's income is treated as the wife's for the purposes of the Income Tax Act. It is clear that the wife's income is treated as the husband's for the purposes of the Act, and vice versa, in certain circumstances. This is the case where the husband is the sole provider of the family, and the wife is dependent on him. In such a case, the wife's income is treated as the husband's for the purposes of the Act, and vice versa, for the purposes of the Act. This is also the case where the husband is the sole provider of the family, and the wife is dependent on him. In such a case, the wife's income is treated as the husband's for the purposes of the Act, and vice versa, for the purposes of the Act.

The second of these is the question of the extent to which a husband's income is treated as the wife's for the purposes of the Income Tax Act. It is clear that the wife's income is treated as the husband's for the purposes of the Act, and vice versa, in certain circumstances. This is the case where the husband is the sole provider of the family, and the wife is dependent on him. In such a case, the wife's income is treated as the husband's for the purposes of the Act, and vice versa, for the purposes of the Act. This is also the case where the husband is the sole provider of the family, and the wife is dependent on him. In such a case, the wife's income is treated as the husband's for the purposes of the Act, and vice versa, for the purposes of the Act.



several beautiful young sons, yet each always suffers separately, never facing together the deepest of their marriage which they both feel.

While the husband's faults and really contribute to the tragedy of adultery, and while the wife's and fault of her discovery of her wife's treason in sense, the most crucial of the conflictive aspects of the situation is the wife's responsibility for the husband's adultery. It is the wife's responsibility for the husband's adultery, and even when she is his chosen, and she is the survivor of their marriage, and whether she continues to live with her husband or not, and as long as she lives, her relationship with her husband is characterized by the following factors, first, the treatment of adultery, and the husband's adultery is usually regarded as his husband's mistake, a wife is usually spared her share of his error which he, completely, is made to bear. Second, compared with the husband and wife, when a husband is guilty of adultery, his involvement with another woman will usually result in a divorce; ultimately their marriage is preserved by her will to preserve her own and his chance of heart. The wife's role in effect is usually that of the aggressive part of the marriage. She is powerful in her passivity, affording through her example of patient virtue a contrast to her rival's ready attractions. Her science and self-control, her constant attention for her husband, and her will to preserve the marriage, are largely responsible for his return to a good marriage.

jective. And, to a reasonable ear of the eighteenth century, the benefits of domesticity just eventually reveal themselves. In sum, the eighteenth-century novel of marriage most often places adultery in a context which exposes it as unsatisfactory in comparison to marriage. While the power of sexual attraction outside of marriage is recognized, it is seldom permitted to destroy the marriage almost inevitably. The husband remains to be sure both chastened and more conscious of his duties, and of the creature and happiness he owes to God and to his neighbor.

The general survey of the eighteenth-century treatment of marriage may be a background for studying Anne Fontaine's historical novel *The Baroness of Wilfield Hall*, written in 1769. Predictably, some aspects of *Fontaine's* historical novel, which otherwise resembles the novels of the previous century, differ in interesting ways from the eighteenth-century novel. Since we are to read of three eighteenth-century novels, we may take advantage of the fact that *Fontaine's* novel is not only contemporary to the writer's subject, but also that the author seems to have been particularly concerned with her subject, so that we may claim novel, but properly this mass-related quality, characteristic of eighteenth-century, more useful in charting and explaining changes in the general movement of the novel to adultery.







(1) The first part of the paper, in which the author discusses the  
 general principles of the theory of the origin of the universe, the  
 origin of life, and the origin of the human race, is a very  
 interesting and valuable contribution to the knowledge of the  
 history of the world. The author's views are based on the latest  
 scientific discoveries, and he has succeeded in presenting them in a  
 clear and concise manner. The second part of the paper, in which  
 the author discusses the origin of the human race, is also very  
 interesting and valuable. The author's views are based on the  
 latest scientific discoveries, and he has succeeded in presenting  
 them in a clear and concise manner. The third part of the paper,  
 in which the author discusses the origin of the human race, is also  
 very interesting and valuable. The author's views are based on the  
 latest scientific discoveries, and he has succeeded in presenting  
 them in a clear and concise manner. The fourth part of the paper,  
 in which the author discusses the origin of the human race, is also  
 very interesting and valuable. The author's views are based on the  
 latest scientific discoveries, and he has succeeded in presenting  
 them in a clear and concise manner.

(2) The second part of the paper, in which the author discusses  
 the origin of the human race, is also very interesting and valuable.  
 The author's views are based on the latest scientific discoveries,  
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 the origin of the human race, is also very interesting and valuable.  
 The author's views are based on the latest scientific discoveries,  
 and he has succeeded in presenting them in a clear and concise  
 manner.







together with her parents. That, had she been better acquainted with  
 the other people, she would have been more likely to have been  
 introduced to the other people. That, however, has not  
 happened, and she has not been able to do so. This is a  
 pity, and she is sorry for it. Although she is not  
 well, she is not yet so ill that she cannot  
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The first, and most important, step in the process of writing a research paper is to choose a topic. This should be a topic that interests you and one that you are capable of researching. Once you have chosen a topic, the next step is to gather information. This can be done through a variety of sources, including books, articles, and the Internet. It is important to evaluate the sources you use to ensure that they are reliable and credible. After you have gathered information, the next step is to organize your thoughts. This can be done by creating an outline or a flowchart. Finally, the last step is to write the paper. This should be done in a clear and concise manner, using the information you have gathered and organized.

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The fourth step in the process of writing a research paper is to write the paper. This should be done in a clear and concise manner, using the information you have gathered and organized.

The fifth step in the process of writing a research paper is to edit and proofread the paper. This is an important step to ensure that your paper is free of errors and is presented in a professional manner.

The sixth step in the process of writing a research paper is to submit the paper. This should be done according to the instructions of your instructor or the journal you are submitting to.

The seventh step in the process of writing a research paper is to receive feedback. This can be done from your instructor or from other researchers in your field.

The eighth step in the process of writing a research paper is to revise the paper. This is an important step to ensure that your paper is of the highest quality and is free of errors.

The ninth step in the process of writing a research paper is to submit the final version of the paper. This should be done according to the instructions of your instructor or the journal you are submitting to.

The tenth step in the process of writing a research paper is to receive feedback on the final version of the paper. This can be done from your instructor or from other researchers in your field.





distrusts the company, she assents to their visit for her husband's sake. The Huntingdons' acquaintances consist of Arthur's drinking fellows with whom he has formed a club: Lord Lowborough, who has recently married Annabella, and who has for some time struggled against the habits of liquor and gaming; Grimsby, a sinister figure whom Helen especially detests; and Hargrave, who is brother to Millicent, Helen's only friend. Hattersley, another club member, and his fiancée Millicent, are absent from the party on this occasion. Both the Lowboroughs and the Hattersleys present other possibilities in marriage; neither, however, serves as a norm. The Lowboroughs' marriage is ruined by Annabella, Arthur's female counterpart, and Helen's intervention is necessary for the improvement of the Hattersleys' relationship.

Not unexpectedly, the Huntingdons' guests bring diversion to Arthur and unpleasantness for Helen as he and Annabella (conventionally drawn as the sensual vain seductress) immediately engage in a flirtation. While Annabella's husband, Lord Lowborough, is obviously disturbed by their conduct, Helen assumes "a cheerful undisturbed serenity" (XXVI, 234), knowing that Arthur and Annabella would like nothing better than to provoke her jealousy. But when she sees Arthur ardently kissing Annabella's hand, Helen quickly sheds her serenity and confronts him--this being the first of a series of confrontations concerning Arthur's behavior with another woman. Helen

any other field of study, and the same has been done with the original

text, and the result is a very interesting and useful book.

The author's name is *Dr. J. H. Van der Linde*, and the book is published by the

author at his home in the town of *Stellenbosch*.

The book is written in a very simple and easy-to-understand style, and

is suitable for use in schools and colleges.

It is a very good book, and I highly recommend it.

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The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the smooth operation of any business and for the protection of its interests. The text outlines various methods for recording transactions, including the use of journals, ledgers, and account books. It also discusses the importance of regular audits and the role of the auditor in verifying the accuracy of the records.

The second part of the document deals with the classification of assets and liabilities. It explains how assets should be categorized into current and fixed assets, and how liabilities should be classified into current and long-term liabilities. The text also discusses the importance of valuing assets and liabilities correctly and the impact of depreciation on the value of fixed assets.

The third part of the document focuses on the calculation of profit and loss. It describes the various components of profit, including gross profit, operating profit, and net profit. It also discusses the importance of understanding the factors that affect profit and loss, such as changes in sales volume, prices, and costs. The text provides a detailed explanation of how to calculate profit and loss and how to use this information to make informed business decisions.

The fourth part of the document discusses the preparation of financial statements. It explains the different types of financial statements, including the balance sheet, income statement, and cash flow statement. It also discusses the importance of presenting financial statements in a clear and concise manner and the role of the management in preparing and reviewing these statements.

The fifth part of the document deals with the management of working capital. It explains the importance of maintaining an adequate level of working capital for the smooth operation of the business and the various methods for managing working capital, such as inventory control, accounts receivable management, and accounts payable management.

The sixth part of the document discusses the importance of budgeting and financial forecasting. It explains how budgets can be used to plan and control the business's financial performance and how financial forecasts can be used to predict future trends and make strategic decisions.

The seventh part of the document deals with the management of risk. It discusses the various types of risk, including credit risk, market risk, and operational risk, and the importance of identifying and managing these risks to protect the business's interests.

The eighth part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the smooth operation of any business and for the protection of its interests. The text outlines various methods for recording transactions, including the use of journals, ledgers, and account books. It also discusses the importance of regular audits and the role of the auditor in verifying the accuracy of the records.



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the same level of detail as that which will be required for the design of the structure. The design of the structure is a function of the level of detail of the design.

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The first part of the paper is devoted to the study of the asymptotic behaviour of the solutions of the system (1) for large values of  $t$ . It is shown that the solutions of (1) tend to zero as  $t \rightarrow \infty$  if and only if the matrix  $A$  is stable. The second part of the paper is devoted to the study of the asymptotic behaviour of the solutions of the system (1) for small values of  $t$ . It is shown that the solutions of (1) tend to zero as  $t \rightarrow 0$  if and only if the matrix  $A$  is stable. The third part of the paper is devoted to the study of the asymptotic behaviour of the solutions of the system (1) for large values of  $t$  and small values of  $\epsilon$ . It is shown that the solutions of (1) tend to zero as  $t \rightarrow \infty$  if and only if the matrix  $A$  is stable. The fourth part of the paper is devoted to the study of the asymptotic behaviour of the solutions of the system (1) for small values of  $t$  and small values of  $\epsilon$ . It is shown that the solutions of (1) tend to zero as  $t \rightarrow 0$  if and only if the matrix  $A$  is stable.



The first part of the paper, chapters 1-3, deals with the general theory of the group and the group of integers. In chapter 1, the group is defined and its basic properties are discussed. In chapter 2, the group of integers is introduced and its properties are studied. In chapter 3, the concept of a subgroup is introduced and the subgroup of integers is studied. The second part of the paper, chapters 4-6, deals with the theory of rings and the ring of integers. In chapter 4, the ring is defined and its basic properties are discussed. In chapter 5, the ring of integers is introduced and its properties are studied. In chapter 6, the concept of an ideal is introduced and the ideal of integers is studied. The third part of the paper, chapters 7-9, deals with the theory of modules and the module of integers. In chapter 7, the module is defined and its basic properties are discussed. In chapter 8, the module of integers is introduced and its properties are studied. In chapter 9, the concept of a submodule is introduced and the submodule of integers is studied.



proceeds to a further step in the following:

Let us suppose that the function  $f(x)$  is continuous in the interval  $(a, b)$ , and that the function  $F(x)$  is defined by the equation  $F(x) = \int_a^x f(t) dt$ . Then, if  $f(x)$  is continuous in the interval  $(a, b)$ , the function  $F(x)$  is also continuous in the interval  $(a, b)$ . This is a well-known theorem in the theory of integration, and it can be proved by using the definition of the definite integral as a limit of Riemann sums.

Let us now suppose that the function  $f(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is bounded in this interval. Then, if  $F(x)$  is defined by the equation  $F(x) = \int_a^x f(t) dt$ , the function  $F(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is differentiable in this interval, and that its derivative is equal to  $f(x)$ . This is another well-known theorem in the theory of integration, and it can be proved by using the definition of the definite integral as a limit of Riemann sums.

Let us now suppose that the function  $f(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is bounded in this interval, and that it is also piecewise continuous in this interval. Then, if  $F(x)$  is defined by the equation  $F(x) = \int_a^x f(t) dt$ , the function  $F(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is differentiable in this interval, and that its derivative is equal to  $f(x)$ . This is another well-known theorem in the theory of integration, and it can be proved by using the definition of the definite integral as a limit of Riemann sums.

Let us now suppose that the function  $f(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is bounded in this interval, and that it is also piecewise continuous in this interval, and that it is also piecewise monotonic in this interval. Then, if  $F(x)$  is defined by the equation  $F(x) = \int_a^x f(t) dt$ , the function  $F(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is differentiable in this interval, and that its derivative is equal to  $f(x)$ . This is another well-known theorem in the theory of integration, and it can be proved by using the definition of the definite integral as a limit of Riemann sums.

Let us now suppose that the function  $f(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is bounded in this interval, and that it is also piecewise continuous in this interval, and that it is also piecewise monotonic in this interval, and that it is also piecewise concave or convex in this interval. Then, if  $F(x)$  is defined by the equation  $F(x) = \int_a^x f(t) dt$ , the function  $F(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is differentiable in this interval, and that its derivative is equal to  $f(x)$ . This is another well-known theorem in the theory of integration, and it can be proved by using the definition of the definite integral as a limit of Riemann sums.

Let us now suppose that the function  $f(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is bounded in this interval, and that it is also piecewise continuous in this interval, and that it is also piecewise monotonic in this interval, and that it is also piecewise concave or convex in this interval, and that it is also piecewise linear in this interval. Then, if  $F(x)$  is defined by the equation  $F(x) = \int_a^x f(t) dt$ , the function  $F(x)$  is not only continuous in the interval  $(a, b)$ , but also that it is differentiable in this interval, and that its derivative is equal to  $f(x)$ . This is another well-known theorem in the theory of integration, and it can be proved by using the definition of the definite integral as a limit of Riemann sums.

The first of these is the fact that the majority of the population of the world is now living in urban areas, and this is a trend which is continuing to accelerate. This has led to a concentration of population in a few large cities, and this has in turn led to a concentration of economic activity in these cities. This has led to a concentration of the world's wealth in these cities, and this has led to a concentration of the world's power in these cities.

This concentration of population, economic activity, and wealth in a few large cities has led to a number of problems. One of the most serious of these is the problem of air pollution. The large cities are now producing more and more air pollution, and this is having a serious effect on the health of the people living in these cities. Another serious problem is the problem of traffic congestion. The large cities are now producing more and more traffic congestion, and this is making it difficult for people to get to work and school. A third serious problem is the problem of housing. The large cities are now producing more and more housing problems, and this is making it difficult for people to find a place to live.

These are just a few of the problems which are being caused by the concentration of population, economic activity, and wealth in a few large cities. It is clear that we need to find ways to solve these problems, and this is the task of the future.





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## V: George Eliot's Middlemarch

Most critics and students of literature, if asked to name the first great "marriage novel" in English, would cite Middlemarch (1871-72), and certainly no previous portraits of marriage are as memorable or moving as those of Dorothea Brooke and Edward Casaubon or Lydgate and Rosamond. In dramatizing these marriages, George Eliot departs from the conventions of the marriage novel so radically that Middlemarch seems to belong to a new genre, with new material and conventions. Nevertheless, its achievements are partly continuous with earlier achievements, including Eliot's own early work, "Janet's Repentance," from Scenes of Clerical Life (1858). In exploring how George Eliot modifies conventions to serve her particular interests "Janet's Repentance" is doubly useful: it occupies an important place in the development of the marriage novel itself, having interesting relations to preceding works like The Tenant of Wildfell Hall and to eighteenth-century portraits of marriage, as well as to its successor Middlemarch; and it clarifies and illuminates George Eliot's own impressive development as an artist.

### Janet's Repentance

While Middlemarch will abandon the conventional treatment which

attributes marital failure to particular vices, "Janet's Repentance" still accepts that convention. Written ten years after The Tenant of Wildfell Hall, it portrays a marriage resembling, in broad outline, that of the Huntingdons'. Like Helen Huntingdon, Janet Dempster is victimized by her alcoholic husband, Robert, and is present at his gruesome death. But unlike her, Janet does not have a child, does not voluntarily leave her husband, and does not remarry after his death. Dissimilarities between the two works go far deeper, however, than these variations in plot, for George Eliot's narrative is not confined to one character's point of view, and as it encompasses multiple perspectives it issues in a more complex rendering of both character and circumstances.

"Janet's Repentance" differs most dramatically from The Tenant of Wildfell Hall and from earlier treatments of marriage in its placement of character within a particular social milieu: Janet and Robert Dempster are seen as part of a community, Milby, whose collective pressures on individuals are significantly felt. In Middlemarch, the pressures of society on the individual and on marriage will be even more pervasively and convincingly suggested; in this early work they are rendered less thoroughly, but with fine balance. For instance, Robert Dempster, a loud-mouthed bully and heavy drinker, has become Milby's most respected and popular lawyer, not despite but because of

these qualities. Gaining confidence from his rudeness and aggression, and even admiring his unscrupulous dealing, the community considers these to be signs of legal prowess. Robert's milieu thus reinforces his image of himself and his behavior. Yet to portray Robert in society, drinking, intimidating his tavern-mates, and returning home to beat his wife, is to ignore another side of him, the responsible, gentle and loving son who warms his mother's heart. Robert's devotion to his mother ("Mansey"), however hackneyed, works well enough in the story; by placing him in yet another role it illustrates the inconsistencies and complexities of character--how variously it can manifest itself in different contexts. While Robert behaves differently in each of his roles as lawyer, husband, and son, the three areas of his life overlap--are, in fact, profoundly connected. Consequently, it comes as no surprise that difficulties at work exacerbate those at home, and that after his mother dies, Robert's public and private conduct deteriorate.

Other elements in George Eliot's treatment of Robert Dempster differ significantly from Anne Bronte's treatment of Arthur Huntingdon. She uses Robert's attachment to his mother to humanize him, and to prevent her reader from assuming a stance of complete moral superiority. Furthermore, unlike Anne Bronte, George Eliot does not attribute a husband's brutishness to his lack of faith in God; the cause

of Robert's misconduct remains a mystery:

And an unloving, tyrannous, brutal man needs no motive to prompt his cruelty; he needs only the perpetual presence of a woman he can call his own. A whole park full of tame or timid-eyed animals to torment at his will would not serve him so well to glut his lust of torture; they could not feel as one woman does; they could not throw out the keen retort which whets the edge of hatred.<sup>1</sup>

Perhaps it is just because George Eliot cannot assign reasons for its existence that this passage betrays an undercurrent of anger, of help-  
less rage before inexplicable violence. But despite the unsparing descriptions of Robert brutalizing Janet, he is not as repulsive a character as Arthur Huntingdon. He is not reduced to his vices, neither in Janet's eyes nor in the reader's. He is perceived more or less helplessly driven by forces out of his control, and religious conversion, a solution available to Huntingdon, is inappropriate to a solid citizen like Robert, the staunch upholder of his church, so much so that he initiates a campaign to stop Evangelical encroachment in Milby.

Just as Robert is not simply the conventional reprobate who will cease to be one if only he listens to higher reason, Janet is not an exemplary wife like Helen Huntingdon or Amelia Booth. She is, nevertheless, the heroine of the piece, even though she lacks the domestic talents and stoic endurance hitherto felt to be essential. She finds more satisfaction in tending to her neighbors' wants than in caring

for her home, and is not unfairly criticized by her mother-in-law for her "want of housekeeping skill and exactness" (XIII, 262). And however proudly Janet carries herself in public, however she maintains her pride before her husband's cruelty (bitterness, not meekness, is her response), she is not above giving vent to self-pity and unfair reproaches in her mother's presence. Most atypically of all, however, Janet is an alcoholic herself. A splendid woman once, endowed with a great capacity for loving matched by an equal need to be loved (characteristics of all George Eliot's heroines), Janet has taken to drink in despair over her husband's brutality. And equally unlike previous wives, she is ignorant of the source of her present distress: The seeds of things are very small: the hours that lie between sunrise and the gloom of midnight are travelled through by tiniest markings of the clock: and Janet, looking back along the fifteen years of her married life, hardly knew how or where this total misery began; hardly knew when the sweet wedded love and hope that had set forever had ceased to make a twilight of memory and relenting before the on-coming of the utter dark. (XIII, 262)

"Janet's Repentance" differs from earlier treatments of marriage most significantly by offering emotional analysis of marital bliss and stress in preference to moral analysis. George Eliot takes care to point out that although the Dampsters' relationship has become twisted and hurtful, it was not always so, and that the affection once shared by man and wife exerts its power even in the midst of their miserable

present. Thus Janet can still be made happy by any sign of affection from Robert, and responds warmly to his pet name for her. She never minimizes the love which existed between her husband and herself, nor does she reduce this emotion to infatuation, as Helen Huntingdon does. For Janet considers precious that which she once had and then lost. The feelings which man and wife have for each other after years of unhappy marriage are complex and contradictory; they are not, moreover, transparently connected to the moral worthiness or unworthiness of either partner. Janet's gladness when she is addressed tenderly by Robert has very little to do with whether he will reform or stop drinking. Compared with previous couples in similar situations, the Dampsters are surprisingly reticent in making explicit references to vices and virtues; moral terms generally do not figure in their battles. Janet's not urging her husband to reform is as atypical of the conventional wife as her own alcoholism. Unusual too is the fact that it is Janet, not Robert, who loses faith and then converts. Janet's loss of faith and later submission to Christ has, however, more to do with the compassionate presence of Mr. Tryan, the Evangelical minister, than with doctrine itself. The character of Mr. Tryan, who has sinned and suffered much, is as emotionally satisfying to the guilt-ridden, despairing Janet as is his message that Christ accepts all sinners. George Eliot is not persuading us to believe in

Evangelicism here, but tries to convince us rather how the passionate and selfless devotion of a Tryan can influence someone like Janet.

Just as moral judgment is not conspicuous in the Dempsters' marriage, so the traditional consciousness of wifely duty does not figure as significantly for Janet as it did for her predecessors. Although in returning to nurse her sick husband Janet behaves like earlier wives, her action is motivated more by her emotions and less by that conception of wifely duty which causes Helen Huntingdon to return to nurse Arthur. Once Helen Huntingdon (and also Mrs. Darnford) leaves her husband, she does not contemplate returning unless he reforms completely (or, of course, becomes ill). Janet neither shares their certainty nor thinks of her decision as they do. Her inability to condemn self-righteously her husband is reflected in her uncertainty about what she should do after Robert thrusts her from their house but before he becomes ill:

"Yet, if it were settled that I should live apart from him, I know it would always be a load on my mind that I had shut myself out from going back to him. It seems a dreadful thing in life, when any one has been so near to one as a husband for fifteen years, to part and be nothing to each other any more. Surely that is a very strong tie, and I feel as if my duty can never lie quite away from it. It is very difficult to know what to do: what ought I to do?" (XXII, 303)

Significantly, Janet's use of the word 'duty' implies no stoic

or self-sacrificing attitude, nor in this context does the term denote primarily a moral obligation which she, as a wife must fulfill, regardless of her feelings for her husband. Rather, the duty prompting Janet to return to her husband most immediately involves her sense of strong emotional ties to him. An eighteenth-century heroine would be unlikely to continue to cherish an attachment for a husband who consistently abused her: her emotional life would not so blatantly defy the dictates of reason. Consequently, she would not, like Janet, be torn by conflicting impulses, nor have to ask, "what ought I to do?" for the "ought," the morally right thing to do, would be fairly self-evident and less complicated by emotions unaccountable to reason. Janet's conflict is resolved, however, when she discovers that Robert is seriously injured in an accident. Without a mention of duty she takes her place by his bedside.

A husband's deathbed provides the conventional end to a bad marriage in marriage novels. The description of Robert's illness and death is in some ways remarkably similar to that of Arthur Huntingdon: both scenes are set-pieces, overly melodramatic in exploiting the dying men's sufferings, hallucinations, violent ravings, and terror of revenge at the sight of their wives. Yet George Eliot has already begun to transform this convention, which she will transcend altogether in Middlemarch, where Casaubon's illness is absorbed into the daily

life of his marriage. In "Janet's Repentance" Robert never gains consciousness, unlike Arthur Huntingdon who recovers sufficiently only to torment his wife and to persist in his atheism, thus rendering her piety and patience all the more admirable. Where Anne Bronte is didactic, emphasizing Helen's religious principle, stoic endurance, and sense of duty--emphasizing, in short, such virtues as approach sainthood in contrast to her husband's vices--George Eliot is not interested in either exempla or exemplars. When Janet fears that Robert's "sins had made a hard crust around his soul," it is because she fears that "her pitying voice could not pierce it" (XXIII, 306). Her concern for his soul is personal rather than religious: she desires only that Robert recognize her own forgiveness of him.

Although Janet is not exempt from exhaustion and physical discomfort, these are negligible in the light of her new-found spiritual or psychic ease. The utter simplicity of Janet's relation to her husband--he lying helpless and she there to help him--affords her relaxation. Uncomplicated by conflict and choice, the sick-room situation dictates that all Janet need do is tend to her husband. And since it is not George Eliot's purpose here to elicit sympathy and admiration for her heroine, Janet neither suffers nor is conscious of fulfilling a duty. What she feels, moreover, is very different from the comfort which Helen alludes to when caring for Arthur: "It is

well for me that I am doing my duty . . . for it is the only comfort I have; and the satisfaction of my own conscience, it seems, is the only reward I need look for!"<sup>2</sup> Helen's words convey an awareness of her ordeal, of her righteousness, and of the source of her endurance: performance of duty leads to a satisfied conscience, a reward which is sustaining in itself. Thus Helen perceives and expresses her feelings entirely in terms of their moral significance.

Like Anne Bronte, George Eliot is interested in the moral life of her characters: her description of Janet's experience with her dying husband is, however, less blatantly didactic, and her handling of emotion less bound to moral antitheses. Less obtrusive too is George Eliot's moral vocabulary. Words such as conscience, mercy, duties, are assimilated into a context of psychological analysis where motivation, if not behavior, may elude the traditional kind of moral scrutiny:

here, at least, the conscience will not be dogged by doubt, the benign impulse will not be checked by adverse theory; here you may begin to act without settling one preliminary question. To moisten the sufferer's parched lips through the long night-watches, to bear up the drooping head, to lift the helpless limbs, to divine the want that can find no utterance beyond the feeble motion of the hand or beseeching glance of the eye--these are offices that demand no self-questionings, no casuistry, no assent to propositions, no weighing of consequences. Within the four walls . . . where a human being lies prostrate, thrown on the tender mercies of his fellow, the

moral relation of man to man is reduced to its utmost clearness and simplicity; bigotry cannot confuse it, theory cannot pervert it; passion awed into quiescence, can neither pollute nor perturb it. . . . This blessing of serene freedom from the importunities of opinion lies in all simple direct acts of mercy, and is one source of that sweet calm which is often felt by the watcher in the sick-room, even when the duties there are of a hard and terrible kind.

(XXIV, 308)

George Eliot's emphasis on the unproblematic nature of the demands of the sick-room and, consequently, on the lack of moral exertion required there, startles us because treatments of comparable situations most commonly exploit the misery of the ordeal in order to underscore the sufferings of the heroine. No feats of heroism, stoicism, or endurance are attributed to Janet: she merely does, almost without thought, what is natural to her--that which for George Eliot constitutes the simplest moral activity. But though termed "benign impulse" (whose origin is, significantly, as inexplicable as Robert's cruelty), this activity is by no means minimized. To help the helpless is the simplest moral action, the foundation of moral life. If one lacks this impulse and is incapable of "simple direct acts of mercy," one is less than human. Janet's sick-room experience of "sweet calm"--a temporary psychological state induced by unambiguous demands and respite from uncertainties--cannot be considered the equivalent of Helen Huntingdon's conscious satisfaction in performing her duty, or her assurance that her virtue will signify in the afterlife. In

Middlemarch, George Eliot will test and explore this notion of response to illness as offering easiest virtue. Dorothea is not prompted by "law" or "the world's opinion" in refusing to hurt Casaubon, a "stricken soul,"<sup>3</sup> nor does she yield to a "benign impulse." Her resolution to complete the 'Key to all Mythologies' if Casaubon asks her is motivated by a habit of caring for her husband and more, by the weight of her experience of contention and of suffering.

George Eliot's treatment of the Dempsters' marriage anticipates Middlemarch in failing to conform to previous patterns of unsuccessful marriage: both man and wife are implicated (although not equally) in creating a marital hell. Janet and Robert's problems are too complex, their motivations too hidden from consciousness for them to explain, let alone handle, rationally. The cause of their unhappiness certainly cannot be attributed simply to Robert's lack of faith. The couple's behavior is perceived as the result of many pressures--the needs of self (which may conflict), the spoken and unspoken demands of the community, work, friends, and family--whose complex interactions may defy rational explanation. Character and conduct, though always subject to moral scrutiny, appear less readily explicable in terms of moral categories. Where Anne Bronte's heroine can locate precisely the source of her misery, Janet cannot. Even the tension which Helen feels at the beginning of her marriage, when what is expected of her

as a wife conflicts with her sense of self, is eventually subsumed by the moral differences between her husband and herself. The reasons for the Dempsters' unhappy marriage--for Janet's yearnings and Robert's cruelty--are not accounted for in this manner. While George Eliot is reticent in supplying motives for Robert's cruelty, she condemns his behavior as roundly as would any eighteenth-century author. Yet--and this is one of the minor miracles of the story--she elicits some sympathy for this brutish husband by allowing Janet to feel, while watching his last moments, only "that the husband of her youth was dying" (XXIV, 311).

The characteristics of George Eliot's early approach to marriage are developed to perfection in Middlemarch where the Casaubons and Lydgates as well as the less important couples, the Bulstrodes, Vincys, Garths, Cadwalladers and Chettams, exemplify her greatest strengths--in fact, her best work. While "Janet's Repentance" foreshadows George Eliot's mature achievement, it does not prepare us for the way in which egoism, the idea of self, will become crucial for elucidating motivation. Because this conception is absent from "Janet's Repentance," motives of certain behavior remain impenetrable; in Middlemarch, however, George Eliot relentlessly scrutinizes motive to render with an almost terrifying clarity its inherent egoistic impulse. Her analysis

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exposes the devious complexities of self-deception and of other processes which determine behavior. A character's self image or conscious perception of self, what he desires to be or appear, is brought into relation with his unconscious and unquestioned self--consisting of assumptions, needs, demands and desires, all of which the character fails to recognize. The drama which issues from these two psychic realities in conflict, and which may or may not involve recognition or growth in consciousness--always a painful process--is primarily of a psychological nature; this psychological drama, moreover, is never without moral resonance.

George Eliot's characters do not generally engage in battles against vice, nor do they readily lend themselves to judgment based on straightforward delineations of vice and virtue. They are accountable to other persons rather than to God, and their temptations, which have little to do with the larger sins, are placed in the context of personal relationships and daily routine. Accordingly, the unhappiness experienced in marriage by the Casaubons and the Lydgates is not caused by the standard marital vices, and Middlemarch is probably among the first of the marriage novels to depict a marital failure which is independent of vice--certainly the first to depict it so exhaustively. Ironically, the only marriage in Middlemarch which is threatened by a husband's serious moral trespass is movingly shown as

able to survive it: Mrs. Bulstrode's loyalty to her husband transcends any possible stance of righteous indignation.

Given George Eliot's psychological approach, we rightly expect that conventions traditionally associated with marriage and which commonly have a didactic function will be less conspicuous in Middlemarch, especially in the central marriages. George Eliot playfully alludes to traditional norms which specify proper marital roles when she portrays Mrs. Garth's pride in her submissiveness and exemplary behavior. But the possibility for achieving Mrs. Garth's success is not available to the two central couples. In fact, the latter must abandon their assumptions of the norm to seek and create values out of their own experience if they are to sustain their marriages. Necessity for self-knowledge, for awareness of individual motive, virtually replaces the former need to recognize and adhere to universal norms sanctioned by religion.

Although conventions which serve didactic ends are no longer significant in dictating the shape of George Eliot's novel and in characterizing husbands and wives as exemplary, potentially exemplary or irretrievably vicious, they still make themselves felt (albeit in modified form) through the characters' perception of themselves and others. Conventions continue to have a hold on a character's psychic life even though they no longer illustrate universal norms: unques-

tioningly adopted by individuals, conventions create predispositions and desires which may mask, conflict with, or even subvert, other and perhaps more profound needs. Piety and other virtues do not figure largely in Casaubon or Lydgate's vision of a wife; nevertheless, both are influenced by the convention of the exemplary wife, a convention greatly reduced, trivialized, and finally, as they painfully discover, inappropriate. Dorothea's admiration is a guarantee of wifely perfection to Casaubon, just as Rosamond's beauty and seeming compliance are to Lydgate. But since conventions are absorbed into a psychological framework, however conventionally Lydgate, Casaubon and Rosamond may think about men and women, courtship and marriage, they themselves are not conventional types. And though their conventional expectations and attitudes cannot survive marriage, these do flourish in fine style during courtship.

#### Courtship in Middlemarch

In the novels of marriage here discussed, marital expectations are commonly assumed to be general, that is, conventional, and are therefore treated perfunctorily rather than individuated. The unproblematic quality of Celia's courtship and marriage to Sir James Chettam is a kind of throwback to this earlier treatment. George Eliot's brilliant success in rendering the Casaubon and Lydgate mar-

riages results in part from her thorough transformation of this convention: she reveals in unprecedented detail the various matrimonial expectations cherished by each of the four characters. Courtship for Middlemarch's central couples is not an extended process of testing and learning (as it is in the case of Mary Garth and Fred Vincy and also in novels of courtship like Jane Austen's) but emerges rather as a brief idyll of inadvertent deception and self-deception. All four characters, intent on pleasing their prospective mates and determined, unconsciously, to be pleased by them, perceive great mutuality of feeling and interest. Dorothea and Lydgate and, to a lesser extent, Casaubon and Rosamond, generously and conveniently ascribe to their future spouses traits and tendencies which essentially reflect projections of their own desires. George Eliot views this pre-marital state and activity with some amusement and as an inevitable and perhaps necessary prelude to matrimony: Dorothea's inferences may seem large; but really life could never have gone on in any period but for this liberal allowance of conclusions, which has facilitated marriage under the difficulties of civilisation. Has anyone ever pinched into its pilulous smallness the cobweb of pre-matrimonial acquaintanceship? (II, 16)

Similarly, Lydgate's abandonment to the pleasures of courting Rosamond exemplifies the pattern, power, and insubstantiality of all young love: Young love making--that gossamer web! . . . The web itself is made of spontaneous beliefs and indefinable joys, yearnings of one life towards another, visions of completeness, indefinite trust. And

Lydgate fell to spinning that web from his inward self with wonderful rapidity . . . (XXXVI, 253).

While suggesting the universal aspects of her characters' courtship experience, George Eliot also differentiates their expectations, which are seen to emerge from the totality of each individual's existence. Significantly, as well as most unusually, in Middlemarch this totality includes the characters' relation to their work. George Eliot masterfully absorbs the Victorian novel's concern with work into her treatment of the Casaubon and Lydgate marriages; Lydgate, Dorothea, and Casaubon are distinguished and judged by the nature of their aspirations. Their attitude to work defines to a large extent who they are and their expectations from others.

Accordingly, the two men, dedicated to research which they consider to be of transcendent value, look forward to the relaxation their wives will provide. Casaubon and Lydgate anticipate that the burden of their work will be lightened and the work itself enhanced by marriage. The women, on the other hand, depend more completely for their fulfillment on their future husbands, perceiving in them a means for their own transcendence, for leading a fuller, more satisfying existence. For Rosamond, no less than Dorothea, envisions a future which will extricate her from pettiness, and her dreams of soaring above her restricted bourgeois milieu through her husband's connections could well be in-

spired by Richardson's Pamela--except that for Rosamond piety and virtue are no longer requisites for such attainment. But beyond their need for rescue from an existence unworthy of them, Rosamond and Dorothea share few expectations of matrimony--unlike their future husbands.

Though of entirely different natures, Casaubon and Lydgate reveal remarkably similar attitudes toward women and marriage during courtship. They see their work as central to their lives and their wives as peripheral, nicely slipping into convenient decorative roles. The idea of a wife as adorning one's life is dearly held by both men: Casaubon had

made up his mind that it was now time for him to adorn his life with graces of female companionship, to irradiate the gloom which fatigue was apt to hang over the intervals of studious labour with the play of female fancy, and to secure in this, his culminating age, the solace of female tendance for his declining years. (VII, 46)

Similarly, "Lydgate was disposed to give it /adornment/ the first place among wifely functions" (XI, 70). Questioning little and assuming much about their fiancées' natures, Lydgate and Casaubon anticipate a conjugal bliss which is largely founded on their wives' pleasant appearances and capacity to serve them graciously. They expect marriage to beautify, to enrich, and, no less important, to simplify their lives. Committed to research, both men are ready to confront the problematic in

work, but not marriage; they take for granted a much less strenuous course in their relations with their wives-to-be. Lydgate, for instance, brings

a much more testing vision of details and relations into this pathological study than he had ever thought it necessary to apply to the complexities of love and marriage, these being subjects on which he felt himself amply informed by literature and that traditional wisdom which is handed down in the genial conversation of men. (XVI, 122)

But while Casaubon and Lydgate share similar expectations of marriage, their taste in women is certainly distinguishable. Lydgate, the younger, more energetic and sexual presence, has more definite ideas of what he wants in a wife. Casaubon, one imagines, has never given this subject much thought until that providential meeting with Dorothea. Thus Lydgate, who desires sensual relaxation above all from feminine company, is (amusingly) a little repelled by Dorothea's emotional intensity and earnest intelligence: "The society of such women was about as relaxing as going from your work to teach the second form; instead of reclining in a paradise with sweet laughs for bird-notes and blue eyes for a heaven" (XI, 70). Numerous such images of paradise and fantasies are, however, elicited by Rosamond's beauty and docility, supreme attractions for Lydgate:

Miss Vincy . . . had just the kind of intelligence one would desire in a woman--polished, refined, docile, lending itself to finish in

all the delicacies of life, and enshrined in a body which expressed this with a force of demonstration that excluded the need for other evidence. . . . if he ever married, his wife would have that feminine radiance, that distinctive womanhood which must be classed with flowers and music, that sort of beauty which by its very nature was virtuous, being molded only for pure and delicate joys. (XVI, 121)

The entire passage is beautifully expressive of Lydgate's emotional stupidity and naivete, but his use of 'virtuous' is especially shocking, debased by his hedonism from its traditional association with piety and strenuous effort to indicate merely a capacity for pleasuring. And during courtship, at any rate, Lydgate experiences great pleasure through what he terms Rosamond's virtue.

The process of courtship appeals to the vanity of both Casaubon and Lydgate, but does not afford them equal delight. Unlike the enraptured Lydgate, Casaubon feels a little cheated by the unexpected "blankness of sensibility" (X, 63) which he experiences. But attributing this unconventional lack of ecstasy to the misleading exaggeration by convention, he compensates for his emotional dearth by correctly adhering to the motions expected from an enamoured suitor.

Without the help of their fiancées, the men could not dream their rosy matrimonial futures. For, inspired by their own imminent expectations and genuinely intent on pleasing, Rosamond and Dorothea unwittingly abet and encourage misconceptions. Dorothea's dissatisfaction with self and circumstance, her hunger for knowledge and for action "at

once rational and ardent" (X, 64) combines with a startling emotional naivete to issue in her memorable formulation of "the really delightful marriage"--"where your husband was a sort of father, and could teach you even Hebrew, if you wished it" (I, 8). Her unconventional decision to marry Mr. Casaubon is prompted by a wildly unrealistic view of marriage as involving intellectual tasks and spiritual communions undisturbed by meaner activities: "There would be nothing trivial about our lives. Everyday-things with us would mean the greatest things" (III, 21). Convinced on shockingly little evidence that Casaubon is a great man who will, moreover, be able to share her deep thoughts and yearnings, Dorothea is both grateful and reverential toward him. While Dorothea's reverence naturally warms Casaubon's heart, it also provides a wonderful source of comic irony throughout the courtship period. That she could describe Mr. Casaubon's monologuic propensity to speak solely on what interests him as "adorable genuineness" (III, 24), or that she should receive the "appropriate quotation" which is his response to her "expressions of devout feeling" as evidence of "understanding, sympathy, and guidance" (III, 24), is sufficiently outrageous to make the reader side with the philistine opinions of Mrs. Cadwallader, Celia, and Sir James: "'She says he is a great soul.--A great bladder for dried peas to rattle in!'" (VI, 43). Yet the pathos of Dorothea's need and position is more seriously

conveyed just prior to her honeymoon, when she senses Casaubon's aloofness from her and, unable to face this truth, she blames her own great need for him, which she cannot expect the superior Casaubon to share. The moment carries with it an intensification of foreboding for this unlikely pair, especially for Dorothea.

No dark moments plague the courtship of Rosamond, who is as content with her accomplishments as Dorothea is dissatisfied with hers. The darling of Middlemarch, Rosamond nevertheless regards her talent for pleasing as wasted on her home town. To marry Lydgate, a handsome, clever, well-connected stranger is to realize her dreams of not only tangible possessions, but of that proper admiration and devotion which rank and possessions will automatically confer upon her. And because during courtship she is certain that Lydgate will grant her heart's desire, Rosamond appears to be precisely what Lydgate thinks she is--sheer beauty and compliance.

George Eliot's psychological analysis of her characters' expectations does not simply constitute an innovative approach to traditional material; it necessarily involves exploration of certain aspects of their emotional and intellectual life which are not dealt with in previous novels of marriage, for example, the relation of Lydgate and Casaubon to their work. Similarly, Dorothea's need for fulfillment, her ardent wish to devote herself to something meaningful--which

she identifies in Casaubon's scholarship--is unprecedented. For Dorothea is infatuated with the idea of greatness, of intellectual achievement, and if we compare the usual cause for infatuation, charm and good looks, in other heroines (including one as perspicacious as Helen Huntingdon), we realize how unconventional Dorothea's attraction to Mr. Casaubon is. Dorothea is distinguished as well by her exalted notions of matrimony and her wish to devote her energies, which cannot be consumed by the usual domestic duties, to a husband who will be for her a worthy cause. While the thrust if not the details of Dorothea's yearnings and expectations has become familiar in literature and in life (we take for granted our need of and right to fulfillment through work and marriage), her demands, when compared to those of previous heroines, are strikingly novel.

Analysis of motive in Middlemarch is not, however, confined to high ideals and aspirations, for in Rosamond and Lydgate George Eliot examines with equal thoroughness the more prosaic habits of mind and conduct; her treatment of their attitude toward money and possessions during courtship and its consequences in marriage is, again, masterful and without precedent. In novels of marriage before Middlemarch finances are rarely an issue. When money difficulties do signify, they are inevitably the result of a husband's vices. Imprudence is usually connected to pernicious habits such as gambling and drink-

ing, and is not found in heroines. For instance, in Amelia, Booth gambles and becomes seriously indebted while his pious wife, hoping for his conversion, must patiently endure hardship. In contrast, during their engagement Rosamond and Lydgate are in perfect (if discreetly unspoken) agreement about money matters--perhaps the only area except for sexual attraction in which genuine mutuality exists. Both believe that they deserve the very best of the world's goods and conduct themselves as if, indeed, the world owed them its very best. They are extremely acquisitive but unconsciously and carelessly so, since neither has had to think about, much less struggle for, the means of acquisition. George Eliot's comment on Rosamond's daydreams of marriage applies equally well to Lydgate's: "There was nothing financial, still less sordid, in her previsions: she cared about what were considered refinements, and not about the money that was to pay for them" (XII, 88). And Lydgate's preparations for marriage reveal as conventionally bourgeois an attitude as Rosamond's: that "marriage, of course, must be prepared for in the usual way" (XXXVI, 255), that "he should live in . . . an ordinary way, with green glasses for hock, and excellent waiting at table" (XXXVI, 255), are assumptions which echo hers. Nor does Lydgate perceive that such assumptions, which involve "ordinary" but considerable expenditures, may not be entirely compatible with a commitment to unremunerative

scientific research. Economy or sacrificing the quality of material goods smacks of meanness to Lydgate and Rosamond who, before their marriage, admire each other for precisely that careless elegance which puts itself above the pettiness of computation and the grossness of reckoning price. Lydgate's ease in purchasing what he deems necessary for setting up house is a measure of his confidence in the future, and in his ability "to accept all the consequences which he believed himself to foresee with perfect clearness" (XXXVI, 254). But his outrageously callow optimism strikes an ominous note: he expects in marriage "Ideal happiness (of the kind known in the Arabian Nights, in which you are invited to step from the labour and discord of the street into a paradise where everything is given to you and nothing claimed)" (XXXVI, 257).

It is, fittingly, George Eliot's comic vision which informs her treatment of courtship in Middlemarch. She views courtship as a comedy of imperception and misperception, and exploiting to the point of hilarity her characters' delusions, she simultaneously sets the stage for marital disaster. But while calamity is reserved for marriage, its causes are found in the blithe activities of courtship. For instance, it is typical of George Eliot's technique that the Lydgates' extravagant expenditures occur, in good faith, before their marriage, and though their elegant imprudence is pointed to with some

amusement, no reader could predict the magnitude of its consequences.

We tend, on first reading Middlemarch, to be almost wholly disarmed by George Eliot's comic tone, by her wonderful sense of the incongruous, exemplified in her couples' consistent but preposterous misinterpretations. Further readings deprive us a little of some of the pleasures of innocence (which her characters in part enjoy), namely, a full response to the humor of courtship without the chastening knowledge that its comedy will issue in the tragedy of marriage. But always George Eliot's complex irony succeeds in preparing us for a darker, more problematic future, and we are never invited simply to bask in Middlemarch's comedy of courtship.

### The Casaubons

Unhappiness comes quickly to the Casaubons who, as newlyweds, do not experience the pleasures granted to the Lydgates. For Casaubon's "shallow rill" (VII, 46), his incapacity for emotional and physical intimacy, has an immediate as well as lasting impact on Dorothea, who is both frustrated and humiliated by her husband's discomfort with all physical signs of her affection. His embarrassment, moreover, sets the tone of their awkward and stressful wedding journey: she had ardour enough for what was near, to have kissed Mr. Casaubon's coat-sleeve, or to have caressed his shoe-latchet, if he would have

made any other sign of acceptance than pronouncing her, with his unflinching propriety, to be of a most affectionate and truly feminine nature, indicating at the same time by politely reaching a chair for her that he regarded these manifestations as rather crude and startling. (XX, 147)

Sexuality, including the effects of its absence, is brilliantly handled in Middlemarch. In previous marriage novels, reference to the sexual life of a married couple is commonly reserved for moments of reconciliation or special occasions which warrant tender embrace. George Eliot, however, depicts the element of sexuality as a pervasive undercurrent which manifests itself through a character's general attitude as well as through gesture and impulse. Sexuality is portrayed as a habit, inextricably linked to other marital habits, influencing and being influenced by other emotions. While the complicating force of sexuality is most clearly evident in the Lydgate relationship, where the presence of sexual attraction initially masks grave differences, Casaubon's lack of sexual feeling and tenderness for Dorothea hastens her perception of his limitations in all areas, most notably work.

Dorothea is, however, loathe to admit her disillusion. Confused, miserable, and sobbing after six weeks of marriage, she struggles against blaming anyone but herself for a dissatisfaction so pervasive and so basic. Since it is apparent to her that her husband is no less learned, and that his behavior is no less impeccable than it was during courtship,

Dorothea's first impulse is to regard "her own spiritual poverty" as the cause of her "feeling of desolation" (XX, 143). She is, nevertheless, aware of having to contend with very specific and intensely negative reactions to her apparently exemplary husband: she not only experiences "stifling depression" (XX, 145) when confronted by the narrowness of Casaubon's mind, but also registers in horror how her own mind "was continually sliding into fits of anger and repulsion, or else into forlorn weariness" (XX, 146). In order to begin to deal with her unhappiness and discontent, Dorothea must effect within herself that painful shift from self-accusation to a conscious recognition of Casaubon's limitations and, even more painful, she must acknowledge the limitations of his feeling for her, as well as hers for him. By his utter and consistent obliviousness to her needs, Casaubon inadvertently accelerates this process in Dorothea, who is all too rapidly made to grasp the reality of her marriage. As early as the honeymoon period Dorothea relinquishes her former dreams of marital bliss--her first confrontation with her husband and her subsequent meeting with Will Ladislaw contributing significantly to her disillusionment.

But the Casaubons' wedding journey proves even more catastrophic for the husband than for the wife. Initially presenting him with a rather uncomfortable challenge to acquit himself well, Casaubon's

Roman sojourn suddenly turns into a terrifying preview of what he will have to endure in marriage. Absorbed in self and work, Casaubon is unaware of Dorothea's morbid state and her desperate need to assure herself of a more productive future. He therefore views her suggestion that he stop accumulating notes and begin to write his *Key to all Mythologies*--hopefully with her assistance--as a personal assault. Ignorant of her husband's relation to his work, Dorothea has no conception of the import and the tactlessness of her request. She does not yet realize that for decades Casaubon has been struggling with his own demons of insecurity whose undermining effect he has had to suppress and deny; nor does she realize that for as long a time he has been arming himself against those who would venture to echo his inward doubts. And though ever-defensive, Casaubon does not anticipate criticism from his wife. That she, from whom he expected worship, should suddenly reveal herself as critic, as "a personification of that shallow world which surrounds the ill-appreciated or desponding author" (XX, 149), represents for Casaubon a reversal of tragic proportions from which he cannot recover. His worst enemy, his greatest threat, are now embodied in Dorothea. Beginning with the ominous endearment "my love" (XX, 149)--signifying hereafter a suppressed hostility for his wife--Casaubon's reply to Dorothea's suggestion is controlled but unmistakably bitter; her response, while matching his in anger, does not contain a history

of frustration and fear.

Casaubon has only one basic quarrel with his wife, that she is not the uncritical adorer she once appeared to be and has thus betrayed him. Although Dorothea learns much about her husband's character, she will never fathom (and it is to her credit) the depths of his egotism and of his resentment toward her. Capable of change herself, she remains powerless to mitigate her husband's antipathy for her. The strength of these emotions in Casaubon, as well as Dorothea's ignorance of their existence, are revealed through this first disagreement, which sets the pattern for all the others. By repeating and intensifying this emotional pattern, George Eliot renders the crushing hopelessness of the Casaubons' relationship. The technique of confronting man and wife with what they most fear in each other is cumulative, in order to increase the weight of experience and consciousness in both, and thus to produce dread of the next encounter. In Dorothea the effect of each important encounter is suppression: she must first repress the remains of her tenderness for Casaubon in fear of his displeasure, then her anger in fear of his illness, until finally she is ready to sacrifice not only her present needs but all future ones to complete the Key to all Mythologies. This readiness is the inevitable product of consciousness and experience, not quixotic impulse, as is evident when the details of the important scenes between Dorothea and

Casaubon are examined.

The process of discovering Casaubon's limitations, which begins in Rome, is not easy for Dorothea; when faced with his emotional unresponsiveness she then looks for meaning in his intellectual labors--as if this could afford some compensation. The presence of Will Ladislaw, however, works against Dorothea's efforts to preserve a rationale for her marriage and toward further painful enlightenment about her husband. Will serves as a catalyst in Dorothea's more realistic assessment of the quality of her husband's scholarship, and he provides, by his full emotional response to her, a welcome contrast to her husband's stilted, self-conscious efforts to fulfill his marital role. Significantly, it is in Will's presence that Dorothea for the first time perceives Casaubon as separate from her own desires of him, and can feel for her husband "a pitying tenderness fed by the realities of his lot and not by her own dreams" (XXI, 155). After Will departs, anxiety for her weary husband (looking wearier and older next to Will) prompts Dorothea to apologize for her earlier hasty words, seeking in his forgiveness a response whose intensity would answer hers--"Would not love see returning penitence afar off, and fall on its neck and kiss it?" (XXI, 156). But Casaubon is only discomfitted by Dorothea's display of feeling, and instead of meeting her demand for emotional catharsis, produces a quotation which, unlike such quotations during courtship,

ushers in a new epoch for Dorothea. Her disillusionment becomes more conscious and more focussed, and she begins to face the magnitude of her own misperception, "that she had been under a wild illusion in expecting a response to her feeling from Mr. Casaubon" (XXI, 156). Because Dorothea is, however, distinguished by a capacity to move beyond her egoism, her own needs and desires, she apprehends, though never fully, that "there might be a sad consciousness in his /Mr. Casaubon's/ life which made as great a need on his side as on her own" (XXI, 156).

Dorothea's honeymoon discovery that Casaubon's great need may prevent him from adequately fulfilling her own is almost as grim as his realization that his wife is his most formidable enemy. With such knowledge, and shorn of their former expectations, the Casaubons return to Lowick.

Dorothea's sufferings, which were for the most part the focus of our sympathies during the honeymoon, continue to claim our attention as the couple settles into their home. At Lowick Manor, where her previous visions of plenitude are pathetically replaced by "the gentlewoman's oppressive liberty" (XXVIII, 202), Dorothea acutely feels her energies wasted by the absence of outward claims. Her distress differs, as did her marital expectations, from that of previous wives, whose domestic duties (which included charitable activities) naturally provided those claims which Dorothea yearns for. While it is no small triumph for Dorothea to gain access to the library and, despite his

reluctance, to help her husband, the quality of her life nevertheless remains painfully restricted and bleak. Thus the philistine predictions of Celia, Sir James Chettam, and Mrs. Cadwallader, assume in retrospect a sinister accuracy, for what Dorothea endures as Casaubon's wife appears no more bearable than the trials of a "nunnery" (VI, 43), or a "hair shirt" (VI, 45).

In contrast to the numerous pronouncements about Dorothea's fate in marriage, no one--not even Mrs. Cadwallader--worried about Casaubon's adjustment to Dorothea. In defiance of this one-sided concern for the heroine, George Eliot insists on presenting the Casaubons' marriage not solely from the point of view of the distressed wife, but also from that of the aggrieved husband, on whose behalf she aggressively and most successfully solicits our sympathy. Interrupting her narrative about Dorothea in mid-sentence, George Eliot deliberately upsets the reader's expectations, and effectively draws attention to her departure from the conventional focus on "young skins that look blooming in spite of trouble" (XXIX, 205). She asserts Casaubon's claim on our attention despite Celia and Sir James' objections to his age and physical appearance because, unlike them, he has "an intense consciousness within him" (XXIX, 205), and is therefore intrinsically, though not conventionally, interesting. A brilliant and unsparring analysis of Casaubon exposes an ego which demands applause commensurate with its inordinate

ambition while suspecting itself incapable of achievement to match such ambition. Casaubon lives, consequently, in terror of others perceiving the discrepancy between his aspiration and capacity, between his self-image--to which he has devoted the better part of his life--as author of an important book and his self-doubts which corrode this image. It is typical of Mr. Casaubon that being "nervously conscious that he was expected to manifest a powerful mind" he had a "suspicious dread" of employing a secretary (XXIX, 205-206). Writing the Key involves for Casaubon strenuous, albeit unconscious, efforts to repress such intimations of inadequacy and failure, and the process of working, tainted thus by egoistic fears, brings him much anxiety, but no joy.

While this revelation of Casaubon's enormous needs, unreasonable demands, and paltry self-protective existence, renders his character most unattractive, knowledge of his motivation and suffering makes him an object of greater compassion. We now realize, more than Dorothea, how profoundly unsuited for marriage he is, and further, how, because of his fearful nature, he is basically more vulnerable to Dorothea than she is to him. Dorothea is deeply disappointed and hurt by her husband, but marriage for him entails greater risk and suffering. The minimum intimacy which marriage requires places Casaubon in the position of being 'found out' by his wife, of jeopardizing that self-image sustained over decades of scholarly labor. At stake for him, then, is his

life's investment and his very existence--as he would have it, and as he would have others perceive it. Since Casaubon cannot view Dorothea as anything but a critic, his vulnerability to her approaches paranoia; he perceives her always in terms of the injury she may cause him. That Dorothea learns to recognize her husband's needs (though never the full extent of his fears), results only in his increased suspicion of her; utterly subsumed by his egotism, and thus rendered insensitive to all sources of comfort, Casaubon emerges the more helpless, threatened, and pitiable, of the two.

Dorothea's character--her openness and generosity--prevents her from perceiving the intricate complexities of her husband's sufferings and the latent causes of his anger; her own suffering and anger are, moreover, less complicated, and in reaction to fairly obvious provocation. But whatever grief Dorothea has endured through Casaubon, she views him as a man of honor and rectitude, and therefore cannot imagine his envious resentment towards Will Ladislaw and herself. Dorothea's innocence permits her to challenge straightforwardly Casaubon's insinuation that, contrary to his wishes, she desires Will's visit to Lowick. Affronted by her husband's bitter tone and unjust inference, Dorothea feels wronged, unappreciated, and disliked, yet, inspired by her own sense of self-righteousness, she is able to reprimand Casaubon with a controlled vigor which causes him to cringe and tremble in agitation.

Dorothea's invigorating is short-lived, however, and her self-assertiveness confined to this exchange--which is directly followed by Casaubon's seizure.

The impact of Casaubon's heart condition on Dorothea's life is tremendous. When she learns from Lydgate the possibly fatal nature of her husband's illness, and the necessity of his avoiding "mental agitation of all kinds" (XXX, 213), Dorothea experiences intense remorse for having expressed anger. Furthermore, Lydgate's advice that Casaubon abstain from "excessive application" (XXX, 213) forcibly impresses Dorothea with her husband's absolute dependence on his work, and with the impossibility of his engaging in any other activity. Dorothea's impulse is to do everything in her power to protect Casaubon, whose vulnerability to death sensitizes her to his lesser vulnerabilities. Her empathy and compassion are, predictably, anathema to Casaubon, perversely increasing his distrust. The physically weakened Casaubon comes to exert an even greater oppressive effect on his wife, for whom self-suppression becomes habitual. Thus Dorothea, profoundly undermined, represses her characteristic enthusiasm and expansiveness in order to placate the undercurrent of anger and displeasure she senses in her husband. The way in which Casaubon's presence insidiously modifies Dorothea's behavior is powerfully conveyed on the occasion of Mr. Featherstone's funeral, which Dorothea, Mrs. Cadwallader, Sir James,

and Celia, watch from a window in Lowick Manor. Saddened by the procession, Dorothea begins to explain her feelings, but stops short when Casaubon appears: "She was going to say more, but she saw her husband enter and seat himself a little in the background. The difference his presence made to her was not always a happy one: she felt that he often inwardly objected to her speech" (XXXIV, 240). This muted description of Dorothea's self-consciousness and fear of Casaubon's judgment beautifully suggests the enormous constraints she has submitted to in marriage. And Casaubon discreetly placing himself in the background becomes an almost sinister figure, whose egoism has blighted not only his own life, but his wife's as well.

The strain of the Casaubons' relationship is significantly intensified by Will Ladislaw's presence in Middlemarch. His proximity has the effect of driving Casaubon's self-doubt and paranoia to an unbearable pitch, and of aggravating Dorothea's sense of emotional deprivation and waste. In differing ways Will means much to both man and wife, and his role in the Lydgate marriage is no less interesting in elucidating George Eliot's ability to transform traditional materials of the marriage novel. For though he is not an adulterer nor a real threat to either marriage, Will represents the 'other man' implied in both, creating thus the form, but not the substance, of the traditional triangle. That is, George Eliot creates the structure of the potential-

ly adulterous situation and exploits some of its inherent tensions and emotional charge, while stripping it of its traditional moral charge, vice. Will, not the conventional seducer, influences by his presence the emotional lives of Dorothea, Casaubon, and Rosamond, inadvertently more than intentionally. An adulterous entanglement between Dorothea and Will is precluded by their characters and situation, and George Eliot takes pains to indicate that even Casaubon's jealousy of Will cannot be reduced to the sexual, that is, the more conventional response:

His antipathy to Will did not spring from the common jealousy of a winter-worn husband; it was something deeper, bred by his lifelong claims and discontents; but Dorothea, now that she was present--Dorothea, as a young wife who herself had shown an offensive capability for criticism, necessarily gave concentration to the uneasiness which had before been vague. (XXXVII, 264)

While Rosamond's feelings for Will are entirely different from Casaubon's, they are no less dictated by her own particular dissatisfactions, her own "claims and discontents." The most direct reference to adultery is made by Dorothea to Rosamond, but what Dorothea considers as evidence of an illicit relationship ironically turns out to be Will's confession to Rosamond of his love for Mrs. Casaubon. In Middlemarch the standard marital complication, adultery, is reduced to a phantom having no relevance, finally, to the complex problems of the Casaubons and the Lydgates.

Will's function as the third party to the Casaubon and Lydgate marriages strikes us as more intrinsically vital and interesting than his own character. In the course of the novel Will comes to mean many things to many people; Rosamond, Casaubon, Dorothea (as well as lesser figures such as Mr. Brooke, Sir James Chettam, Miss Noble, and Mr. Bulstrode) invest him with almost symbolic value, attributing to him significance created by their own desires or prejudices. As a consequence, the reality of Will's character does not appear large enough or sufficiently substantial to either counteract or subsume the multiple realities he has for others, and he is often felt most vividly when perceived through them.

As a character in his own right Will is most convincing when his behavior justifies Casaubon's dread of him--when he deliberately sets out to undermine Dorothea's confidence in Casaubon's work, or succumbs to the temptation of puncturing her admiration for his character. Will has little tolerance for Dorothea's illusions about her husband; thus, while he is not the mercenary opportunist of Casaubon's imagination, Casaubon has nevertheless good reason to fear his influence on Dorothea, an influence he feels powerless to control. Although Will and Dorothea's relationship does not pose the conventional threat to Casaubon, he feels betrayed by their mutual fondness and their implicit criticism of him. He now has two enemies to cope with.

Casaubon's unconventional jealousies are unwittingly enflamed by his unconventional wife, whose generous impulse toward Will overcomes her habitual fear of disturbing her husband. Through ignorance of Casaubon's sufferings but with great respect for his rectitude, Dorothea requests that he bequeath half her inheritance to Will, and by this request provokes her husband to a new pitch of misery. Unknowingly, too, she suggests a weapon to the helpless but punitive Casaubon which he will use against herself and Will. Casaubon's hostile reply, preceded as usual by "my love," silences Dorothea and renders her as wretched as himself: "Hearing him breathe quickly after he had spoken, she sat listening, frightened, wretched--with a dumb inward cry for help to bear this nightmare of a life in which every energy was arrested by dread" (XXXVII, 275).

The scene powerfully conveys the hopeless separation between man and wife--how, just being what they are, they will inevitably continue to torture each other. Despite Dorothea's heroic efforts to subdue her enthusiastic and somewhat quixotic nature, it emerges to assail Casaubon, while her very blindness to his envy and bitterness allows her to probe his wounds. And despite Casaubon's diligence in fulfilling the duties of a husband, he experiences this role only as a terrible burden; unable to derive pleasure from his wife, he is plagued by the knowledge that she has no pleasure in him. Compromise,

the catchword for alleviating marital difficulties, is obviously irrelevant to the ordeals of this marriage. Dorothea learns much about her own egoism as well as her husband's, yet this awareness cannot effect a fundamental change in character; her efforts to suppress her natural impulses cannot make them disappear. Nor can Dorothea turn herself into the "elegant-minded canary-bird" whose "uncritical awe" would satisfy her husband's craving for worship (XX, 149). Given the refractoriness both of emotional habits--egoistic fears and demands--and of the more generous impulses, the possibility of the Casaubons learning to gratify each other is extremely unlikely. We are compelled, then, by the psychological drama of a marriage in which the partners are condemned to cause each other pain.

Dorothea's catastrophic proposal serves to confirm Casaubon's suspicions that she is dangerously susceptible to Will's influence, but Casaubon's characteristic fear of revealing discontent in marriage prevents him from taking open measures to thwart their friendship. His situation is made even more awkward by Will's refusal to leave Middlemarch. True to his image, the infuriated Casaubon maintains the outward forms of propriety while inwardly driven to violate their substance. Since Casaubon views himself a righteous man, his unsavory motives are unconsciously transformed by him into matters of conscience: for example, his resentment and hostility toward Dorothea are trans-

muted into an obligation to protect his wife from her too-ardent nature. But even this rationalization cannot mask his bitterness-- "She has a tendency to immoderate attachment which she inwardly reproaches me for not responding to" (XLII, 309). Similarly, Casaubon's antipathy for Will becomes a righteous stance against opportunistic villainy. By conceiving of it as duty, Casaubon justifies and purifies his plan to punish and to thwart Dorothea and Will.

However ugly is Casaubon's determination to prevent a union between Dorothea and Will at his expense--or more accurately, over his dead body--we are not permitted to respond to the man simply with revulsion. The more desperate he becomes in his bitterness the more we are made aware of his relentless, isolated suffering and his constant misery with Dorothea, a painful thorn in his side. His fearful, repulsively shrivelled existence claims our sympathy, moreover, because George Eliot effectively describes it in terms of what it is not. She consistently focusses on those human experiences from which Casaubon is barred. And while underscoring his loss, she intimates that Casaubon is not entirely oblivious to it--that consciousness of his own deprivation, and the necessity to thrust this consciousness away from himself, leads him even deeper into an egotistic abyss. Though George Eliot compels us to recognize that we share Casaubon's tendencies, she also insists on the "uneasy lot" of a man incapable of

much that she assumes we value and live for:

to be present at this great spectacle of life and never to be liberated from a small shivering self--never to be fully possessed by the glory we behold, never to have our consciousness rapturously transformed into the vividness of a thought, the ardour of a passion, the energy of an action . . . . (XXIX, 206-207)

George Eliot's commentary calls attention to Casaubon's deprivation and deliberately invites our sympathy for him and for the fate of all egoists. Our compassion is, however, tempered by a closer view of Casaubon's supremely selfish conduct with Dorothea. Such a shift in perspective, obtained through the juxtaposition of narrative, scene and commentary, and creating wonderfully complex and even contradictory responses to Casaubon, occurs immediately after he has consulted Lydgate.

Having just learned of the possibly fatal nature of his illness, Casaubon sourly and punitively rejects Dorothea's gesture of companionship, letting her arm dangle unacknowledged through his. This wilful rejection of his wife is more explicit than usual, epitomizing his egoistic blindness to her feelings. Because Dorothea had to overcome her apprehensiveness in order to approach him--doing so finally tentatively and with tenderness--Casaubon's withdrawal appears all the more inhuman. The reader as well as Dorothea feels "something horrible . . . in the sensation which this unresponsive hardness inflicted on her"

(XLII, 312). Our sympathy for Dorothea, angry, humiliated, and victimized, and our outrage for her victimizer, are quickly overshadowed by the prophetic, almost biblical manner in which George Eliot draws attention to the profound horror which Casaubon, because of his "denial," must suffer:

it is in these acts, called trivialities that the seeds of joy are for ever wasted, until men and women look round with haggard faces at the devastation their own waste has made, and say, the earth bears no harvest of sweetness--calling their own denial knowledge. (XLII, 312)

An apocalyptic vision of a world blighted by egoism develops the implications of Casaubon's trivial act of rejection to convey the utter waste and joylessness of his existence--a waste irrevocable and absolute, and more tragic in its devastation than the suppression of Dorothea's energies.

But the power of egoism is not limited to self-destruction; our sympathies shift once more as the vision of devastation which egoists create for themselves is followed by a description of Dorothea's sufferings. Since Dorothea is incapable of penetrating Casaubon's twists of mind, she cannot conceive that her husband's fuller knowledge of his disease has led to a morbid and paranoid suspicion that his "grief may be really a source of contentment, either actual or future, to the being who already offends by pitying" (XLII, 312). Casaubon's

harshness precipitates in Dorothea an emotional convulsion, releasing her sense of being wronged and of having been wasted as his wife. Only now do Casaubon's worst fears come to pass: Dorothea's angry thoughts do not spare her husband but dwell instead on his inadequacies and his unworthiness of her. Dorothea's evaluation of Casaubon and their marriage startles with its harsh truth; her resentment of her continual self-denial is as passionate as her former eagerness to sacrifice herself: "She was able enough to estimate him--she who waited on his glances with trembling, and shut her best soul in prison, paying it only hidden visits, that she might be petty enough to please him" (XLII, 313).

Ultimately Dorothea controls her anger and the impulse to punish her husband through a withdrawal. But it is not without struggle that she achieves a distance from Casaubon which, paradoxically, allows her to enter into his feelings, and to imagine what he may be suffering. Before she approaches her husband, however, she relinquishes all hopes of a kind response, all expectation of any gratification in marriage. Her former dreams of joyful and voluntary compliance to a superior sage-husband are now preempted by a "resolved submission" (XLII, 313) to a man she pities and recognizes as inferior to herself. Dorothea's attitude to her husband is marvellously portrayed through the quality of relief she feels at having spared him her anger: when

Casaubon greets her kindly "she felt something like the thankfulness that might well up in us if we had narrowly escaped hurting a lamed creature" (XLII, 314).

Dorothea moves beyond disillusion, beyond even despair, to rest in the sad recognition that the responsibility she has to her husband is one which the strong and healthy must assume for the weak; the deliberately ambiguous use of "creature" suggests a wounded animal as well as a debilitated, deformed human being. In "Janet's Repentance" George Eliot deals with this sense of obligation, but to compare Janet's experience with Dorothea's is to see how infinitely richer and more complex the mature treatment is. While George Eliot is admittedly interested in two different processes whereby the strong assume responsibility for the weak, her portrayal of this in terms of marital interaction is more successful in Middlemarch. For what Janet experiences in the sickroom could occur without her husband; the presence of any other person in need would release the rather impersonal "benign impulse." What Dorothea endures, however, is the direct result of her marriage and the character of her husband. Janet's ministering to her unconscious husband involves the simplest, most basic moral instinct, requiring little thought or choice. In contrast, Dorothea's decision to submit to Casaubon, that is, to take care of him, is characterized by heightened consciousness and "meditative

struggle" (XLII, 313). Unlike Janet, she must confront a conscious, hostile, and often punitive husband without sustaining memories of happiness, and without hope for a less painful future. Dorothea learns to recognize that her own compassionate response to her husband's weakness is inescapable, and we are made to feel Dorothea's fuller consciousness as well as the fuller weight of her experience with Casaubon behind her agonized conflict and "resolved submission" (XLII, 313).

The profound disaffection and emotional turmoil experienced by Dorothea and Casaubon end with a remarkably simple and poignant sentence: "She put her hand into her husband's, and they went along the broad corridor together" (XLII, 314). Muted and suggestive of a peaceful ending, the sentence has a powerful impact, eliciting a complex emotional response. For the first time we witness the Casaubons together without their creating fear and tension in each other: Casaubon's tone of gentleness, his "kind melancholy" (XLII, 314) concern for Dorothea permit an extraordinary moment of relaxation in their relationship. We know that happiness is impossible for the Casaubons, and that this rare moment signifies neither a reconciliation of their differences, a resolution of their problems, or even a suggestion that their marriage might have been or will be better. The moment signifies a respite merely, which we (like Dorothea) welcome.

But at the same time, because we feel for the Casaubons together, as a couple rather than adversaries, we are made to recognize more acutely than ever the history of pain in their marriage; we become conscious not only of their separate griefs but of the immense burden and tragedy of their connection. Stripped of all illusion about their marriage, the Casaubons hold hands not despite but because of their sufferings. The gesture is psychologically true and overwhelming in its sadness, serving to intensify our own despair for their fate.

That Casaubon reverts to his usual attitude towards his wife, and that his distrust of her increases when he learns she has spoken to Lydgate, comes as no surprise. Yet the threat of death which exacerbates Casaubon's suspicions also renders him more desperate, and thus more willing to exploit Dorothea's services in order to complete the Key. In the area of work, at least, Casaubon comes to trust and to rely upon the aid of his wife. She, however, inwardly and with distaste shrinks from the very activity she once longed for-- full participation in her husband's labors. Nor does her diligence in performing her duty offer any compensation, or make the work any more palatable: trapped in an intellectual and emotional wasteland, Dorothea feels herself pathetically enervated by "spiritual emptiness and discontent" (XLVIII, 348). And she has no choice but to continue in this bleakness: she is aware that Casaubon turns to her only

because of "the terrible stringency of human need--the prospect of a too speedy death" (XLVIII, 351), and that her commitment to him is a response to his terrible vulnerability. It is through his impending death that Casaubon wields his tyranny over Dorothea, so that fear of further injuring the "lamed creature" (XLII, 314), "bruised heart" (XLVIII, 352), and "stricken soul" (XLVIII, 353), makes her decide to comply with her husband's request that "'in case of my death, you will carry out my wishes'" (XLVIII, 350). Dorothea assumes that his wishes concern his work; with reluctance, therefore, and after great conflict, she prepares to submit herself to a future of more "ghastly labour" (XLVIII, 348).

Dorothea's decision is preceded by a dramatic struggle in which she is torn between revulsion for a future dedicated to Casaubon's work and the pathos of her husband's fate--"the lonely labour, the ambition breathing hardly under the pressure of self-distrust; the goal receding, and the heavier limbs; and now at last the sword visibly trembling above him!" (XLVIII, 351). Dorothea's image of Casaubon reveals her highly charged overwrought state which, even as she prepares to pledge her future to him, becomes less intense, less tortured. She cries on Tantripp's arm before entering the shrubbery, but once there Dorothea experiences the calm of exhaustion and of resignation. She meditates for the last time on the inevitability of

her submission--"she could not smite the stricken soul that entreated hers" (XLVIII, 353). As Dorothea enters the Yew-Tree Walk to meet her husband we are given, in untypical fashion, a description of the clothes she expects Casaubon to wear on that cold day--information which renders his figure all the more vivid when she catches sight of him in the summerhouse, bent over on the stone table with his head on his arms. Her immediate thought concerns his health: "He exhausted himself last night," Dorothea said to herself, thinking at first that he was asleep, and that the summerhouse was too damp a place to rest in" (XKVIII, 353). Dorothea's habitual solicitude for Casaubon thus asserts itself, and the rather trivial worry about his catching cold automatically supplants all thoughts of her own situation. Dorothea's way of perceiving her husband influences ours: losing sight of the monster of egoism for the moment, we sense his physical frailty, his very human vulnerability as he sleeps, unaware that we watch him. But Dorothea, so finely attuned to her husband's habits, remembers that recently he has often assumed this posture when awake, and her recollection of Casaubon in this bent position suggests that he has suffered physically, but in silence and in fear of pity. Seen through Dorothea's eyes and at the moment of her sacrifice, the image of Casaubon changes to stir our deeper sympathy, to temper our previous response. This modulation in Dorothea's emotions

from agonies of resentment to her habitual solicitude for her husband is extraordinarily moving. Her matter-of-fact observation that "he exhausted himself last night," her routine concern for his health, have the effect of normalizing their marriage. When Dorothea announces herself to Casaubon we have been made to understand more fully her decision to bind herself to him; he has never appeared more in need of Dorothea's wifely care.

In the Casaubon marriage George Eliot explores the dynamic of need, egoism, and consciousness, rather than failure in marital duty; she thus transforms the conventional treatment of a bad marriage. Casaubon wishes to be an exemplary husband, and in the conventional view he is one, yet his emotional effect on Dorothea is brutal. Like the conventional heroine, Dorothea endures much cruelty from her husband, but her ordeal stems from his egoism, not his tendency to vice. More significant than Dorothea's suffering, however, is her recognition of its source in Casaubon's suffering, in his fears and vulnerabilities. But neither Dorothea's consciousness nor Casaubon's matrimonial efforts brings them happiness in marriage: by presenting a psychological analysis of their emotional lives, George Eliot deprives the Casaubons of the traditional reward for fulfilling their roles.

### The Lydgates

Tolstoy's memorable observation that "All happy families are alike but an unhappy family is unhappy after its own fashion" applies to Middlemarch's central couples: the differences between the unhappy Casaubon and Lydgate marriages are more important than parallels which exist between them. Unlike the Casaubons, the Lydgates belong to the middle class and are pressured by external circumstances which threaten their assumptions of what becomes them as members of this class. Their marriage, moreover, presents a more severe and harsher exploration of the consequences of egoism and self-deception: Lydgate is forced to recognize that his passion for science and for his wife are mutually exclusive. Both the loss of Lydgate's ambition as practitioner and researcher and his fatal attraction to his wife do not find a counterpart in Dorothea's marital experience. Nor does Lydgate emerge as morally intact or ennobled as Dorothea, whose sexual distance from her husband and greater consciousness of their relationship render her less the passive victim. The Lydgates experience delight in their marriage as the Casaubons do not, but subsequent developments create an impression of even greater waste and destruction. While the shock of disappointment experienced by Dorothea and Casaubon on their wedding journey is, in a sense, definitive (they hardly expect pleasure from each other after their honeymoon), they

are spared the series of painful revelations characteristic of the Lydgates' marriage--revelations which appear no less painful for our anticipating them.

The chief source of pain in the Lydgate marriage is the fate of Lydgate under Rosamond's "torpedo contact" (LXIV, 483), and although we may have felt during the courtship that Lydgate's patronizing expectations will meet their deserts in Rosamond, it is George Eliot's triumph that his punishment affords no satisfaction. Lydgate's "spots of commonness" (XV, 111), his "unreflecting egoism" (XXXVI, 255), which play no small part in his downfall and are reflected in his mindless response to women and to furniture, do not preclude his possessing a good brain for science, a real love and talent for research, and the energy, confidence, and ambition, worthy of a novelistic hero. He is also distinguished by a generous capacity for loving which, though admirable in itself, is complicated by his intense response to beautiful women whom he considers to be vulnerable--in need of his help or protection. But that Lydgate wastes his tenderness on the Laures and the Rosamonds of the world, that his masculinity seeks affirmation through assertion of strength in the face of feminine vulnerability and dependency, does not diminish or make any less poignant his efforts to keep his love for his wife alive.

We recognize the weakness of Lydgate's character, the dichotomy

between his active, critical approach to science and medicine, and the emotional and intellectual laziness characteristic of much of his behavior. Lydgate's last minute decision to vote for Tyke, his proposal to Rosamond, his automatic preparation for settling into comfortable domesticity, are examples of his inability to foresee consequences of decisions he has merely drifted into. Yet once he is forced into examining both his relation to Rosamond and the premises on which he made his extravagant purchases, we see that, like Dorothea, he is capable of change, of learning to discern his errors and to assume full responsibility for them. But Lydgate's capacity for tenderness, an admirable and endearing quality, makes it impossible for him to thwart Rosamond; her tears always sabotage his efforts to repay the debt or cut down expenses. His capitulation can be attributed as much to his strength as to his weakness, for it proceeds from generous feeling--but its mode is patronizing and its object is Rosamond.

Our sympathy for Lydgate is largely a function of the opposition he faces in Rosamond--for whom George Eliot does not interrupt her narrative in order to solicit sympathy. While George Eliot gives us Rosamond's perspective and portrays her sufferings, the nature of Rosamond's egoism and its impact on Lydgate discourages a wholly compassionate response. For unlike Casaubon whose insecurities about himself render him suspicious and fearful, Rosamond considers herself perfection

and the world privileged in harboring so accomplished a pleaser and so rare an ornament as herself. Where Casaubon is haunted by inward intimations of failure and waste and reacts to the world with fear and avoidance, Rosamond's relation to the world is to appropriate its men and goods; there is nothing she feels that she does not deserve. While the bases for Rosamond's supreme self-confidence couldn't be more shallow (beauty, Mrs. Lemon's repertoire of accomplishments, and Middlemarch's adulation), her sense of self is remarkably dense, impenetrable. Despite her air of blond fragility, her will is as indestructible as she herself is destructive. And unlike Casaubon, Rosamond ultimately triumphs. Lydgate, sexually moved by her and busy fantasizing about marriage in images of flowers and fields, cannot perceive that both her beauty and perfect deportment belie her nature. Nor is Rosamond's utterly selfish character revealed to Lydgate until their financial difficulty; knowledge of his wife comes tragically late to him.

The young and attractive Lydgates are a more conventional and likely couple than the Casaubons, and the impression of the compatibility is borne out during the early part of their marriage. It is important, moreover, to recognize the warmth and affection existing between Rosamond and Lydgate during this period in order to appreciate Lydgate's fear of losing it. For Lydgate--unlike Dorothea, Casaubon, or Rosamond--

has had the experience of loving and the illusion of being loved, and both are crucial in forming his attitude to his wife and marriage. Thus, in their first scene after their marriage Rosamond warmly greets her husband, "holding his coat-collar with both her hands" (XLIII, 319), and questions him about Will Ladislaw who, she suspects, adores Mrs. Casaubon. To this bit of gossip Lydgate "smiling and pinching his wife's ears" (XLIII, 319) reacts with, "'Poor Devil!'" and for Rosamond's benefit elaborates: "'Why, what can a man do when he takes to adoring one of you mermaids? He only neglects his work and runs up bills'" (XLIII, 319). Lydgate does not fully believe in his complaint, as his bantering tone indicates; he does, however, believe that Rosamond is a mermaid.

Completely ignorant of Rosamond's fantasies (for example, her shoddy daydream of captivating other men while retaining her husband, "a crown-prince" [XLIII, 319]), and unaware that one of his attractions for her is "his assured subjection" (XLIII, 319), Lydgate responds to his wife openly, trusting that she will understand his hopes and ambitions. Accordingly, when Rosamond in her typically self-justifying manner teases him about preferring work to herself, Lydgate earnestly begins to speak of his ambition: "letting his hands fall on to his wife's shoulders, and looking at her with affectionate gravity," he expresses his desire "to do worthy the writing" (XLIII, 320). Lydgate's

idealistic purpose (in vivid contrast to Rosamond's dream of domination and rule) is immediately reduced by Rosamond to her wish for him "to attain a high position in some better place than Middlemarch" (XLIII, 320). If Lydgate is nonplussed by his wife's crass misinterpretation of his desires, he is given no opportunity to correct her; Rosamond, assured of her power and his answer, addresses him, "'You are not discontented with me, Tertius?'" and Lydgate, in all sincerity, replies, "'No, dear, no. I am too entirely contented'" (XLIII, 320). The hint of dissatisfaction in Lydgate's reply (which probably refers to the neglect of his scientific studies) is at this point negligible in the light of his happiness with Rosamond. We are meant to believe in his contentment--even while we note the seeds of future catastrophe.

Despite hostility and resistance on the part of conservative physicians to his medical innovations, Lydgate has never felt more confident, energetic, and buoyant than at the beginning of his marriage. Assured of the opportunity to pursue his research without distraction and optimistic about its outcome, Lydgate has the good fortune too of returning after a satisfying day's work to a pleasant home, good furniture, fine plate, a winestock, and a wife who is not only beautiful but also accomplished at the keyboard. For a precious short time Lydgate's vision of marriage in which work is enhanced by adornment is fully realized: while Rosamond provides a pleasing musical background

Lydgate deeply and happily ponders his science. George Eliot calls upon us to admire the contented Lydgate whose success in attaining his fine ambitions appears at this time most probable. And we are impressed by Lydgate's ability to immerse himself in the realm of ideas, to be excited by and dedicated to the problematic in science, even while we are aware of his surrounding comfort, purchased at no great cost of thought. At this point George Eliot allows Lydgate to achieve his vision of bliss momentarily--from here on, however, she relentlessly conducts him downwards. In her treatment of Lydgate's fall George Eliot assimilates the conventions of tragedy to the marriage novel: his strengths and weaknesses combine to allow his marriage to destroy him. She renders Lydgate's decline by focussing on his desire and talent for research, his affection and sexuality, his gradual knowledge of Rosamond's nature, and the impact of his debt--the last three factors being inseparable as character and circumstance reinforce each other to subvert a splendid potential. Lydgate's pain and loss come in stages, shocking him each time, in contrast to the disillusionment which is immediately present to Dorothea and Casaubon.

But during the early part of his marriage Lydgate remains fairly undisturbed by hints of marital dissension, even when Rosamond interrupts his blissful moment to reveal her obtuseness about his commitment to science. Teasing intimacy and physical affection again characterize

their interaction as Lydgate gently and patiently speaks to Rosamond about his work and his hero Vesalius. When Rosamond objects to both his hero and profession, he protests, drawing her close to him as if to lessen the distance in her comprehension. Rosamond, however, persists in downgrading the medical profession ("I do not think it is a nice profession, dear." /XLV, 335/), eliciting from Lydgate a vehement expression of disagreement and of his hurt that she should feel that way. He insists that her love for him must include respect for his profession, and requests that she refrain from repeating her dislike for it. In a context of secure comfort and affection the Lydgates express their differences openly and without bitterness. But significantly, their first disagreement, while amicable, ends in what is to become a pattern for later, more serious altercations: Rosamond has the final word and Lydgate the final, ineffectual gesture. Thus in typical fashion (though not yet contemptuously) Rosamond minimizes Lydgate's point of view, to which Lydgate can only respond by "petting her resignedly" (XLV, 336). His resignation to Rosamond's ignorance and her distaste for his work reflects but a minor disappointment in her. Ballasted by the good things in life, Lydgate has no presentiment of anything in himself, in Rosamond or in his circumstances that could spoil the hopes and pleasures marriage has so far afforded him.

Absorbed in work, Lydgate is slower to experience disappointment

in marriage than is his bored wife and for a time he remains oblivious to her disillusionment. Unaware that his worry repels her, that she cannot tolerate an unpleasant expression, let alone a negative emotion, Lydgate continues to view Rosamond as a "cherub" (XLVI, 342). When she reprimands him for being "out of temper" ("You hurt me very much when you look so, Tertius.") Lydgate, "caressing her penitently" and blind to the selfishness of her complaint, calls himself a "brute" (XLV, 342). He conceals the source of his anxiety, an unpaid furniture bill, because Rosamond is pregnant, so that wife and debt remain for a while separate issues. While his first impulse to protect his pregnant wife is genuine, without self-deception, as Lydgate becomes more acquainted with her character and as he begins to fear her responses, his motive becomes one of self-protection.

Our knowledge of Rosamond's egotism and what we can expect of her is revealed to Lydgate in stages, each one marking a more painful level of marital incompatibility. That his own fulfillment of courtship dreams--pondering his science while Rosy played for him--finds its equivalent for her in riding horseback with the vacuous son of a baronet forces Lydgate to perceive her values more realistically. Furthermore, he realizes that Rosamond's infatuation with his stylish but stupid cousin reflects negatively on her feelings for himself. He even puts this discovery to her ("The fact is, you would wish me

to be a little more like him, Rosy,'" [LVIII, 425]), his accusation signifying a new, more discriminating attitude toward his wife:

Those words of Lydgate's were like a sad milestone marking how far he had travelled from his old dreamland, in which Rosamond Vincy appeared to be that perfect piece of womanhood who would reverence her husband's mind after the fashion of an accomplished mermaid, using her comb and looking-glass and singing her song for the relaxation of his adored wisdom alone. He had begun to distinguish between that imagined adoration and the attraction towards a man's talent because it gives him prestige, and is like an order in his button-hole or an Honourable before his name. (LVIII, 425)

If Rosamond does not conduct herself in the worshipful manner of Lydgate's dream-mermaid she has, nevertheless, the beauty of this mythical creature as well as its beguiling ways with looking glass and comb. Sexuality plays an extremely important role in the Lydgates' relationship. Lydgate is rather slow to perceive the lack of mutuality in their caresses and the fact that Rosamond automatically uses her sexuality as an extension of her will. Thus, arranging her hair before the mirror, Rosamond does not contradict an angry Lydgate who authoritatively forbids her (because she is pregnant) to ride again with his cousin. But in a way that makes him "ashamed of standing there like a brute" (LVIII, 426) she requests him to fasten her plaits. Although Lydgate may be furious at Rosamond, she proves irresistible-- "and what could he do then but kiss the exquisite nape which was shown in all its delicate curves?" (LVIII, 426). And instead of get-

ting her reassurance that she will not ride again, Lydgate is the one to promise Rosamond not to raise the issue with his cousin.

When the mounting pressure of debt finally compels Lydgate to confront Rosamond, we gauge by his reverie preceding their discussion how reluctant he is to approach the subject; Lydgate's semi-conscious thoughts reveal both his disillusion with Rosamond and his fear of alienating her. Observing Rosamond's cold, self-contained displeasure with him, Lydgate remembers Laure and forms a connection between these women whose type of beauty he passionately misread as "the sign of a ready intelligent sensitiveness" only to discover their supreme insensitivity--their "impassibility" (LVIII, 432). Lydgate then asks himself a shocking question about his wife, which, had he been more conscious of its implications, would constitute a genuine epiphany: "Would she kill me because I wearied her?" (LVIII, 432). But since Lydgate does not apprehend this moment as one of truth he continues to treat Rosamond, who has already begun to despise him, with tenderness and solicitude.

Rosamond's reaction to their financial difficulties, for which she considers Lydgate entirely responsible, is simply and in loathing to detach herself from him. She regards his plans for cutting down expenses as a personal affront and wishes she had never married him. Unaware at this stage of how intensely Rosamond opposes and detests him,

and counting on their former seemingly mutual attachment, Lydgate trusts in the power of attraction to counteract external pressures on his marriage. He assumes, wrongly, that Rosamond will respond to his affection and that their shared experience will eventually overcome her initial displeasure with him for confronting her with the unpleasant business of debt and economizing. Thus, when initially faced with Rosamond's galling response to their situation, an angry Lydgate manages to exert himself to gentleness, drawing his wife close to ask for a kiss. But no amount of tenderness can cancel for Rosamond the unsavory fact of debt, depriving her of status and acquisitions. Proud of her own impeccable decorum during this crisis (in contrast to Lydgate's disagreeably troubled manner) and able to humiliate her husband without raising her voice or losing her composure, Rosamond deliberately turns away from Dover's Account held out to her by a placating Lydgate who, "flushing up to the roots of his hair, drew it back and let it fall on his knee" (LVIII, 436).

The more Lydgate senses his wife's withdrawal the more desperate are his attempts to recapture their former intimacy, but his own increasingly impatient and violent reactions to Rosamond's unbending will work against such efforts. While Lydgate is much disturbed when he speaks harshly to Rosamond, his patience in the face of her quiet, lady-like emasculating provocations strikes us as remarkable. In

fear, initially, of Rosamond's ceasing to love him, and later in fear of his ceasing to care for her, Lydgate continues to exhibit tenderness and compassion for his wife. He struggles against his disillusion with her, making excuses for the young sheltered woman unequipped to deal with hardship. For above all he dreads a marriage without love--a dread which compels him to persist in his caresses in order to check his own frustration and anger, to fondle Rosamond even though "he was really in chill gloom about her at the moment" (LXIV,474).

Even while attempting to prevent their growing separateness, Lydgate comes to expect Rosamond's unsympathetic response to his suffering and her cold opposition to his suggestions. No longer blind to Rosamond's "negative character--her want of sensibility" Lydgate is prepared to take life "on a lower stage of expectation, as it is by men who have lost their limbs" (LXIV, 477). But Rosamond's hold on Lydgate remains at least as powerful as his expression of disappointment. Nor does his bitterness when he recognizes what his wife's priorities are--"what can a woman care about so much as house and furniture? a husband without them is an absurdity" (LXIV, 480)--lessen his desire for her. Rosamond may harp on his failure, sabotage his plans, humiliate him, persist in wanting to leave Middlemarch against his wishes, turn a deaf ear to his pleas--still her fragile beauty moves him. And her attraction for him prevails despite his

increasing bafflement at the discrepancy between her fragile appearance and the strength of her will. Although the incident in which Rosamond defies Lydgate in order to ride with his cousin has taught Lydgate that her affection is very distinct from her compliance, he nevertheless assumes their intimacy to be meaningful, that there exists a connection between physical tenderness and concern for each other. He cannot help but believe that Rosamond's acceptance of his love-making has some significance and implies some positive feeling for him and respect for his wishes. Lydgate's discovery that such assumptions are false constitutes one of the most painful moments in his marriage. When Rosamond coolly informs him that she has sabotaged his arrangements to rent their too expensive house, Lydgate is shattered--not so much by her devious action as by her violation of their recent intimacy:

Lydgate stared at her in mute amazement. Only half an hour before he had been fastening up her plaits for her, and talking the "little language" of affection, which Rosamond, though not returning it, accepted as if she had been a serene and lovely image, now and then miraculously dimpling towards her votary. With such fibres still astir in him, the shock he received could not at once be distinctly anger; it was confused pain. (LXIV, 482)

Lydgate pays a cruel price for his sexual delight in Rosamond: his feeling of betrayal and the quality of his hurt are a consequence of his sexual involvement and his presumption that the sexual bond between Rosamond and himself signifies a larger commitment and loyalty.

Because of his strong attraction to his wife Lydgate endures a pain different in kind from Dorothea's deprivation. While Dorothea and Lydgate share a need for actively loving, very early in her marriage Dorothea realizes Casaubon's inability to respond to her affection. Casaubon's unresponsiveness affords her some protection, however, since it distances her from him in a way that Lydgate cannot distance himself from Rosamond; hence Lydgate's disillusion with his spouse is slower than Dorothea's. And though Casaubon's coldness is undeniably bitter to Dorothea, she suffers less painful confusion than Lydgate-- who is faced with Rosamond's contempt even while she accepts his caresses. Through her sexuality Rosamond implements her will and corrodes her husband's; she undermines his assertiveness and renders him too emotionally feeble to pursue his plans for repayment of the debt. Lydgate is trapped by his own desire as well as by Rosamond's will. Consequently, his submission to Rosamond, while not simply the result of weakness, has little in it of the element of choice. It is felt, rather, as a capitulation, and as such is very different from Dorothea's deliberate and voluntary sacrifice.

Lydgate's paralysis, his inability to act decisively with regard to the debt, is compounded by guilt and pride. Having once viewed himself as rescuing his 'rose-of-the-world' from the vulgarity of her parents' home--"in marrying her, he could give her a much-needed

transplantation" (XXXVI, 256)--Lydgate now finds his position as Rosamond's abuser intolerable. Her silent tears, accusations of brutality, make him cringe. Feeling himself helpless to alleviate their situation, Lydgate can do nothing, finally, but placate his wife. And Rosamond, despite her detestation of Lydgate, endures his petting--hoping that her charm will seduce him to behave properly, that is, as she wishes. Lydgate's despairing attempts to appease Rosamond in order to avoid sinking "into the hideous fettering of domestic hate" (LXV, 488) pathetically underscores her mastery and his impotence.

Pressure on Lydgate reaches an unbearable pitch when, after having been refused a loan by Bulstrode, he arrives home to find that his creditors have placed a man in his house. Faced with the humiliation of dispossession, a shaken Lydgate approaches his wife to ask her forgiveness and plead for her love. When the prostrate and unseeing Rosamond does not respond but cries instead, Lydgate breaks down: "The strong man had had too much to bear that day. He let his head fall beside hers and sobbed" (LXIX, 514).

The adjective "strong" works powerfully in this context where Lydgate abandons all pretense of strength and endurance. George Eliot often employs this epithet to describe Lydgate, especially as he protectively caresses and at the same time submits to Rosamond.

The word derives its ironic force not merely from Lydgate's weak relation to Rosamond but because he is still, in some ways, felt as a strong presence; it reminds us, moreover, of his former sense of confidence and prowess--of what he once considered himself to be and also of what he perhaps could have been. At this moment of crisis, however, "the strong man" is utterly weakened, beyond hope, even beyond his habitual gesture of comforting Rosamond whom he allows to take refuge from their marriage in her parents' home.

But relentless in charting the stages of Lydgate's despair, in stripping away all his worldly and unworthy goods, George Eliot goes further. In order to create a complete and tragic fall for Lydgate George Eliot portrays not only his excruciating sense of deterioration under pressure of debt and Rosamond's opposition, but also deprives him of his sustaining ambition: Lydgate is compelled to renounce his dreams of scientific discovery. When initially confronted with Rosamond's selfish reproaches, Lydgate perceives the dwindling possibility for satisfaction in marriage and consoles himself with the thought of science--"There was still science--there were still good objects to work for. He must give a tug still--all the stronger because other satisfactions were going" (LVIII, 436). In contrast to his former dreams of marriage enhancing research, Lydgate comes to oppose the two vital areas in his life and to regard science, not mar-

riage, as a source of fulfillment. Predictably, however, with a thousand pound debt to repay, Lydgate can spare little energy for his science and, more than the loss of worldly goods, he resents being driven and diminished by his sordid worries:

Lydgate's discontent . . . was the sense that there was a grand existence in thought and effective action lying around him, while his self was being narrowed into the miserable isolation of egoistic fears and vulgar anxieties for events that might allay such fears. (LXIV, 473)

But while he learns that his personal and professional lives may affect each other, Lydgate does not expect to sacrifice one for the other. Even during the greatest times of stress, when Lydgate feels his marriage disintegrating and his will dissolving, the practice of medicine and the idea of future research enable him to maintain a sense of his own usefulness and integrity. Thus the worst blow is reserved for the last: Lydgate's work becomes implicated through his association with Bulstrode, and Rosamond's will prevails as her husband abandons Middlemarch and his life-long ambition.

The tragedy of Lydgate's fate depends upon our recognition of his impressive potential and his tremendous desire to accomplish great things. In this he differs from both Dorothea and Casaubon since neither is felt to have the potential for contributions as concrete or meaningful. The elements of talent and impersonal ambition in Lydgate's

case magnify the final sense of waste and destruction, and impart to him something of the stature of the traditional hero. The inexorable process of Lydgate's defeat is remarkable: his sufferings are certainly not the result of particular immoral acts or vicious conduct which commonly precipitate the ruin of eighteenth-century husbands. Instead, George Eliot consistently stresses Lydgate's psychological disposition and the subtle interplay between his strengths and weaknesses. To the end, Lydgate's admirable qualities are as much in evidence as his faults.

After learning of Bulstrode's connection with Raffles and realizing the dishonor attached to the thousand pounds he borrowed from him, Lydgate feels himself the victim of some perverse fluke of fortune. Nevertheless, he carefully scrutinizes his treatment of Raffles and his too ready acceptance of the cause of Raffle's death; he admits, furthermore, that his obligation to Bulstrode may have interfered with a more conscientious inquiry into Raffle's demise. As a physician, Lydgate does not shrink from self-examination: he recognizes his own possible laxity, but decides to defy calumny and to remain in Middlemarch.

Lydgate's readiness to face slander and to struggle against inimical circumstance in order to vindicate himself, as well as his admirable resolution to continue treating the disgraced Bulstrode, are

in vivid contrast to his fear of having to face Rosamond's "dumb mastery" (LXXIII, 543). He now views his marriage an "unmitigated calamity" (LXXIII, 540) and fears that his bitter exasperation will betray itself to his wife. He therefore waits until the intensity of his negative emotions subsides, only to return home to revert to his passive way with Rosamond. Rather than assume the responsibility of informing Rosamond of his involvement in the Bulstrode scandal, Lydgate decides to keep silent--to let her learn about his disgrace through other sources. When he is certain that she is aware of his predicament, and out of guilt for his silence and resentment for hers, he broaches the subject.

Though Lydgate expects little sympathy from Rosamond, he is not as resigned to her indifference as he thinks he is: Rosamond's lack of sympathy, her air of "justified repugnance" (LXXV, 554) for him, continue to provoke his anger and despair. Confronted by Rosamond's accusatory reserve, he wavers between the impulse to withdraw from her unfeelingness and the consciousness that, since Rosamond is what she is, the responsibility for explaining and conciliation rests entirely with him. He assumes the burden of being larger than his wife by deciding to initiate discussion about their future. But before Lydgate can persuade Rosamond to remain in Middlemarch and to impress upon her once again the necessity of economizing, his good intentions

are blasted: Rosamond speaks before he can have his say, insisting that they leave Middlemarch because of her sufferings. Too raw to be moved by her misery and too exhausted to grapple with her will, Lydgate yields to the overwhelming desire to escape her noxious presence.

George Eliot's comment on Lydgate's despairing and desperate retreat reveals an important aspect of her treatment of character and of marriage. The first part of her commentary is hypothetical and cautious, suggesting the possibility of change in Rosamond:

Perhaps if he had been strong enough to persist in his determination to be the more because she was less, that evening might have had a better issue. If his energy could have borne down that check, he might still have wrought on Rosamond's vision and will. (LXXVI, 556)

The second part is a more general warning against assuming immutability in character and prepares us for Rosamond's untypical response to Dorothea:

We cannot be sure that any natures, however inflexible or peculiar, will resist this effect from a more massive being than their own. They may be taken by storm and for the moment converted, becoming part of the soul which enwraps them in the ardour of its movement. (LXXVI, 556)

The final sentence of the paragraph offers an explanation for Lydgate's failure in stamina and nerve--"But poor Lydgate had a throbbing pain within him, and his energy had fallen short of its task" (LXXVI, 556)--reminding us of the enormous reserves of energy he would need in order to succeed with Rosamond.

There is no author better able to portray the intractability of habit, the stubbornness of psychological disposition than George Eliot-- who at the same time insists that her characters conduct themselves as if there were the possibility of change within themselves and their relationships. In marriage especially, modification of habitual behavior and adaptation to one's spouses needs are viewed as crucial, the ability to bend or to sacrifice one's will being the obverse of egoism. Both Dorothea and Lydgate have yielded in their marriages and have also been transformed by this experience; their sufferings have led to greater consciousness through a questioning and testing of former assumptions and values. Yet their attempts to influence their spouses are utterly futile, doomed to failure by the nature of Casaubon's and Rosamond's egotism as well as by their own reluctance to hurt. Thus, while George Eliot will not permit the notion of possibility to be completely abandoned, in her marriages she deals most powerfully with the narrowing of choices and possibilities:

Having once embarked on your marital voyage, it is impossible not to be aware that you make no way and that the sea is not within sight--that, in fact, you are exploring an enclosed basin.

(XX, 145)

In relation to Rosamond, George Eliot wisely refers only to a change of a circumscribed nature, a momentary conversion, whose effects may or may not have a significant or lasting impact. This kind

of limited and temporary transformation occurs when Rosamond responds without guile to Dorothea. Although the context of Lydgate's inability to modify his wife's responses renders this moment significant, Dorothea creates merely a dent in Rosamond's egoism, made possible moreover, by Rosamond's injured vanity and her wish to repel Will Ladislaw's reproaches.

Just as she does not effect a fundamental change in Rosamond, Dorothea is unable to dissuade Lydgate from altering his plans to leave Middlemarch. When Lydgate tells Dorothea of his situation, she balks at his resignation, declaring in frustration that she "cannot bear to rest in this as unchangeable" (LXXVI, 560); her remark is significant precisely because she and, more important, Lydgate must and do "rest in this as unchangeable." During their conversation, moreover, Lydgate does more than clarify his motives for leaving Middlemarch; he actually decides in Dorothea's presence and despite her tempting offer to support his work there to quit the Hospital. Dorothea subsequently informs Rosamond of Lydgate's decision, thereby pleasing her and mollifying her attitude toward him. Thus Lydgate's submitting yet another time to his wife is facilitated, made a little less painful than usual, through Dorothea's intervention. Her ability to momentarily convert Rosamond and to encourage Lydgate does not issue in new possibilities for the couple: she influences their thoughts and feelings, not the

direction of their lives.

The inexorable quality of Lydgate's decline derives not from his inability to change (he learns much from his marriage) but stems rather from his inability to change with respect to Rosamond--who is almost immutability itself. If George Eliot implies that Lydgate missed an opportunity to influence his wife, she has also thoroughly convinced us of the impossibility of Rosamond ever respecting his wishes. And while George Eliot gives us in Lydgate's decision to leave Middlemarch the terrible consequences of his despair and failure to confront Rosamond, we feel his despair to be as inevitable as his departure. She conveys, relentlessly, the hopelessness of Lydgate's dilemma, emphasizing that its origins are deeply rooted in character and only abetted--though significantly so--by circumstance. For, as Lydgate replies to Dorothea when she urges him to stay on at the Middlemarch Hospital, "It is impossible for me now to do anything--to take any step without considering my wife's happiness. The thing that I might like to do if I were alone, is become impossible to me. I can't see her miserable" (IXXVI, 561). This simple statement quietly sums up the agony of Lydgate's experience with his wife. His susceptibility to Rosamond's suffering has amply been demonstrated throughout their marriage, but faced with his wife's stunned depression in reaction to the scandal, Lydgate becomes virtually terrorized by her lifeless sil-

ence, the intensity of his guilt reaching a degree of morbidity:

Her melancholy had become so marked that Lydgate felt a strange timidity before it, as a perpetual silent reproach, and the strong man, mastered by his keen sensibilities towards this fair fragile creature whose life he seemed somehow to have bruised, shrank from her look, and sometimes started at her approach, fear of her and fear for her rushing in only the more forcibly after it had been momentarily expelled by exasperation. (LXVII, 564)

Thus Lydgate, victim of Rosamond's misery, views himself as her victimizer; he who once imaged himself as strong and tender protector of his wife now feels himself her injurer. His dread of marriage without affection assumes a terrifying reality as he feels his own tender emotions for Rosamond eroded by guilt, fear, and exasperation. The extreme tension and misery which inform Lydgate's life seem impossible to endure; we are made to feel how his own martyrdom appears preferable to Rosamond's silent and constant assertion of hers. During his conversation with Dorothea, Lydgate confronts a future without the possibility of scientific research. Consciousness of loss adds to his pain of defeat; his description of the petty narrowness of a future dictated by Rosamond's preference is bitterly realistic and not without a trace of self-pity:

"I must do as other men do, and think what will please the world and bring in money; look for a little opening in the London crowd, and push myself; set up in a watering place, or go to some southern town where there are plenty of idle English, and get myself puffed,--"

that is the sort of shell I must creep into and try to keep my soul alive in." (LXXVI, 563)

Distinguishing himself at one time from "other men" because of his experience of "the supremacy of intellectual life--the life which has a seed of ennobling thought and purpose within" (LXXIII, 540) and because he did not have to "please the world and bring in money" (LXXVI, 563), Lydgate prepares to forfeit his distinctiveness. Through his marital ordeal Lydgate learns to examine former conventional assumptions about money and marriage--the two being sadly but inextricably linked--but his gain in self-knowledge does not ultimately benefit him. For the marriage which forces consciousness upon Lydgate also destroys him. It is but small comfort to the reader that Lydgate is granted some attention from Rosamond who, insulted and rejected by Will Ladislaw, turns by default to her husband. His gratitude that she shows interest in him--"How heavy your eyes are, Tertius--and do push your hair back" (LXXXI, 586)--is a measure of his deprivation and his abjectness. Rosamond has diminished and reduced Lydgate to one function: simply to assume the burden that is her life. There is nothing that he can do now except to "walk as he could, carrying that burthen pitifully" (LXXXI, 586).

Most unconventionally, the continuance of the Lydgate marriage does not signify a happy marital existence for the couple--as George Eliot pointedly indicates in her Finale. But while marriage exacts an enormous sacrifice from Lydgate, he is not simply its victim. In Middlemarch George Eliot does not invite us to question the worth of marriage as a social institution, or to regard it as intrinsically opposed to individual fulfillment. Her interest lies, rather, in the various ways marriage may accommodate or thwart individual expectations and needs; she suggests, furthermore, the difficulty of this relationship, and how it presents what is, perhaps, the most taxing challenge to self. In this psychological focus she anticipates twentieth-century handlings of marriage.

George Eliot's marriages are not threatened by vice; nor do virtuous marital efforts reap the traditional rewards. Because moral choice is examined through psychological analysis, we feel most powerfully the pressure of psychological motivation. Indeed, often duty and the sense of moral imperative are conveyed as emotions which the individual cannot escape--for instance, Dorothea's submission to Casaubon. Nevertheless, George Eliot's characters are moral entities, subject to moral scrutiny and judged by their capacity to respond to something beyond and, more important, someone other than themselves. And while egotism substitutes for vice in her marriages, George

Eliot's attention to behavior is as relentless and scrupulous as Richardson and Fielding's.

Her poise in integrating the psychological and moral forces which motivate character is unique; in this sense, the only true successor to the central marriages of Middlemarch is that of the Grandcourts in Daniel Deronda (1876). Interestingly, the depiction here of darker, irrational undercurrents underlying the couple's relationship suggests later novelistic foci. The confusion of sexuality and will, for instance, is more sinister in the Grandcourts' marriage than in the Lydgates', where Rosamond's will can be explained in terms of her needs and desires, Grandcourt's behavior is less transparent and appears rooted in destructive pathological impulse. But however George Eliot may anticipate modern approaches to marriage, her concern with conduct and the moral dimension of character renders her, supremely, a writer of the nineteenth century.

<sup>1</sup>"Janet's Repentance" in Scenes of Clerical Life, Everyman Ed. (1910, rpt. 1932), XIII, 263. References to this edition will be given in the text and will include chapter and page numbers.

<sup>2</sup>The Tenant of Wildfell Hall, XLVII, 439.

<sup>3</sup>Middlemarch, ed. Gordon S. Haight (Cambridge, 1956), XLVIII, 353. References to this edition will be given in the text and will include chapter and page numbers.

### Conclusion: Modern Works

The differences in intention and technique which distinguish twentieth-century novels from those of previous centuries reflect changing attitudes toward God, society and personal relations. To chart these changes with respect to the handling of marriage is a formidable task and beyond the scope of this conclusion. Accordingly, the following discussion of the twentieth century merely suggests the nature and direction of new tendencies in the depiction of marriage and how they differ from traditional patterns.

Structurally and thematically the twentieth-century novel tends to elude the sometimes arbitrary, nevertheless useful categories of courtship and marriage novels. Although marriage is more frequently portrayed, perhaps because its inherent plotlessness is congenial to the modernist rejection of Aristotelian plot, we do not find novels which have marriages as their exclusive or even main concern.<sup>1</sup> For example, interesting marriages are portrayed in the family chronicles of Galsworthy and in semi-autobiographical novels like The Way of All Flesh (1903), To the Lighthouse (1927), and Sons and Lovers (1913). Matrimony as experienced by unexceptional characters in ordinary circumstances offers a challenge to writers experimenting with naturalistic technique--for instance, George Moore (at the end of the nineteenth century) in A Mummer's Wife

(1885) and Arnold Bennett in The Old Wives' Tale (1908). And while marriage is an important theme in novels like Howards End (1910) and Ulysses (1922), neither work is structured around a central marriage. Even D.H. Lawrence who, of all twentieth-century writers, has the most to say on the subject of marriage, does not confine himself in the traditional manner to one or two central couples; rather, in The Rainbow (1915), the work which contains his most extensive treatment, Lawrence shifts focus from parents to children, that is from the couple to the family, and then shifts back again to the children matured and married.

The difficulty of plotting a marriage novel was recognized by earlier novelists who chose to write them. Richardson risked excluding exciting events in order to emphasize the importance of cultivating proper marital habits; the threat of a husband's adultery is the major source of excitement and only his conversion can remove the threat and resolve the novel. For Fielding too, adultery presents a serious threat to marriage and conversion its guarantee. But in contrast to Richardson, Fielding creates interest by placing his central couple in a dangerous social setting. Sentimental novelists tend to focus exclusively on adulterous distress. Since confrontations between husband and wife are generally avoided, the wife's distress provides the emotional interest; and since passion, not Providence, is the prime mover, conversion is not necessary to resolve the novels. Anne Bronte accepts eighteenth-century plot

conventions with a vengeance: the husband, unable to convert, flaunts his mistress before his wife. Thus Anne Brontë exploits adultery dramatically, creating a series of violent confrontations between husband and wife and mistress which did not occur earlier--scenes in which the heroine is goaded, her virtue and endurance tested. Middlemarch abandons the eighteenth-century plot: we have a marriage novel in which emotional interest does not depend on adultery.

Whatever differences can be found in the plots of eighteenth-century marriage novels, ideas about marriage show a remarkable uniformity. Marriage is seen as a divinely ordained institution perfectly satisfying the needs of the individual and of society. Consequently, failure in marriage is not due to any fault in the institution but in the individual's unreasonable and irreligious or vicious conduct.<sup>4</sup> Because behavior is seen as essentially habitual, it must be learned and it can be changed--although sometimes with great difficulty. While the temptations and problems of married life are fully recognized, the possibility of overcoming them by habits of piety and domesticity is insisted on. Well defined marital roles are a prescription for and a guarantee of domestic bliss. A perfect and happy marriage is thus not only attainable, but the norm. The insistent didacticism of the eighteenth-century marriage is a logical consequence of the religious convictions, moral imperatives,

and ideas of human nature which inform the eighteenth-century conception of marriage. This conception retains its force for Anne Brontë, but uneasily; it is challenged by new perspectives on individual needs and desires which are more fully developed through George Eliot's psychological approach. Although George Eliot lacks both religious belief and the faith that fulfillment of role can satisfy individual need, her characters are moral entities, sometimes capable of change, and in this respect she has affinities with the eighteenth-century tradition.

The shared convictions and values of eighteenth-century and many nineteenth-century novelists are notoriously unavailable to modern writers; their treatments of marriage reflect this loss. For example, Jude the Obscure (1895) which portrays a long and deep commitment between a man and woman is in some respects a polemic against marriage (and therefore not dealt with in this study). Jude Fawley and Sue Bridehead choose to shun marriage because they do not believe in either its religious or its social sanctions. Proud in their rejection of what they consider to be a social imposition, a convenience which merely thwarts emotional life in its attempt to structure it, Sue and Jude view themselves as enlightened, anticipating a liberated sexual relation. Throughout the novel references to matrimony are negative, underscoring its power to destroy positive feelings between men and women. Characters

repeatedly and accurately suspect Sue and Jude of not being married because they are decent to each other. Instances of marital unhappiness and tragedy permeate the novel so that marital failure comes to seem the inevitable consequence of an unnatural bond which is contrary to human--especially sexual--impulse. When Sue, impelled by remorse and guilt, insists finally on taking the marriage vow, she commits an act of self-violation, irrational and perverse. Jude the Obscure beautifully conveys the growing burden of human relations: its couple, alienated from a stable social milieu, utterly depend on each other for emotional sustenance. It also depicts the strength of irrational impulse in determining behavior. While the novel thus looks forward to aspects of modernist treatments of marriage, it is not representative. No single work can be.

Twentieth-century portrayals of marriage are characterized by a remarkable variety and resist analysis by patterns and conventions. It is even difficult to trace significant thematic resemblances in the marriages of such novels as The Golden Bowl (1904), The Rainbow, Ulysses, and To the Lighthouse. We can observe that the earlier comforting division between good and bad marriages becomes less clear in the twentieth century, as do the criteria by which we make such judgments. Adultery, for instance, loses its moral and catastrophic force. In Jude the Obscure and A Mummer's Wife adulterous wives eventually

suffer guilt and self-hatred, feeling their children's death as punishment for leaving their husbands, but the reader perceives their suffering as self-imposed, stemming from psychological causes, not moral retribution. While The Golden Bowl centers on adultery, James' interest lies as much in psychological as in moral ramifications: his heroine, Maggie, is, moreover, implicated through her relation to her father in a manner unthinkable to earlier novelists. It is interesting too, that adulterous wives, formerly punished more severely than men for infidelity, are not only treated sympathetically but may be considered to benefit from affairs. Neither Connie Chatterley nor Molly Bloom, for example, suffers the fate of Kate Croyden in A Man of Letters' Wife or for that matter her renowned European predecessors, Emma Bovary and Anna Karenina, all compelled to destroy themselves. No longer a sin and automatically condemned, adultery figures significantly as a gauge of marital dissatisfaction--itself a primary subject for exploration in the twentieth century.

It is difficult in twentieth-century novels to state clearly and concisely what constitutes threats to marriage and what the sources of marital unhappiness are. These appear more pervasive, less attributable to concrete causes than in earlier novels. Since the twentieth century is generally more interested in impulse than in reason it is no surprise

that conflict in marriage frequently occurs at an irrational level; the once crucial subject of learning marital habits and role virtually disappears. In fact, the process of learning about one's partner, of considering his or her weaknesses, becomes less important than being true to one's own emotions or fulfilling one's own needs. Relationships between husbands and wives are apprehended as emotionally mysterious, to be captured in moments of intense but silent communication. In writers as different as Virginia Woolf and the later Lawrence, the quality or sense of marriages like the Ramsays' or the Brangwens' emerges through the characters' inner thoughts and feelings rather than their conversation and conduct. Even in more traditional renderings of marriage such as the Wilcoxes in Howards End and the Stratfords in Marriage, the irrational comes into play, most notably to effect reconciliation.

Part of the mystery which characterizes the marital relationship derives from the olden sense that differences between men and women are absolute and unknowable. To consider men and women as having distinct and frequently antagonistic needs is in vivid contrast to the eighteenth-century insistence on a mutual goal, on sharing reasonable values and achieving the norm through different but agreed-upon roles. Similarly, nineteenth-century marriages do not make an issue of inherent

differences between men and women and do not invite us to view marital conflict as fundamentally sexual and therefore inevitable. Amy and Edwin Reardon in Gissing's New Grub street (1891) are two contrasting types whose failure in marriage is not attributable to gender: in fact, Amy finds her mate and her counterpart in Jasper Milvain. There is also no sense that essential differences between male and female are at the root of the Casaubons', Lydeates' or Grandcourts' problems: biological distinctions do not determine character here.

The distinctions which twentieth-century novelists choose to make between the sexes are, however, far from uniform. While Virginia Woolf suggests a dichotomy in masculine and feminine sensibilities through Mrs. Ramsay's sympathetic imagination and her husband's abstract intellect, E. M. Forster, H. G. Wells and D. H. Lawrence contrast other qualities in their husbands and wives. The practical but ruthless masculine world in Howards End is finally chastened by the spiritual, humane values of Ruth Wilcox and the Schlegel sisters; Wells reverses this configuration in depicting Marjorie Trafford rather than her husband as the one who succumbs to the mindless consumerism of a materialistic world; and Lawrence emphasizes the instinctual opposition between men and women.

The most simplistic statement that the natures of men and women essentially conflict is Trafford's in H. G. Wells' Marriage

"I've speculated again and again whether there isn't something incurably antagonistic between women (that's you generalized, 'arjorie) and men (that's me) directly we pass beyond the conditions of individualistic struggle. I believe every couple of lovers who've ever married have felt that strain." 3

D.H. Lawrence's position is more complex: he affirms and glorifies polarisation of the sexes as a desired end yet consistently portrays the pain of sexual opposition.<sup>4</sup> For both writers, however, opposition exists on an irrational or pre-rational level. Thus reconciliation cannot be effected by rational discourse—certainly not by the deliberate choice, typical of eighteenth-century novels, to become pious and so embrace those values which assure marital happiness. Whether momentary or protracted, conflict in the twentieth-century novel is seen as an inevitable part of marriage and is frequently resolved by irrational processes: intuitive flashes in the Ramsays' marriage, a confrontation with primitive existence in Labrador for the Fraffords, the spirit of Ruth Wilcox in Howards End, a yielding to instinctual forces in Lawrence.

Polarity between husband and wife may also manifest itself in contrasting attitudes toward society, whose values are viewed as essentially destructive to the emotional life of individuals and to marriage. The relation of the individual to society thus becomes a new and complicating factor in depicting marriages whose survival now involves

a struggle against the pressures of a mechanized and materialistic world. The novels Marriage, Howards End, and Lady Chatterley's Lover (1927), for instance, share this concern: a member of each couple accepts society's values and is thereby implicated in the ruin or possible ruin of his or her marriage. Satisfaction dwindles for Trafford as he sacrifices his science for his family, and his wife Marjorie throws herself into the social role of wealthy matron. Margaret Schlegel has to face and then contend with the ugly fact that her husband's devotion to the outer life, the world of business, has rendered him unworthy of the inner life, the world she cherishes. And more drastically, Clifford Chatterley's impotence reflects the sterility of a modern life, one which Connie, in horror, flees from. Clifford is too tainted (and Mellors too appealing) for the marriage to survive. While H.G. Wells and E.M. Forster rescue their marriages, in order to do so they must effect a personal reconciliation which subsumes profound and ultimately unsolvable social problems. Thus the sense of strain and of the improbable at the novels' endings; the Traffords' Labrador experience, a confrontation with the elemental, finds a parallel in the idyllic final pages of Howards End. The escape from civilization for these marriages strikes us as an act of will, not an inevitable resolution.

Since society comes to be viewed as inimical to individual integrity,

marriage as a social institution is considered to thwart human impulse, to frustrate human need. Yet just because society is insensitive to the individual and no longer fulfills its traditional function of providing structure and role, a great burden is placed on personal relationships. Thus the attempt in twentieth-century novels to redefine marriage, to rescue it from society's machinery, to invest it with mystical, redemptive properties imposes a crushing weight on husbands and wives. They are seen not only in relation to each other, as particular social types, but they may also become symbols of defiance against social forces such as mechanization.

Characteristics of twentieth-century portrayals of marriage (as well as a modernist sensibility) are most vividly present in the later D.H. Lawrence whose unorthodox approach to character<sup>6</sup> issues in a new treatment of relationships. The Rainbow, Women in Love, and Lady Chatterley's Lover have profoundly influenced modern consciousness, to some extent shaping its view and expectations of personal relations. Yet it is in Sons and Lovers that Lawrence achieves his most memorable portrait of marriage--memorable chiefly in its radical sense as meaning "easy to remember". For, aside from the question of worthiness, the novels can be recalled more distinctly than most of the later characters--

who seem to be endowed with powerful auras rather than particular features. If we do image the Morels more concretely than Lawrence's other couples it is because we are provided with details concerning their appearance, habits, speech and conduct: they are individuated in familiar fashion. Their behavior is, moreover, sufficiently consistent to allow us to anticipate some of their responses to other characters and new circumstances. Similarly, interactions between Mr. and Mrs. Morel are solidly motivated: their initial attraction and subsequent alienation are as clearly delineated (though infinitely more richly and complexly) as the Huntingdons' in The Tenant of Wildfell Hall.

At first it seems that the Morels' basic quarrel stems from a recognizable cause--Mr. Morel is an irresponsible bully who drinks and abuses his long-suffering wife. However, Lawrence uses this traditional marital pattern to accommodate new perspectives on marriage. For instance, in describing the Morels' conflict he employs the customary moral phrases, but for his own purpose:

There began a battle between the husband and wife--a fearful, bloody battle that ended only with the death of one. She fought to make him undertake his own responsibilities, to make him fulfil his obligations. But he was too different from her. His nature was purely sensuous, and she strove to make him moral, religious. She tried to force him to face things. He could not endure it--it drove him out of his mind.<sup>6</sup>

The religious-sensual dichotomy in the passage does not invite us to praise the wife and blame the husband, to judge them conventionally.

Mrs. Morel's attempt to convert her husband appears willful, even sinister. By further developing the consequences of Mrs. Morel's good efforts to change her husband, Lawrence reverses or at least significantly modifies a standard marital dilemma (a pious wife victimized by her sensuous husband): he shows, and convincingly so, that Mrs. Morel's high-minded demands on her husband help to destroy him.

She still had her high moral sense, inherited from generations of Puritans. It was now a religious instinct, and she was almost a fanatic with him, because she loved him, or had loved him. If he sinned, she tortured him. If he drank, and lied, was often a poltroon, sometimes a knave, she wielded the lash unmercifully.

The pity was, she was too much his opposite. She could not be content with the little he might be; she would have him the more that he ought to be. So, in seeking to make him nobler than he could be, she destroyed him. She injured and hurt and scarred herself, but she lost none of her worth. She also had the children. (1,16)

That Mrs. Morel "had the children" is crucial to the fate of the marriage, and Lawrence's treatment is equally unorthodox here. His interest in children (evident too in The Rainbow) is twofold: how they affect their parents' relationship and how they are affected by it. While the subject has been previously treated (Yvrii Lovey's arrival in The Old Wives' Tale, for example) it is transfigured by Lawrence's psychological insight and his sensitivity to harsher undercurrents of family life. Insentient in revealing the changes brought about by

children, Lawrence is also sympathetic and not judgmental in conveying parental inadequacy and possessiveness. The description of Morel being supplanted by his children, for instance, implicates but hardly accuses either man or wife; the process is felt to be inevitable:

His wife was casting him off, half regretfully, but relentlessly; casting him off and turning now for love and life to the children. Henceforward he was more or less a husk. And he half acquiesced, as so many men do, yielding their place to their children. (III, 47-48)

Morel is later rejected by his children, his expulsion from the family relentlessly documented by Lawrence in the context of its domestic routine.

While Mrs. Morel's rejection of her husband and his weak compliance are unconscious processes, both are consistent with their characters--which define their relationship. For whatever psychic forces, irrational needs or motives, impel the Morels to torment each other, their marital tragedy emerges, finally, out of an opposition between two refractory "stable egos."<sup>7</sup>

In The Rainbow Lawrence abandons "the old stable ego--of the character"<sup>8</sup> and consequently the traditional means of rendering marriage. The two generations of Brangwens--Tom and Lydia, Will and Anna--are not troubled by external circumstances or by moral conflict: the drama of their marriages is inwardly (and intensely) generated by the mysterious authority of instinctual

forces. Instead of familiar marital interactions--conversation, verbal dispute, reconciliation through mutual understanding--we are given intense states of feeling, often momentary and explosive, arising out of the Brangwens' passional selves. The couples exist on a level of awareness attuned, for the most part, to the rhythms of their own desires; husband and wife hardly perceive or consider each other apart from the ebb and flow of emotional need, of sexual attraction. Judgment of conduct as well as scrutiny of rational motive are conspicuously and deliberately absent from Tom and Lydia's relationship, where consciousness is less important than sensitivity of a more instinctive kind: "They did not take notice of each other, consciously."<sup>9</sup>

Lawrence's concern with the instinctual leads to a new focus on universal experiences in marriage: sexual relations, child bearing, the birth and the impact of children. Because these experiences are elemental they elicit impersonal responses: characters move beyond (or beneath) their individuality to attain the condition of quintessential man or woman. Tom and Lydia Brangwen achieve this state immediately after the birth of their child:

Something made him go and touch her fingers that were still grasped in the sheet. Her brown-grey eyes opened and looked at him. She did not know him as himself. But she knew him as the man. She looked at him as a woman in childbirth looks at the man who

begot the child in her: an impersonal look, in the extreme hour, female to male. Her eyes closed again. A great, scalding peace went over him, burning his heart and his entrails, passing off into the infinite. (II, 70-71)

While this passage and others like it celebrate the power of elemental experience, Lawrence's attention to biologic urge and function also works to intensify opposition between the sexes, rendering their emotional antagonism both inevitable and absolute. Thus the pregnancies of Lydia and Anna are fiercely threatening to their husbands, who fear and resent their wives' self-containment and sexual withdrawal. The men's primitive rage and uncontrollable suffering are instinctual responses to a biological phenomenon which must take its natural course before the marriage regains equilibrium. Hostility between husbands and wives during this period is, then, essentially unrelated to personal motive or individual will.

A similar tendency to abstraction, perhaps the inevitable outcome of Lawrence's unorthodox attempt to deal with the irreducible bedrock of emotion, occurs in descriptions of his couples' sexual lives. The experience of intimacy, because instinctual, is deliberately divorced from character, and though undeniably central, it is not unique or particular to the Brangwen marriages. That is, portrayals of sexual arousal and consummation appear somewhat transferable--within a given marriage or even

from couple to couple--as the sexual experience itself, subsuming individual differences, takes precedence over the men and women involved in it.

To deal with instinctual life is, for Lawrence, to approach the unknown; thus, a sense of mystery and of miracle informs the Brangwen marriages. The mystery of one's mate--the other--is to be cherished, not probed. That Tom feels his relation with Lydia as "contact with the unknown, the unaccountable and incalculable" (II,51), that he is alternately attracted and repelled by her foreignness, and that, finally, "he knew her meaning, without understanding" (III,85) do not represent problems for the marriage. In fact, problems which can be known, that is, which possibly can be dealt with rationally, hardly exist in the Brangwen unions. Unconscious battles of wills, sexual antagonisms, blind struggles for dominance and independence remain profoundly inaccessible to consciousness. The conscious working toward resolution of conflict (through effort to change or in some respect modify self or spouse) characteristic of the traditional portrayal of marriage is absent here. Tom and Lydia, and Anna and Will hate and love their mates with equal passion; their disaffection, which takes the form of extreme loathing, destructive urges, and silent rejection, is miraculously followed by a renewal of tenderness in sexual embrace. While husbands and wives may unconsciously learn from their

battles (Will, for instance, gains a sense of his "absolute self" [VI,176] when Anna casts him off during her pregnancy) hostility and tension recur as inevitable aspects of the sexual life. But while very intense, they are short lived and do not seriously threaten the marriage. Accordingly, Tom Brangwen's bitter resentment against his wife's strangeness-- "He walked about for days stiffened with resistance to her, stiff with a will to destroy her as she was" (II, 53)--dissolves in the following sentence unaccountably, magically:

Then suddenly, out of nowhere, there was connection between them again. It came on him as he was working in the fields. The tension, the bond, burst, and the passionate flood broke forward into a tremendous, magnificent rush, so that he felt he could snap off the trees as he passed, and create the world afresh. (II, 53)

Tom's hostility toward Lydia and his sudden release from it represent a typical marital event in The Rainbow. And the tremendous unleashing of natural energies Tom experiences with his renewed desire for his wife, empowering him to "create the world afresh," is central to Lawrence's sense of the mythic and the miracle in human relationships.

While marriage is not fully dramatized in Women in Love (after Ursula Brangwen and Rupert Birkin wed, the focus shifts to Gudrun Brangwen and Gerald Crich) it figures significantly as a thematic center, a matter for examination and discussion. Women in Love, in contrast to Sons and Lovers and The Rainbow, presents marriage as a subject for

debate so that the problematic is not located in a particular kind of marriage, but rather in whether one ought to marry at all. Each of the four main characters doubts the traditional promise of fulfillment through marriage, and each, with varying degrees of cynicism, tends to view domesticity as leading to an impoverishment of life. It is fitting that Ursula and Birkin's decision to wed, to risk a relationship whose traditional significance they reject, is more important to the novel's purpose than the portrayal of their married life.

The novel begins with Ursula and Gudrun discussing their fear of marriage and proceeds to orchestrate and explore the sisters' doubts. The most articulate in his criticism of conventional marriage ("a dreadful bondage, a sort of conscription")<sup>10</sup> is Rupert Birkin, who is also the most fervent believer in the possibility of a monogamous relationship different from "the hot narrow intimacy between man and wife" (XVI, 226). Through Birkin Lawrence attempts to redefine the bases of matrimony--without the now meaningless religious and social sanctions and their emotional concomitants.

Birkin's is a revolutionary idea of marriage, requiring fundamental changes in men and women with regard to their perception and expectation of each other. It is, moreover, essentially a vision which, expressed through connotative language (analogy, simile, metaphor) emerges rather

abstract, difficult to apply to human behavior: "One must commit oneself to a conjunction with the other--for ever. But it is not selfless--it is a maintaining of the self in mystic balance and integrity--like a star balanced with another star"(XIII, 173). Lawrence himself is aware of the vagueness of Birkin's ideas, of their vulnerability to parody--by Gudrun and Gerald, for example:

"No--he says he believes that a man and wife can go further than any other two beings--but where, is not explained. They can know each other, heavenly and hellish, but particularly hellish, so perfectly that they go beyond heaven and hell--into--there it all breaks down--into nowhere." (XXI, 331)

Birkin is, nevertheless, to be taken seriously as mentor; in his urgency to create a new marital bond he is no less prescriptive than Richardson's Mr. F.--so diligent in providing the correct means for securing the old one. But where the eighteenth-century writer assumes marital bliss to be a goal and demonstrates (only too concretely) how, through learning good habits, it can be achieved, Lawrence in the twentieth century must begin at the beginning to define the very nature of sexual difference and need.

Birkin's vision of a satisfying marriage requires a leap of faith where a "mystic conjunction" replaces the traditional deity: "I do think . . . that the world is only held together by the mystic conjunction, the ultimate unison between people--a bond. And the immediate bond

is between man and woman'" (XIII, 172). Despite his urging of "the mystic conjunction" with its attendant rewards--"the paradisaal entry into pure, single being" (XIX, 290), or "the new, superfine bliss, a peace superseding knowledge" (XXVII, 423), Birkin lacks the conviction of previous characters who speak for traditional marriage, for example, Fielding's Dr. Harrison. A central exchange between Birkin and Gerald reveals the despair which leads Birkin to formulate "the perfect union with a woman--sort of ultimate marriage":

"The old ideals are dead as nails--nothing there. It seems to me there remains only this perfect union with a woman--sort of ultimate marriage--and there isn't anything else.

"And you mean if there isn't the woman, there's nothing?" said Gerald.

"Pretty well that--seeing there's no God."

"Then we're hard put to it," said Gerald. (V, 64)

Birkin views his idea of marriage as a possible salvation from the emptiness of modern life; he wills that marriage fill the void. The assumptions of Dr. Harrison are in startling contrast: for him fulfillment through domesticity is natural, ordained: "'Domestic happiness is the end of almost all our pursuits, and the common reward of all our pains:"<sup>11</sup> The sentence reflects certainty and poise; its words convey a sense of plenitude, a world of striving and goals where "domestic happiness" completes the fullness of life's activities.

This study of marriage in the English novel ends, significantly,

with Women in Love, a work which, though directly concerned with marriage, does not embody it. Instead, its characters scrutinize marriage only to reject its traditional values and promises of fulfillment. Marriage, "the end of almost all our pursuits" for Dr. Harrison, is viewed by Ursula Brangwen as "'More likely to be the end of experience'" (I, 7). The eighteenth-century goal becomes, in the twentieth century, a dead end. Dr. Harrison speaks on behalf of the old pieties, no longer available to Birkin or Lawrence; thus, the creation of new values, new marriages becomes, in the twentieth century, a central undertaking for the novelist.

<sup>1</sup>There are, of course, exceptions--for example, H.G. Wells' Marriage (1912).

<sup>2</sup>In Richardson and Fielding the central and basically good marriages are made vulnerable by human weakness, carelessness and, naturally, impiety. Deliberately vicious or sinful conduct is reserved for peripheral couples whose marriages are doomed to failure.

<sup>3</sup>Marriage (1912, rpt. New York, 1919), p. 503.

<sup>4</sup>Lawrence's formulation of the benefits of sexual polarisation is exceedingly abstract: "The man is pure man, the woman pure woman, they are perfectly polarised. But there is no longer any of the horrible merging, mingling self-abnegation of love. There is only the pure duality of polarisation, each one free from any contamination of the other. In each, the individual is primal, sex is subordinate, but perfectly polarised. Each has a single, separate being, with its own laws. The man has his pure freedom, the woman hers. Each acknowledges the perfection of the polarised sex-circuit. Each admits the different nature in the other. (Women in Love [New York, 1922], XVI, 228-229.)

<sup>5</sup>Lawrence describes his new approach to character in the frequently quoted letter to Edward Garnett, 5 June, 1914: "You musn't look in my novel for the old stable ego--of the character. There is

another ego, according to whose action the individual is unrecognisable, and passes through, as it were, allotropic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same single radically unchanged element."

(The Collected Letters of D. H. Lawrence, ed. Harry T. Moore [London, 1962], I, 282.)

<sup>6</sup>Sons and Lovers (London, 1913), I, 14. References to this first edition will be given in the text and will include chapter and page number.

<sup>7</sup>Collected Letters, I, 282.

<sup>8</sup>Ibid., I, 282.

<sup>9</sup>The Rainbow (London, 1915), II, 51. References to this first edition will be given in the text and will include chapter and page numbers.

<sup>10</sup>Women in Love (New York, 1922), XVI, 226. References to this edition will be given in the text and will include chapter and page numbers.

<sup>11</sup>Amelia (Everyman Ed., 1930), Bk. X, Ch. 2; Vol. II, p.173.

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