Nurturing in the Novels of Fanny Burney, Ann Radcliffe, and Ellen Price Wood.

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Nurturing in the novels of Fanny Burney, Ann Radcliffe, and Ellen Price Wood

Spence, Sarah Domingue, Ph.D.
The Louisiana State University and Agricultural and Mechanical Col., 1994
NURTURING IN THE NOVELS OF FANNY BURNEY, ANN RADCLIFFE, AND ELLEN PRICE WOOD

A Dissertation
Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in The Department of English

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For Lee Russell Spence
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I appreciate the encouragement of my family: my mother, Nola Domingue; my children, Diane, Byron, Camille, Melanie, Maurice, and Stella. I especially owe a debt of gratitude to my husband Lee whose patience, confidence, and invaluable help supported my endeavors.
How and why is nurturing so important in childhood? If fiction mimics life, is not the nurturance theme relevant to the heroine as well? In my opinion, the novels of Fanny Burney, Ann Radcliffe, and Ellen Price Wood all accentuate attachment theory, which emphasizes caring, protecting and nurturing.

The nurturance theme was gleaned from a paper for a Southern Literature class. The paper on Ellen Glasgow's *Virginia*, exemplifies a typical Victorian "idolization" of the mother novel. The work of Nancy Chodorow provides the background for the mother and daughter focus, delineating that "women's mothering reproduces itself cyclically." However, the novels of the eighteenth and early nineteenth centuries here are problematic since the absent mother theme is dominant in these women's writing. In the novels of that era, I examine the heroine's foundation reinforced by the careful nurturing in infancy, usually by the mother or mother substitute, but then transferred to another attachment figure.

Chapter 1 explicates the twentieth century psychoanalytic studies and attachment theory. It also discusses the psychologists and psychiatrists who provide the background for John Bowlby's attachment theory. The sociological background and the relevance of the courtesy books are also examined.
I decided to expand the scope of the theory in this dissertation on women who authored novels with the absent mother and explore a potential surrogate mother and/or nurturer for the heroine. The novels included here span a hundred years and the distinctive characteristics represent four diverse types of novels: Burney's manners and morals novels, Evelina and Cecilia; Burney's The Wanderer, a combination of manners and morals and Romantic; Ann Radcliffe's Gothic romance, The Mysteries of Udolpho and The Italian; and Ellen Price Wood's Victorian "sensation" novel, East Lynne. In spite of the wide expanse in time and variety of works, the human's need for love, nurturing, and succor remains constant.

Chapter 2 covers three of Fanny Burney's novels written at the end of the eighteenth and early nineteenth centuries. Burney's first novel Evelina at the outset is problematic because the mother dies immediately after the child's birth; however, a striking resemblance exists between the association of author and her father with the vital bond between the heroine Evelina and Mr. Villars, her guardian. As the work of Burney moves into the nineteenth century, namely in The Wanderer, I explore the Romantic movement and the French Revolution as they affect the actions of the heroine. In this chapter attachment theory is manifested in the father/guardian, the surrogate mother, and the sister bond.
Chapter 3 analyzes the popular Gothic novel, a distinct deviation from the manners and morals novels of late eighteenth century in which the heroine's acceptance in society is of paramount importance. However, by incorporating Radcliffe's Gothic novel, I investigate to what extent the heroine (whose travails differ from Burney's young girls) needs nurturing and an attachment bond in a different traumatic situation. The strong male mothering appears in _The Mysteries of Udolpho_ and surrogate mother provides the care in _The Italian_.

Completing the study with the Victorian novel seems a natural progression into the inquiry of caretaking since the societal expectations of the mother are significant. Chapter 4 studies the Victorian novel, which emphasizes society's attitude toward the mother's responsibilities; while the actions of the heroine remove her from her children, she nevertheless returns to nurture them. Wood's "sensation" novel _East Lynne_ and her other novels support the obligations of the mother. The close association of the Wood and her father resembles that of the author Burney with Dr. Burney.

In the process of uncovering the different manifestations of mothering, I have noted a distinct use of various methods of obscuring or overshadowing the heroine. This paradigm manifests itself in the use of the name or lack of it, in the physical disguise, and in the
incarceration of the heroine in various castles or convents. However, the heroine's perseverance, presumably aided by her stable childhood or secure base, results in her ultimately fulfilling her quest. In *East Lynne*, a novel which transcends the bildungsroman, the heroine's disguise allows her to provide nurturing for her children.

In the novels of these three women writers the heroines' stable foundations have prepared them for adulthood. It is in contrast with heroes, heroines or other characters in novels by other writers that we differentiate the emergence/or lack of the nurturing quality. In Mary Shelley's *Frankenstein*, the monster rejects society and becomes violent because he is not loved; he has not been nurtured by a mother. The author's mother, Mary Wollstonecraft, dies in childbirth, and quite possibly her infant receives insufficient nurturing. Although Evelina's mother in Fanny Burney's *Evelina* also dies in childbirth, the infant apparently receives adequate nurturing from a surrogate mother, the love and attachment, in turn, re-enforced by her guardian, Mr. Villars. In *Great Expectations*, Pip receives kind, nurturing treatment from Mr. Joe, his sister's husband, while Miss Havisham creates a vain, apathetic creature in the beautiful Estella. Dinah Morris and Hetty Sorrel are both orphans in *Adam Bede*, but the pious, warm-hearted Dinah undoubtedly receives some warm maternal loving as an infant while the
self-centered Hetty is reared under the care of her aunt Mrs. Poyser, who is efficient and stable, but exudes no warmth.

The necessity of care and nurturing has been the topic of literature for hundreds of years, but the twentieth-century psychologists have explored the manifestations of nurturing and attachment and the lack of them in clinical situations. While I had intended to use Nancy Chodorow's work as I had done in the critical work on the Victorian novel Virginia, the lack of a mother in these novels prevents the use of the cyclical recreation of a mother's mothering by a daughter in some of the novels; however, the reproduction of mothering serves as a focus in The Italian and East Lynne. Nonetheless, the heroines receive some basic nurturing need, so that they can function in society. The studies of Melanie Klein, John Bowlby, D. W. Winnicott, Mary Ainsworth, Michael Lamb, and Nancy Chodorow provide useful research, many of their theories using Freud's works.

Therefore, while most feminist criticism has thoroughly explored the way women's role has been downplayed, I focus on the relevance of nurturing, using contemporary psychology. The three women authors develop qualities of nurturing and "mothering" even if supplied by a man.
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ABSTRACT

Employing attachment theory of contemporary psychology, I explore nurturing in the novels of Fanny Burney, Ann Radcliffe, and Ellen Price Wood. The heroines' need for nurturing manifests itself in diverse aspects of the genre. In the mother's absence, various attachment figures, such as guardians, surrogate mothers, sister/friend relationships serve as nurturer. In Fanny Burney's novels, Evelina, Cecilia, and The Wanderer, fortune and a family name become important societal goals. Joyce Hemlow's and Margaret Doody's works supply criticism and biographical data. In Radcliffe's Gothic novels, The Mysteries of Udolpho, and The Italian, the heroines' attachment bond is analyzed using Ellen Moers' Gothic studies in Literary Women. The Victorian novel advances the "angel in the house" theme: glorification of the wife/mother. Ellen Price Wood's East Lynne demonstrates a woman's fall, her retribution, and her return as nurturer of her children.

The nurturance theme evolves from contemporary psychology and "attachment theory," an "affectional tie" one person forms to another, binding them in space and enduring over time. Although based on biological factors, proponents emphasize relevance of "protection." Nurturing, cherishing, and protecting form a foundation in the maturation process. Psychologist John Bowlby's A Secure
Base and Attachment and Loss serve as a basis for this study. Mary D. Ainsworth, who strongly supports this theory, provides background in Review of Child Development Research.

The primary attachment can be transferred to others when an individual loses this bond or finds himself in a chaotic or frightening situation. Michael Lamb's work on transference and father/child relationship in The Role of the Father in Child Development, as well as D. W. Winnicott's clinical studies in Psycho-Analytic Explorations are applied. Freud and Melanie Klein provide background for Bowlby's psycho-analytic theory. Nancy Chodorow's theories, discussed in The Reproduction of Mothering feature how "women's mothering is reproduced across generations."

Some feminist writing emphasizes the way women's role has been downplayed; I show how the maternal role is uplifted and how the nurturing quality upgrades the feminine. The novels merge at a common interface: the heroines receive nurturing necessary for the maturation process.
CHAPTER 1
INTRODUCTION

Psychologists and sociologists acknowledge that some form of nurturing, defined as "cherishing," "caring for," "protecting" is central to the human maturation process. Normally, the mother fills the role of the nurturer. Some feminists discuss "male" features in women's roles, thus downplaying the maternal, feminine aspect of nurturing. Marianne Hirsch expands this view by clarifying the effect that the male emphasis has when she contends that "The feminist tradition can succeed in inscribing the female into the male plot only by further silencing one aspect of women's experience and identity--the maternal." However, this study glorifies rather than silences the maternal identity. The authors, Fanny Burney, Ann Radcliffe, and Ellen Price Wood exemplify the heroines' sensitiveness to maternal nurturing. In the eighteenth and nineteenth centuries some women's writing fosters such maternal qualities as cherishing, nurturing, and protecting. These characteristics are illuminating, vibrant, and vital. In the novels discussed here, Burney's Evelina, Cecilia, and

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2Ellen Price Wood's novels are in the REFERENCES under her married name, Mrs. Henry Wood.
The Wanderer, Radcliffe's The Mysteries of Udolpho and The Italian, and Wood's East Lynne, the mothers are absent. However, the primary bond with the mother forms a foundation for the nourishing and fostering for the heroine and her acculturation. Unequivocally, it has been found that the most striking long-term effect of maternal deprivation in infancy and early childhood is the inability to form a secure relationship with a specific individual. The succession of nurturers, male or female, who provide maternal caretaking, fill this role because the primary attachment with the mother creates the basis for transference of attachment. Although it has been difficult to create a useful paradigm, I have examined the types of nurturing in accordance with the person or persons who are most responsible for the attachment bond—mother as primary nurturer, father/guardian, female surrogate mother, and sister/confidante—well aware that the works treated in detail fail to fit neatly into any one of them.

"Attachment theory," which characterizes the primary bond, addresses the theme of nurturing in the novels discussed here. Mary D. Ainsworth defines the attachment theory of modern psychology as "an affectional tie that one person forms to a person, binding them together in space and enduring over time."  

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these novels to another person other than the biological mother becomes necessary because the heroine's mother dies during the daughter's adolescence or at least before the father dies and prior to the young girl's introduction into society. The contemporary theoretical perspectives as discussed by Michael E. Lamb interpret the transfer of attachment to the father or guardian. Relying on the accounts of theorists such as Melanie Klein, John Bowlby, D. W. Winnicott, and Mary Ainsworth, Lamb states that infants who have secure relationships later relate this cooperativeness and sociability to interaction with others. In the bildungsroman, the development of the young heroine's entrance into the world involves the examination of psychological, sociological, and historical textual data. My discussion will address the following points involving the heroines: 1) the establishment of the mother as the primary "attachment theory" of contemporary psychology; 2) the nurturing role of the father or guardian in the absence of the mother and the transference of attachment to him from the primary nurturer; 3) the role of other women who serve as mother figures; 4) the substitute


parents whose influence proves detrimental to the nurturing of the protagonist; 5) the mothering or nurturing role in its simplicity and immediacy in lieu of extensive exploration of modern feminist theories; 6) the dependent and independent attachment after transference.

In applying contemporary psychological theories to works of fiction, I emphasize that my remarks in retrospect concerning the effect of childhood experiences in these novels can only be a speculative evaluation of the influence of various nurturing figures. Judith M. Hughes states in her comparative study of Victorian British and German novels that she has "been enticed into conjectures about differing psychological environments and social evaluations of mothering they fostered." Similarly, I form a conjecture as to the extent of maternal, paternal, and sister--friendship nurturing in the heroine's bildungsroman. The progression of circumstances surrounding nurturing varies from the late eighteenth century through the Romantic period to the Victorian era.

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5Judith M. Hughes, "Social Evaluations of Mothering: Contrasting Fictional Worlds, British and German," Psychohistory Review, 17 (Spr. 1989): 284. The essay evolves from the author's book, Emotion and High Politics: Personal Relations at the Summit in Late Nineteenth-Century Britain and Germany, in which she argues that the world of domesticity is not irrelevant to the historical world of high politics. She states further that "the two spheres are continuous and that tempers deeply rooted in childhood, in contrasting experiences of maternal care, set the parameters for interpersonal behavior among Britain and Germany's statesmen."
Attachment allows the heroine to explore her environment confidently and to deal with it effectively.

Psychoanalysis and Attachment Theory
John Bowlby and Mary Ainsworth

The contemporary psychology and psychoanalytic research I apply here incorporates child psychology, mother-child attachment relations, father-child attachment relations in the work of various psychologists and psychiatrists, principally Melanie Klein, D. W. Winnicott, John Bowlby, Mary D.S. Ainsworth, and Michael Lamb. Ainsworth emphasizes Bowlby's work as the basis of her interpretations and applications. Although my discussion includes the sociological implications, the etiologically oriented attachment theory creates the framework for the heroine's deportment in the novels. The context of Bowlby's attachment theory follows Freud "in his attempt to give this and all subsequent aspects of psychological development firm roots in biological nature." The

7Ainsworth, "The Development of the Infant-Mother Attachment" 4-5. Ainsworth discusses the tie or attachment of the child to the mother as she interprets the "relatively new term in the developmental sciences." She says the attachment theory "was first used by Bowlby (1958) to refer to the nature of a child's tie to his mother." Although Ainsworth states there are other theoretical orientations, she focuses only on Bowlby to interpret empirical findings.

8Ainsworth 4. "Bowlby proposed that an infant's attachment to his mother originates in a number of species-characteristic behavior systems, relatively independent of
biological mother and child attachment formed in infancy and early childhood has received attention for centuries, but the empirical studies only emerged in the 1940's.

John Bowlby, a psychiatrist, developed the attachment theory after WWII in 1949 when he became a short-term consultant working with children for the Mental Health Section of the World Health Organization. He reviewed the evidence, denoting adverse influences on the personality development of homeless children and published the findings in a WHO monograph entitled *Maternal Care and Mental Health* in 1951. The study outlined the acute distress experienced by these children upon separation from loved ones. Sharp controversy among psychiatrists and psychologists, trained in the traditional learning theory, arose as they doubted the effect that the experiences had on the children's personalities.

As the field changed, one particular influence hastened the acceptance of the attachment theory -- the publication in 1963 by the World Health Organization of articles concerned with deprivation of maternal care. 

According to Bowlby, Mary Ainsworth wrote the most comprehensive article specifying problems that required more research.10

However, the lack of contemporary theory substantiating the data caused reviewers of his research to doubt the effect of the deprivations. At that time, it was widely an accepted thought that the reason a child held a close tie with his mother is that she feeds him; therefore, the primary drive was food and the personal relationship referred to as "dependency" was the secondary drive.11 However, placing the greatest emphasis on food, orality, and the mother's breast failed to satisfy Bowlby; his experiences with the children he encountered refute this theory.12

In his search for an alternative to the current dependency theories, Bowlby studied the work of Lorenz (1935) with animal species. The study of ducklings and goslings showed that the strong bond with the mother figure could develop without the mother being the source of food

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10Bowlby, A Secure Base 23,181. Ainsworth's article, "The Effects of Maternal Deprivation: A Review of Findings and Controversy in the Context of Research Strategy," reviewed the extensive evidence that gave rise to the controversy, considered the many issues, and identified problems, which needed research.

11Bowlby, A Secure Base 24. "This theory did not seem . . . to fit the facts. For example, were it true, an infant of a year or two should take readily to whoever feeds him and this clearly was not the case."

12Bowlby, A Secure Base 24.
since the young were not fed by the mother, but caught insects themselves. Following further clinical work and evaluating ethological principles, Bowlby discarded the secondary drive, the dependency theory (Klein's primary theory) of the child's tie to his mother. Although food, as one of the sources of human motivation, had long been perceived as fundamental, it is not reason for the primary attachment to the mother.

Attachment theory became Bowlby's explanation of a person's desire to maintain proximity to some other human being, especially when one is fatigued, frightened, or sick. In identifying and defining the attachment theory, Bowlby illuminates the difference between attachment and attachment behavior: "To say of a child (or older person) that he is attached to, or has an attachment to, someone means that he is strongly disposed to seek proximity to and contact with that individual and to do so especially in certain specified conditions. . . . Attachment behaviour, by contrast, refers to any of the various forms of behaviour that the person engages in from time to time to obtain and/or maintain a desired proximity."13 The biological function attributed to the attachment behavior

13Bowlby, A Secure Base 27. "While attachment behaviour is at its most obvious in early childhood, it can be observed throughout the life cycle, especially in emergencies. Since it is seen in virtually all human beings (though in varying patterns), it is regarded as an integral part of human nature and one we share (to a varying extent) with members of other species.
is the key term protection. The troubled person benefits from the comforting, nurturing and caregiving. In so assigning the term protection, Bowlby minimizes the efficiency of the terms "dependency" and "dependency need." He stresses three points: "In the first place 'dependency' has a pejorative flavour; in the second, it does not imply an emotionally charged relationship to one or a very few clearly preferred individuals; and in the third no valuable biological function has ever been attributed to it."\(^{14}\)

In distinguishing attachment theory from another form of behaviorism, Bowlby stresses "that whilst attachment behaviour may in differing circumstances be shown to a variety of individuals, an enduring attachment, or attachment bond, is confined to very few."\(^{15}\)

To comprehend and employ the attachment theory, I have researched the psycho-analytic theories and clinical findings of Sigmund Freud, Melanie Klein, and D. W. Winnicott, as well as explored Nancy Chodorow's more recent theories.

\(^{14}\)Bowlby, *A Secure Base* 21-27. Bowlby states that since attachment theory was "advanced as a means of conceptualizing a form of behaviour," it has been "greatly clarified and amplified." He names the most notable contributors as Robert Hinde and Mary Ainsworth.

Background for Bowlby's Psycho-Analytic Theory

Freud and Melanie Klein

Sigmund Freud's theories provide the ultimate source for Bowlby's work.\textsuperscript{16} Juliet Mitchell, in her discussion of Melanie Klein, begins by emphasizing that "Psychoanalysis starts but does not end with Freud. Yet his work remains the reference point, the still explosively creative point of departure or of return both for clinicians and for theorists."\textsuperscript{17} Mitchell summarizes her two central tenets: the formative importance of infantile sexuality and existence of an unconscious mind that works on principles quite distinct from those of the conscious mind. She adds:

\begin{quote}
The two theories merged in Freud's theory of the Oedipus complex and its destruction by the castration complex. Together these develop, and offer normative possibilities for the
\end{quote}

\textsuperscript{16}Bowlby, \textit{A Secure Base} 158-159. Bowlby explains that Adolf Meyer, along with Freud, was one of the two great proponents of developmental psychiatry during the early part of the twentieth century. Both proclaimed that the seeds of mental health and ill-health were sown in childhood. The difference lies in their approaches to the field. Freud first focused on traumatic family relationship, including incest, and later his emphasis was on fantasy. His interests, therefore, centered on a person's internal world of mental processes, especially the unconscious. On the other hand, Meyer emphasized the effect of real-life events in shaping personality. Bowlby stresses further that, "Meyer's approach played a major part in the mental hygiene movement and child psychiatry."

psychological expression of sexuality in human life.\textsuperscript{18}

References to the Oedipus complex are extensive in the works of the other analysts, who, like Melanie Klein, have expressed varying viewpoints of Freud.\textsuperscript{19} During the period of the Oedipus complex a child wants to be everything for the mother, to have everything she needs to satisfy her and thus have exclusive rights to her.\textsuperscript{20}

More recent interpretations of Freud and his daughter Anna's psychology have come to light according to Anna Freud's biographer, Elisabeth Young-Bruehl. She asserts that "'The Evolution of Sigmund Freud's Views on Female Psychology' is directly and dramatically related to his youngest daughter's psychology."\textsuperscript{21} In The interpretation of Dreams and Three Essays on the Theory of Sexuality, Freud had laid down this basic premise about female development: "the first love of the little girl is for her father, as the first love of the little boy is for his mother."

Thirty years later, as Young-Bruehl points out, this

\textsuperscript{18}Mitchell 12.

\textsuperscript{19}Mitchell 9. In her first ten years as a psychoanalyst, Melanie Klein stressed her work as an extension of Freud's work, but she gradually ventured to disagree on several important issues. Although she developed her work into an autonomous body, she remained within the Freudian framework.

\textsuperscript{20}Mitchell 13.

premise was abandoned. Freud concludes that "in both cases the mother is the original object." Part of attachment theory can evolve then from this reversal in premise and subsequent results: the mother normally is the first attachment object.

Further discussion of Klein's clinical observations of children helps to formulate views on requirements of mother and child relationship, culminating in an understanding of the attachment bond. Examining these clinical works requires an explanation of Freud's basic divisions of an individual's personality. The terms id, ego, and super-ego form a basis for the understanding of the neuroses discussed by Klein and Winnicott.

Melanie Klein, an early child analyst, began her work in Budapest in 1910 when the field was new. According to Juliet Mitchell, the different analysts who began working with children after WWI had a "body of psychoanalytic theory already dominated by Freud's writings--their own theories had all to be contained within a reference to this 

22Young-Bruehl 374.

23Mitchell 14. Mitchell explains that in treating the symptoms of neuroses, Freud makes use of the "unconscious" to retrieve information, which has been repressed, from the patient's background. Prior to 1923, he identified the divisions as the unconscious, pre-conscious, and conscious. In 1923, in the Ego and the Id, he introduced new terminology. The new topographical divisions represent those of the mind: the id, the ego, and the super-ego. "All have unconscious parts and origins--the id is completely unconscious and inherits the characteristics of the precious system of the unconscious."
work."²⁴ Klein uses Freud's early theories of sexuality and the unconscious in her first published paper, which she read to the Hungarian Psycho-Analytic Society in 1919. In addition, in clinical work she associates other theories very closely with Freud. She uses the "play technique", a method similar to the free association of Freud for observation and treatment of young children.²⁵

Later, in 1956 she introduced her last major theoretical innovation. In a lecture "A Study of Envy and Gratitude," she begins by stating thus: "From the beginning of life the infant turns to the mother for all his needs. . . ."²⁶ Klein proposes the theory that the primary attachment of the child to the mother is the mother's breast; that is, the breast creates the primary bond. This first bond already contains the fundamental elements of object relation. She continues: "this relation is based on an innate factor; for the breast, towards which all desires are directed, is instinctively felt to be not only the

²⁴Mitchell 17.

²⁵Mitchell 11,18. Mitchell explains Freud's free association: "Over time, Freud developed 'free association' as the fundamental rule of psychoanalysis. The patient says everything, however trivial or unpleasant, that comes to mind—this gives access to unconscious determinants of communication. In this way one's actions or the language of the body is squeezed into words." Mitchell adds that Klein herself states that the play technique gains access to the unconscious in the child.

²⁶Mitchell 211.
source of nourishment, but of life itself. The relation to
the gratifying breast in some measure restores, if things
go well, the lost prenatal unity with the mother. . . . It
may well be that his having formed part of the mother in
the prenatal state contributes to the innate feeling that
there exists an object which will give him all he needs and
desires."27 This explanation differs from Bowlby, who
dismisses the emphasis on the breast as the primary bond
and concentrates on another attachment, the need for
protection. To him, the protection illustrates more
completely the attachment to the mother, or in other cases
later in life a bond with another nurturing caregiver.
Nevertheless, Melanie Klein's clinical work forms a
foundation for much of the analysis used by more recent
psychologists and psychiatrists. Her work serves as a
stepping stone for Winnicott's clinical work.

D. W. Winnicott

In *Psycho-Analytic Explorations* D. W. Winnicott refers
to Melanie Klein and John Bowlby with regard to neuroses.
He distinguishes between psychosis and psycho-neurosis. In
psychosis the disorder involves the structure of the
personality. The patient is out of touch with what we term

27Mitchell 211-212
"external reality." However, in psycho-neurosis," the patient exists as a person, is a whole person, recognizing objects as whole; the patient is well lodged in his or her own body, and the capacity for object relationships is well established." Any difficulties arise from experience of object relationships. Winnicott cites the age of psychosis origin as early infancy, the time of extreme dependence on the mother. He designates the period of later infancy (roughly 10 months to 2-3 years) as the time for origins of depressive anxieties. He agrees with John Bowlby that this age marks the time that deprivation leads young children to set up anti-social tendencies. A child is normally working toward setting up the Oedipal complex if he is healthy.

Nancy Chodorow

More and more feminist criticism in recent years has focused on the pre-oedipal stage, a phase which forms the nucleus for the mother and child relationship. Foremost among these women is Nancy Chodorow, who discusses psychoanalysis and mothering in The Reproduction of

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28D. W. Winnicott, Psycho-Analytic Explorations., Eds. Clare Winnicott, Ray Sheperd, and Madeleine Davis. (Cambridge: Harvard U P,1989) 64. In psychosis, "the patient can be shown to be disintegrated. or unreal, or out of touch with his or her own body. . . ."

29Winnicott, Psycho-Analytic 64.

30Winnicott, Psycho-Analytic 66.
Mothering, in which she "analyzes women's mothering and, in particular, the way women's mothering is reproduced across generations."31 She emphasizes that "women's mothering reproduces itself cyclically. Women, as mothers, produce daughters with mothering capacities and the desire to mother."32 She adds that the mothering capacities "grow out of the mother-daughter relationship itself."33 While the foundation for parenting in a boy is formed in his early relationship with his mother as well, after the infantile period, the relational possibilities in boys are curtailed; in girls they are kept open.34 The extension of the mothering capacity allows the daughter to provide nurturing, but the role of the father as an attachment figure becomes important in the absence of the mother, also.

The psycho-analytic work and clinical findings of Freud, Klein, Winnicott, Bowlby, and Ainsworth have served as a nucleus for contemporary studies on the attachment theory in father and child relationships.


32Chodorow, Reproduction 7.

33Chodorow, Reproduction 7.

34Chodorow, Reproduction 90-91.
Particularly, the analysis of the father's attachment and his role in child-rearing has been studied empirically recently. In recent findings, outlined in *The Role of the Father in Child Development*, Michael Lamb explains that the attachment to the father focuses on a bond that can occur between the father and the child. He states further that (presumably) the primary bond is the "more influential." In these twentieth-century studies Lamb emphasizes that cultural change preempted the disappearance of the father and devaluation of the paternal role. The Lamb study focuses on the rediscovery of the paternal role in child-rearing in the twentieth century.

From the study of attachment as applied to the roles of both mother and father in regard to the child evolve clinical findings on the loss of a parent, particularly the mother.

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35Lamb 9. Lamb states, however, the following about relationships with both parents: "Although Bowlby did not deny that other relationships could be formed, it took several years before attachment theorists recognized that many infants formed significant relationships to both parents, even if the caretaker-infant relationship was the most important."

36Lamb 2.
Attachment and Loss

Bowlby's study on attachment and loss provides pertinent information regarding the importance of psychoanalysis relative to the effect that the loss of a parent (in this study, particularly the mother) has on children. In *Attachment and Loss*, he reveals his clinical strategy versus the processes of Freud and succeeding analysts. Freud began his psychoanalytic investigation from symptoms of neurotic behavior of a patient or interpretations of his dreams by historical reconstruction. He studied events that belonged to a phase of life that had already passed. Bowlby, on the other hand, attempts to predict the outcome or behavior of a child by observing the child's actions.37 He points out that some analysts are "skeptical of the value of direct observation of behaviour." However, he adds that "When young children are observed in situations that lead to anxiety and distress, it is possible to obtain data that are plainly relevant to many concepts central to our discipline: love, hate, and

37 John Bowlby, *Attachment and Loss*, vol. I. 2nd ed. (London: The Hogarth P, 1982) 3. "For reasons that are described in the preface it is believed that observation of how a very young child behaves towards his mother, both in her presence and especially in her absence, can contribute greatly to our understanding of personality development. When removed from mother by strangers, young children respond usually with great intensity; and after reunion with her they show commonly either a heightened degree of separation anxiety or else an unusual detachment."
ambivalence; security, anxiety, and mourning; displacement, splitting, and repression."³⁸ Bowlby adds further that whereas the historical method will always be a principal method used in psychoanalysis, "for research purposes it can and should be augmented by the method of hypothesis, deductive prediction, and test."³⁹

Bowlby cites the four most influential analysts since Freud, who have contributed to the objects-relations theory.⁴⁰ He states that Melanie Klein, A. Balint, D. W. Winnicott, and W. R. D. Fairbairn all show some similarities in the object-relations theory.⁴¹ Bowlby stresses that the theory he advances here (from studying children's behavior rather than using a retrospective historical approach) evolves from object-relations theory.

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³⁷ Bowlby, Attachment and Loss 6.

³⁹ Bowlby, Attachment and Loss 9.

⁴⁰ Object-relations as it applies to discussion in psychoanalysis is the relation that an infant has to other persons or objects immediately after the post-natal bond with the mother.

⁴¹ Bowlby, Attachment and Loss N17. "The theories vary in "regard to the period of life during which a child is held to be at his most vulnerable. In this respect there is a gradation from Melanie Klein's view to Balint's. In Klein's theory almost all the crucial steps in development are assigned to the first twelve months of life; in Fairbairn's theory they are assigned to the first twelve months, and in Winnicott's to the first eighteen months; in Balint's theory all of the first few years of life are considered to be of about equal importance."

A brief survey of mother and child relationships introduces conditions, theories, and approaches both to the mother and child bond and to circumstances of the loss of the mother.

Mother and Child Relationships and their Application to Fiction

The mother and child nurturing bond as it relates to the heroines of Burney's, Radcliffe's, and Wood's novels can only be observed in retrospect, and since they are fictitious characters, one can only speculate the influences that nurturing has on their behavior. The heroines who experience the loss of the mother are not analyzed for treatment. However, certain passages depict observations of the heroines' childhood experiences, which establish their bonding with another nurturer.

The author Burney herself experienced a severe loss at her mother's death. A passage in her early diary reflects her sentiments at her mother's death. These words, expressed by a neighbor, Mrs. Pringle, and found in Burney's Juvenile Journal clearly describe her grief as a child of ten:

"You," said she, "was a particular favourite with me. "Before ever I saw you; for I had heard of you from Mrs. Sheele [sic] "Whose House you were at, when a child, when you lost your "Mother;--& she told me that of the hundred children she had had "the care of, she never saw such affliction
in one before—that "you would take no Comfort—& was almost killed with Crying."  

This study will not explore with whom Burney formed a bond or who the nurturer or nurturers were in her young life. The likely candidates appear to be her maternal grandmother and Mr. Crisp, her father's friend to whom she wrote many letters, addressing him as "Daddy Crisp." As in the retrospective studies, certain apparent behavioral patterns can be observed.

Analysis of children's psychological problems creates a background and rich resource for application to the characters' behavior created in novels, especially since during their maturation process, the heroines in these novels function without the mother.

Recent studies combine several sources and methods of mothering and the mother and child relationship. Prior to the work of Bowlby and others, knowledge about motherhood was to be "assumed rather than examined" according to Ann

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Phoenix and Anne Woollett. Of the types of writings discussed in *Motherhood: Meanings, Practices, and Ideologies*, the developmental psychology texts and the autobiographical writings provide the background here.

Since the nurturing concept involves qualities, such as nursing, caregiving, nourishing, and cherishing, which are generally conceived as maternal, I designate that the novels included here relate to feminist leaning in a broad sense. The term from this perspective is defined by Emily Ann Griesinger: "I use the latter term [feminist] broadly to denote particular sensitivity to women's needs, awareness of their problems, and concern for their situation, leaving aside for the moment the narrower definition of feminism as a single-minded, systematic campaigning for women's rights." My examination of Burney's, Radcliffe's, and Wood's eighteenth- and

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43Ann Phoenix, Anne Woollett, and Eva Lloyd, eds., *Motherhood: Meanings, Practices, and Ideologies*, (London: Sage P, 1991) 2. Contributions to this book stem from a symposium organized by Eva Lloyd at the Women and Psychology conference held at Brunel University in 1987. The editors acknowledge five distinct categories or types of writings on motherhood: (1) developmental psychology texts based on empirical studies; (2) childcare manuals "cookbooks' telling women how to mother properly); (3) research studies, which discuss transition to motherhood and the first few months of a child's life; (4) autobiographical writing dealing with the experience of mothering or being mothered; (5) feminists texts, many of which concentrate on mother-daughter relations, such as Nancy Chodorow.

nineteenth-century novels advances the discussion of mothering. In applying the theories, I use the term "mothering" as synonymous with nurturing.

Recent criticism of literature depicts various aspects of mothering, such as the lack of a mother, the search for identification with the mother, or "becoming one's mother." However, the term "motherhood," as Ann Dally explains, was first referred to as a concept in modern times. She states that the first reference to the word "motherhood" is in the Oxford English Dictionary in 1597 and then only as a fact of being a mother. She also adds: "Only in the Victorian era did the word emerge as a concept rather than a mere statement of fact." However, no psychological references were applied to the mothering or nurturing concept. The absence of the mother in the eighteenth- and nineteenth-century novel has been a focus for books, dissertations and articles in periodicals within the last decade.

This scholarship develops various perspectives of the absent mother in eighteenth- and nineteenth-century novels from Burney to Austen, Eliot, Bronte, Radcliffe, Gaskell, and others. Some create an image of the absent or weak mother, depicting her or her influence as being ineffective, or the mother as being too powerful; therefore, the author absents her from the scene. Susan

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Peck MacDonald discusses the negative status of mothers: "The women novelists of the period from Fanny Burney to Mrs. Gaskell and George Eliot create very few positive images of motherhood." She says the good supportive mother is too powerful, so the "almost excessive power of motherhood" is withdrawn to allow the daughter to assert herself.46 MacDonald's point is well taken, although my study stresses the mother's primary attachment to the daughter, thus creating an enduring bond in lieu of minimizing the mother's positive influence. In MacDonald's analysis, "the good mother can remain an ideal without her presence disrupting the plot or preventing the necessary drama of the novel."47 Notwithstanding, I hypothesize that in addition to being an ideal, she (the mother) is important for the daughter's background. In Evelina, as in Mary Wollstonecraft's Maria, the letters, the memories and advice of the absent mother transcend time to influence the daughter. Subsequent novels in this study speculate on the mother and daughter bond in infancy.

Another recent critical work which treats the derogation of mothers in eighteenth- and nineteenth-century

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47MacDonald 58-59.
novels is Marjorie Jean McCormick's dissertation. She cites the gradual trend toward more positive, more psychologically realistic portraits in the twentieth century as compared to the eighteenth- and nineteenth-century novels. Whereas McCormick discusses the characterization of the mother (archetype or stereotype), I emphasize the maternal or paternal figure who nurtures the heroine. Certain novels, while depicting the absent mother of the female protagonists, nevertheless, give strong credence to the mother as in George Eliot's Adam Bede. Dinah and Hetty are orphans, but Adam demonstrates respect for his mother in his actions and consideration of her, especially after his father dies accidentally. McCormick characterizes Adam's mother as being "too cranky," but Mrs. Bede commands the respect of her sons, Adam and Seth. Adam practices reserve in his affiliation with his mother: Adam's anger subsides after his outburst when he finds that his father has neglected the carpentry work:

Adam for a moment thought uncomfortably about his father; but as of late years he had never come home at dark hours from Treddleston, and there was every reason for believing that he was then sleeping off his drunkenness at the "Waggon Overthrown."

"Donna thee sit up, Mother," said Adam, in a gentle tone.

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49McCormick 5.
He had worked off his anger now, and whenever he wished to be especially kind to his mother, he fell into his strongest native accent and dialect, . . . .

Both sons, Adam and Seth, display esteem for their mother. Other novelists of this period create a strong bond between a child and a nurturer (sometimes a male), as with Pip and Mr. Joe in Dickens's *Great Expectations*. Although the nurturing needs of the child do not vary within a particular sociological and historical background, the empirical situation influences the heroines' actions.

**Sociological and Historical Background**

Sociologists observe groups as they interpret humans in social relations and various organizational situations. The historical and sociological climate of the period plays a significant role in addressing the expectations and limitations of a young girl. Lawrence Stone's *The Family, Sex, and Marriage in England: 1500-1800* explores the family's attitude toward children, indicating the high mortality rate in all classes and the extreme poverty in the lower classes as indicators of the general trends. During the seventeenth century, death rate of children under a year old was extremely high; with the poor, death was often due to neglect. Stone states, "Nothing better

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illustrates the resigned acceptance of the expendability of children than the medieval practice of giving the same name to two living siblings in the expectation that only one would survive."51 Attachment to children generally in this early modern period was less intense than in the latter part of the eighteenth century. Additionally, Stone comments on the strong discipline in the sixteenth-and seventeenth-century home, but "mitigated and compensated, . . . by a good deal of fondling when the child was docile and obedient."52 "The breaking of the will was thus generally accepted as the prime aim of early education."53 Deference to parental authority, which included such actions as bowing to parents and rising when parents entered the room even extended to the early eighteenth-century households in America, such as those of the Puritans Cotton Mather and Jonathan Edwards. Later in the century, the courtesy books, which encouraged high-spiritedness, deviate from this severe discipline. Fanny Burney stresses the importance of social graces. Judy Simmons affirms that "social errors form the main sources of fear for the heroines. . . . If the emphasis in the novels on problems of courtesy seems trivial to our

52 Stone 167.
53 Stone 170.
twentieth-century consciousness, we must remember that for Fanny Burney and heroines, etiquette was the only form of currency available.\textsuperscript{54} D. D. Devlin in The Novels and Journals of Fanny Burney stresses that in Evelina (1778), the guardian Mr. Villars' advice comes directly out of the courtesy books. Mr. Villars tells Evelina how to guard against assaults by saying that it is not enough to be "reserved," but "his [Mr. Lovel's] conduct calls for your "resentment."\textsuperscript{55} The courtesy books recommend a strict code of behavior, but the gentle counsel, as exemplified here by Mr. Villars, differs from the "breaking of the will" of earlier times. These courtesy books were well ensconced in society. Accordingly, they reflected the attitudes towards manners and morals both in society and in the novels.

Similarly, the perspective towards mothers in the novels mimics that of society. Marjorie McCormick says, "The treatment of the mother in fiction tends to parallel the treatment of the mother in society. . . ."\textsuperscript{56} As she analyzes the mothers' actions and the change from novels of previous periods to those of the twentieth century, she stresses characterization and personalities of assorted


\textsuperscript{56}McCormick 232.
mothers. McCormick explains that advice books were very often written in pairs—that is, the advice to daughters to be good mothers and good wives should go hand-in-hand.\textsuperscript{57} Whereas society may not affect the mother and child bond directly, the expected behavior of the young heroine corresponds to that of society.

The advice books of that period are exemplified in two areas: first, the advice to mothers in the care of their child (Sarah Ellis' \textit{The Mothers of England} (1844), and second, the father's advice to his daughters (Dr. John Gregory's \textit{A Father's Legacy to His Daughters} (1803). The first type of advice book relies heavily on the identification of the mother's love as a mother's instinct, which is common in the female sex and the "strongest of all her principles."\textsuperscript{58} Mrs. Ellis explains that the book has been written "with the hope of throwing out a few hints and observations relative to the present state of English society, the tendency of modern educators, and the peculiar social and domestic requirements of the country and the

\textsuperscript{57}McCormick 19. McCormick points out that "many of the social and moral guidebooks of the period were issued in sets..." Invariably the advice to be 'good' mothers and 'good' wives were 'identical'. Examples of these advice books are a series by Sarah Ellis, \textit{The Wives of England}, \textit{The Mothers of England}, and \textit{The Daughters of England}.

\textsuperscript{58}Ellis, \textit{Mothers of England} (New York: D. Appleton, 1844) 5.
times in which we live." In Chapter XI, "On the Training of Girls," she emphasizes that a mother's aim in training daughters is "to strengthen their characters, and to fix them on a firm and solid foundation, so that their feelings may branch out and develop themselves in endless variety, without depriving the root of its necessary firmness and strength." The author stresses strong religious beliefs, affirming that the mother prepares the child for this world and the next. The book features strong moral obligations, asserting that the responsibility of rearing a child was given by the "Author of our existence." The preservation of a child's life is consequential and becomes a major focus in Eliot's Adam Bede. Hetty's deportation for contributing to the death of her new-born infant affects all the major characters in the novel including Adam, his brother Seth, Dinah Morris, Arthur Donnithorne, and the Poysers. The deep moral concern for a child's life in the nineteenth-century novel contrasts sharply with an early eighteenth-century novel, Defoe's Moll Flanders in which the heroine discards various children by diverse husbands to the care of a wet nurse or her friend "Mother Midnight"
while she proceeds to another chapter of her episodic life.  

In the second category, Dr. Gregory's advice book to his daughters approaches the issue of religion at the onset: "You cannot plunge into business, or dissipate yourselves in pleasure and riot, as men often do, when under the pressure of misfortune. You must bear your sorrows in silence, unknown and unpitied. . . . Then your only resource is in the consolations of religion." Dr. Gregory's declining health precipitates his writing the advice book to his daughters. Because they are motherless, he feels the need to advise them: "You had the misfortune to be deprived of your mother at a time in your life when you were insensible of your loss." In addition to the counsel on religion, he stresses modest reserve and "retiring delicacy" of conduct. Similar to Mr. Villars' advice to Evelina as illustrated by Devlin, Dr. Gregory strongly advocates reserve: "The men will complain of your

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62 Daniel Defoe, *Moll Flanders*, ed. and intro. Juliet Mitchell, 1978 (Hammondsworth, Middlesex, Engl.: Penguin Books, 1986) 132. "And now I was greatly perplexed about my little boy. It was death to me to part with the child, and yet when I considered the danger of being one time or other left with him to keep without a maintenance to support him, I then resolved to leave him where he was; but then I concluded also to be near him myself too, that I might have the satisfaction of seeing him, without the care of providing for him."


64 Gregory, Preface A2.
reserve. They will assure you that a franker behavior would make you more amiable. But trust me they are not sincere when they tell you so."65 Dr. Gregory's confidence in his daughters' judgement parallels Mr. Villars gentle counsel to Evelina. He advises his daughters: "Your superior delicacy, your modesty, and the usual severity of your education, preserve you, in a great measure, from any temptation to those vices to which we are most subjected."66 Wit is the most dangerous talent you can possess. Humour is a different quality, but be cautious how you indulge it."67

In Sarah Fielding's David Simple, Cynthia suffers as a result of her wit. She emerges as the strongest character in the book, for the hero David "scarcely succeeds in being a person at all" according to Malcolm Kelsall.68 As Cynthia relates her story to David, she emphasizes her father and mother's "teazing" because of her love of books and pursuit of knowledge.69 Additionally, she is chastised

65Gregory 23.
66Gregory 10.
67Gregory 20.
69David Simple 101. Cynthia tells in her story that books were taken from her: "For Miss must not enquire too far into things, it would turn her Brain,; she had better mind her Needle-work, and such Things as were useful for Women; reading and poring on Books, would never get me a Husband."
by her sisters for her wit: "They took an inveterate Hatred to me, because most of our Acquaintance allowed me to have more Wit than they had; and when I spoke, I was generally listened to with most Attention." Cynthia is further rebuked by "The Lady" (as she describes her) to whom the young girl is a companion; owing to Cynthia's knowledge of French and her "Wit," she is forced into the position of "toad-eater." Her life being unbearable, she leaves her patron with David's assistance. Her wit brings her more misery and abuse as the novel progresses.

Additionally, a young girl's protection remains paramount with respect to her position in society. Dr. Gregory counsels his daughters on suitable forms of entertainment. He advises that "The theatre is such pleasure as entertainment, but few English comedies a lady can see without a shock of delicacy." However, although Burney's father did not sanction her writing drama, she attended the plays. Nonetheless, in Evelina the heroine utters disparaging remarks about Congreve's play:

70David Simple 102.

71David Simple 113. Cynthia defines Toad-eater: "It is a Metaphor taken from a Mountebank's Boy who eats Toads, in order to shew his Master's Skill in expelling Poison: It is built on a Supposition, . . . . that People who are so unhappy as to be in a State of Dependence, are forced to do nauseous things that can be thought on, to please and humour their Patrons."

72Gregory 34-35.
The play was Love for Love; and though it is fraught with wit and entertainment I hope I shall never see it represented again: for it is so extremely indelicate—to use the softest word I can—that Miss Mirvin and I were perpetually out of countenance, and could neither make any observations ourselves, nor venture to listen to others.\

Burney carefully follows the prescribed advice of the courtesy books. Unlike the average young reader of courtesy books, the daughter of the well known Dr. Burney was exposed to the literary world and the social world of gentle manners; she had no need to read the courtesy books because her exposure to the genteel society taught her proper manners. Also, Dr. Samuel Johnson and Samuel Crisp (friend of her father's) converged on the Burney household for frequent visits, as did Garrick, the Shakespearean actor. Burney's world exposed her to the theater, giving her the opportunity to use her keen observations to develop the comic scenes in her novels.

Burney's society censored inadequate manners and morals, thus promoting the courtesy books. Other sociological factors that affected the life and fiction of the time support several distinct child-rearing modes.

Fanny Burney, Evelina: or The History of a Young Lady's Entrance into the World (New York: W. W. Norton, 1965) 67. Subsequent citations from this novel will appear in the text in parentheses.

Doody, Frances Burney: The Life in the Works (New Brunswick, N. J.: Rudgers U P, 1988) 31. Doody states that in the relationship between Frances and Dr. Johnson "we can see some of the elements of a father/substitute daughter relation."
Viewing these various aspects of attention to children in families provides an insight into the nurturing in the heroines' lives. According to Stone, a change occurred between 1660 and 1680. The change, after the strict upbringing modes of the sixteenth and seventeenth centuries, allowed for the child-oriented affectionate mode. Generally, at the time of the publication of the novels in this study, the parents participated more in the rearing of the child in the upper classes than in former times. The Marquess remarks in Advice to a Daughter (1688):

You must begin early to make them love you that they may obey you, . . . . On the other hand, you are to have as strict guard upon yourself amongst your children as if you were among your enemies: . . . that love, not fear, may be the root of their obedience.

Although perhaps the parents began to participate more in the rearing of the children, Margaret Doody emphasizes

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75Stone 406. The first child-rearing mode was the "traditional Christian view, strongly supported by Calvinist theology, that the child is born with Original sin, and that the only hope of holding check is by the ruthless repression of his will and his total subordination to his parents, schoolmasters, and others in authority over him." The second, the environmentalist view, maintains that the child is born tabula rasa or with propensity to good or evil and could be molded; this view describes the "piece of clean paper" of John Locke (1693). The third, the biological view, states that the character and potentialities of the child were genetically determined at conception. In the fourth view, the perspective that "the child is born good and corrupted only by his experience in society" is epitomized in Rousseau's Emile.

76Stone 407-408.
that the eighteenth century saw an expansion of filial obedience as many of the novels testify (Clarissa, Pamela, and Evelina).\textsuperscript{77} The facts disclosed by Stone and some of the diaries omit the emphasis on filial obedience observed in fiction.

The mother's role in the nineteenth century expanded. My study designates the change of the attitude toward the mother from the novels of Burney and Radcliffe to the novels of Ellen Price Wood. Emphasis on nurturing rests almost exclusively with the mother. Margaret Mead quotes a passage from Mother's Magazine published in 1844: "The mothers' role in the child rearing was generally considered paramount. She was regarded as the child's best instructor, the principal person in forming the child's character, . . . ."\textsuperscript{78} In Ellen Price Wood's Dansbury, a Victorian novel, the young mother Mrs. Dansbury makes clear her role as the primary figure in the children's upbringing: "I believe my husband thinks with me but his hands and head are so full of business that he gives but

\textsuperscript{77}Doody, Frances Burney 24. Doody states, "Filial piety was not a new virtue; early periods had of course enforced it. But in the sixteenth and seventeenth centuries, filial duty and obedience were viewed largely as aspects of structural relation, related to hierarchies and authority. It took the eighteenth century (when in fact the old structures were crumbling, and the kings and fathers actually had less authority than previously) to insist on the high emotive content of parental-filial relations."

\textsuperscript{78}Margaret Mead and Martha Wolfenstein. eds. Childhood in Contemporary Cultures (Chicago: U of Chicago P, 1955) 151.
little heed to what he calls domestic points. He has entire confidence in my management." The increased industrialization, in many instances, displaces the father in his central position as head of the household, his proximity removed because of work affiliations. Many of the nineteenth-century novels, both British and American, utilize the problems of industrialization and breaking up of farms as important issues: Hardy's *Tess of D'Urbervilles*, Gaskell's *North and South*, as well as Mrs. Wood's *Dansbury House*, and in America, Glasgow's *Virginia*.

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The various psychological texts written in the twentieth century expostulating bonding of a child to a mother or mother substitute comprise a basis for my analytical discussion on nurturing. The works include those of Freud, Klein, Bowlby, Ainsworth, Winnicott, and Chodorow. Their clinical findings illuminate the heroines' needs in the novels. Furthermore, the author brings her own perspective and experience into the writing. By emphasizing the qualities of feeding, caring for, cherishing, nursing, the woman author implements maternal qualities, and while the emphasis of Bowlby's "protection" becomes important, the biological attachment to the mother remains vital. However, many of the heroines in the

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eighteenth- and nineteenth-century novels, lack the close mother and daughter relationship because the mother is absent (although their primary attachment is with the mother or mother figure). The heroines transfer their attachment to another in time of need or distress.

In presenting the parallels between twentieth-century theories and fictitious heroines, I can only speculate on the influence of nurturance theory. In Burney's *Evelina*, the heroine's principal nurturer throughout her *bildungsroman* remains Mr. Villars, her guardian. He maintains the proximity explicated in Bowlby's attachment behavior. The research of Lamb becomes important when the attachment is a father figure. In Burney's second novel, *Cecilia*, the protagonist, after the death of both of her parents, relies on the succor of a mother figure, Mrs. Charlton. The sister bond of the heroine Juliet and Gabriella becomes crucial in Burney's *The Wanderer*; thus the transfer of attachment occurs, presumably after a primary bond with the mother.

Radcliffe's Gothic novels expose Emily in *The Mysteries of Udolpho* and Ellena in *The Italian* to frightening experiences. Emily St. Aubert's stable childhood with two loving parents forms a strong emotional base while Ellena's tranquil childhood with her aunt, Signor Bianchi, supplies her with a positive surrogate mother after the initial attachment with her mother.
Like the Victorian society, Wood's novels glorify the mother. Bowlby's attachment theory as well as Chodorow's reproduction of mothering theory, in which she emphasizes the emergence of the mothering capabilities from the mother and daughter relationship is relevant. Isabel in East Lynne emphasizes the nurturing need of her children as she returns to them.

All the novels that are the subject of this study impart an inordinate number of concealments and/or disguises in connection with the heroines. Burney's three novels focus on the name or the obscurity of the name. In addition, in The Wanderer Juliet first appears in a hideous disguise, even including darkening her skin as she flees the French Revolution. In Radcliffe's Gothic novels, The Mysteries of Udolpho and The Italian, the heroines are constantly being hidden in villas or castles or convents. Simultaneously, in The Italian, the image of the veil for the women and the image of the cowl for monks (who prove to be a hindrance for the advancement of the heroine's progress) surface throughout the novel. In Wood's Victorian novel East Lynne the heroine's disguise forms the basis for the plot as Isabel returns to nurse her own children incognito as a governess. While these impediments constrict the heroine, she ultimately overcomes them, further demonstrating her secure base.
While the heroines progress to adulthood amidst veiling and disguises, surmounting various difficulties, they display fortitude and sound judgement. This study applies contemporary psychoanalysis rationale by assuming that fiction mimics life and that the heroines require emotional stability of humans. Application of twentieth-century psychology illuminates humans' universal need of emotional support. According to Bowlby, from "time immemorial mothers and poets have been alive to distress caused to a child by the loss of his mother; but it is only in the last fifty years that by fits and starts, science has awoken to it." Similarly, this study reveals an inherent need for nurturing. The variation of circumstances from the eighteenth century to the advent of the twentieth century introduces new hindrances to nurturing of the protagonist, but amplifies need for it. Empirical studies of children in the twentieth century help to conceptualize attachment theory while sociological and historical data serve to encapsulate circumstances surrounding the heroine in her bildungsroman as they augment necessity of nurturing.

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CHAPTER 2

NURTURING AND PROTECTION IN FANNY BURNEY'S NOVELS

Evelina: or a History of a Young Lady's Entrance into the World

In short, every secret of a writer's every experience of his life, every quality of his mind is written large in his work, yet we require critics to explain the one, and biographers to expound the other. That time hangs heavy on people's hands is the only explanation of the monstrous growth.

Virginia Woolf: Orlando

Fanny Burney well knew the heartache of losing a mother. Her writings alleviated, to some degree, the distress and sorrow she endured without the love and care of her mother. Deprived of her father's attention during his courtship and subsequent marriage, she suffered irreparable loss. Burney's longing for attention of devoted parents parallels the heroine's unfolding saga, which discloses the sorrow and pain of a motherless child and the search for the father. In Evelina: or a History of a Young Lady's Entrance into the World, Evelina's initiation into adulthood represents Burney's attempt to escape from strictures set against women's writing, especially the novel. Evelina's keen observations help her

81 Fanny Burney's mother died when she was ten years old. Fanny Burney, "Juvenile Journal," April 1775, Berg Diary MS. (Refer to note 42 in Chapter 1.)
to progress from a naive, blushing, young "nameless" girl to a confident heroine. The comic flair in *Evelina*, reminiscent of late eighteenth-century drama of Sheridan and Goldsmith, displaces victimization of the heroine in Richardson's *Clarissa*. Evelina has been guided, instructed, nurtured, and protected in preparation for the mores of society.

To develop John Bowlby's attachment theory relative to the heroine, my study explores and evaluates several perspectives and theories. First of all, however, the child forms the primary attachment with the mother. Lamb states that Freud and succeeding psychologists normally place primary attachment on the mother.82 Bowlby also stresses the bond between the mother and child and that "it can now be taken for granted that all are agreed on the empirical fact that within twelve months almost all infants have developed a strong tie to a mother-figure."83

My study employs observable phenomena from twentieth-century clinical findings on loss of attachment and mother and child separation at various stages of infancy. These findings shed light on the significance of the mother and child bond and the child's distress at separation.

82 Lamb 36.

83 Bowlby, *Attachment and Loss* 177-178. Bowlby states that while his text refers usually to mothers and not to mother-figures, any reference which states "mother" refers to anyone who mothers the child.
Elizabeth Jaeger and Marsha Weinraub's data recount psychological clinical findings in nonmaternal care: the trauma in a child's separation from a mother in the latter part of the first year is more distressing than in the first few months. Separation in the latter part, they say, may be particularly distressing because the child has already become attached to the mother and the isolation "violates the child's expectations of the mother."84

Although Freud provides the basis for much of contemporary psychological research, Bowlby's use of environment in conjunction with internal instinct differs from some of Freud's work. In explicating attachment theory, Juliet Hopkins differentiates between Freud's term "instinct" and Bowlby's "instinctive behavior." She describes Freud's term as an "outmoded concept of some

84 Elizabeth Jaeger and Marsha Weinraub, "Early Nonmaternal Care and Infant Attachment: In Search of Process," New Directions for Child Developments, 49 (Fall 1990) 80. "The infant's age at the onset of nonmaternal care may also be a potential moderator of nonmaternal care effects. Both Ainsworth, Blehar, Waters, and Wall (1878) and Hoffman (1984) have suggested that nonmaternal care initiated prior to six months of age, that is, prior to the consolidation of the infant-mother attachment, may be less stressful than care initiated later in the first year of life. This is because the initiation of monmaternal care during the period of time that the infant-mother attachment is becoming consolidated—eight to twelve months after birth—may be particularly distressing insofar as it violates the expectations the infant has begun to develop regarding the mother's availability. . . . Therefore, according to this view, the infant may be particularly likely to interpret maternal absence as a rejection if nonmaternal care is initiated later, rather than earlier, in the first year of life."
internal driving force," but characterizes Bowlby's "instinctive behavior" as a "pattern which is activated or terminated by particular internal or environmental conditions. . . . Attachment behavior is an excellent example of such instinctive behavior."85 By seeking contact with one of his particular attachment figures, the child gains protection.

Transference of attachment is found in the work of Michael Lamb. As identified by Bowlby and discussed earlier in Chapter 1, the child must form an original attachment in order to be able to become attached to others.86 Therefore, attachments can change. The last half of the twentieth century has seen an increased interest in father and child relationship. According to Michael Lamb, in The Role of the Father in Child Development (1976), "Attachment theory has dominated recent research on father-infant relations."87 Hopkins adds that a child's relationship with the father is independent of its relationship with the mother; in the event that the

85 Juliet Hopkins, "The Observed Infant of Attachment Theory," British Journal of Psychotherapy. 6 (Sum 1990) 461. "Bowlby conceives of it as being separate from the instinctive systems subserving feeding and sexual behavior. It is activated in infancy by the internal conditions of fatigue, hunger, pain, illness and cold, and by external conditions indicating increased risk: darkness, loud noises, sudden movements, looming shapes and solitude."

86 Lamb 9.

87 Lamb 9.
relationship with the mother becomes insecure, "the father may be the attachment figure." From the results of observation of young children, we are aware that an attachment is an "aspect of a relationship, not just of the child himself." Additional research explores other aspects of maternal and paternal influences on the heroine. Lamb, in his studies, advances another theory; he emphasizes that usually the mother is the primary bond, but that even when the father serves as the primary bond, he takes an "action oriented role." Even if the mothers are more involved, "the fathers represent different types of interactions and experiences from early on in children's lives." By examining this theory, I explore the contrast of maternal and paternal attachment and consequently the ambivalence of Evelina toward her father. Furthermore, the father and daughter relationship parallels similarities between the

88 Hopkins 465.
89 Hopkins 466.
90 Lamb 14. Lamb states this: "From infancy, fathers engage in physically stimulating and playful interactions, whereas mothers engage in conventional play and are primarily responsible for caretaking (Lamb, 1976b, 1977c; Clarke-Stewart, 1978; Yogman et al., 1976,1977)." Although few attempts have been made in empirical studies with older children, studies in hypothetical situations and responses from both mothers and fathers indicate that mothers retain their association with caretaking and nurturance, while fathers are "perceived as more threatening, rigid, and demanding."
author's and the young heroine's relationships with their fathers.

The father and daughter relationship in contemporary scholarship includes the feminist approach. Essays in *Father and Daughters* edited by Lynda E. Boose and Betty S. Flowers identify and elaborate on the Freudian relationship. According to Boose and Flowers the discourse represents one that has been "virtually unmapped, but the territory is hardly a space that could be called unmarked."91 A key essay in *Fathers and Daughters* involves father and daughter Freudian theory. David Willbern explains that "Father and daughter reconstitute a special dual unity that integrates Oedipal and pre-Oedipal relations. Together yet apart, their ambivalent bond blends conflict and comfort, rejection and identification, seduction and betrayal."92 Freud's father and daughter relationship incorporates the seductive father and childhood seduction. However, Willbern makes clear in his discussion that his focus is on "Freud's thinking and feeling on the father-daughter relationship." He specifies that in more than one case involving a patient, Freud is

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"reluctant to point the finger at the offending father."\(^9^3\) In the chapter on "Female Sexuality" (1931), Freud stresses that the observations he reports are on women who have a strong attachment to the father.\(^9^4\) He emphasizes two facts: "The first was that where the woman's attachment to her father was particularly intense, analysis showed that it had been preceded by a phase of exclusive attachment to her mother which had been equally intense and passionate . . . . The second fact. . . that the duration of this attachment had also been greatly underestimated."\(^9^5\) Both the interpretation of Freudian view of the father's seduction or the opposite feminist reading of Luce Irigaray\(^9^6\) in which there exists a feminine seduction, entail a twentieth-century reading. Applying either to the relationship of Evelina and Reverend Villars in Evelina would be erroneous, judging from the protective, cherishing, concerned tone of Mr. Villars' letters.

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\(^9^3\) Willbern 76.


\(^9^6\) Jane Gallop, "The Father's Seduction," Daughters and Fathers, Lynda Boose and Betty S. Flowers, eds. (Baltimore: Johns Hopkins U P, 1989) 97. Luce Irigaray, a French psychoanalyst was expelled from the Lacanian department of psychology at Vincinnes for her feminist readings of Freud and the philosophers, published in Speculum de l'autre femme.
Evaluating the circumstances surrounding Evelina's infancy is problematic. The primary attachment in Evelina is not the heroine's bond with the mother since the mother, Caroline Evelyn, dies immediately after Evelina's birth. Mr. Villars' warm personal expressions of caring evidence his concern for Evelina and establish him as the strongest attachment figure. However, since Mr. Villars' wife is mentioned as having loved and helped to rear Evelina's mother, Miss Caroline Evelyn, it is assumed that Mrs. Villars nurtured and cherished the unfortunate motherless child Evelina, therefore being the primary attachment.97

No other strong attachment figure appears during the heroine's adolescence, but the absent mother's influence is profound. She seems ever-present, her proximity reinforced by frequent mention of a letter she wrote before she died to Sir John Belmont, the father of her unborn child. Evelina will be the bearer of the sealed letter, which Mr. Villars holds.

In another novel of that period, Mary Wollstonecraft's Maria, Maria expresses similar sentiments in a letter to her daughter; a mother's love becomes a key concern in the novel. In Maria the heroine is the mother, whose

97Evelina 4. "She [Miss Caroline Evelyn] loved me as a father; nor was Mrs. Villars less valued by her; while to me she became so dear, that her loss was little less afflicting than that which I sustained of Mrs. Villars herself."
four-month old child has been taken from her. Maria's poignant appeal for the return of her child parallels Caroline Evelyn's plea in Evelina for a name for her unborn child. Maria's recollection of her child invokes the maternal bond:

Her infant's image was continually floating on Maria's sight, and the first smile of intelligence remembered, as none but a mother, an unhappy mother, can conceive. She heard her half speaking half cooing, and felt the little twinkling fingers on her burning bosom—a bosom bursting with nutriment for which this cherished child might now be pining in vain. From a stranger she could indeed receive the maternal ailment, Maria was grieved at the thought—but who would watch her with a mother's tenderness, a mother's self-denial?

Similarly, a mother's love and concern amplify nurturing in Evelina. Caroline Evelyn's dying words pour forth an entreaty to the father to accept the unborn child. Her letter is eventually delivered to Sir Belmont (her husband and Evelina's father) expressing lament, but pity also for the hardened father. "Hopeless and almost desperate, twenty times have I flung away my pen; --but the feelings of a mother, a mother agonizing for the fate of her child, again animating my courage, as often I have resumed it" (320-321). She bemoans on her wretched state and asks if he will accept the child. "...—should its

98Mary Wollstonecraft, *Maria* (New York: W. W. Norton, 1975) 14. Maria has been incarcerated in a madhouse by a tyrant husband.

face bear the marks of its birth, and revive in thy memory
the image of its mother wilt thou not, Belmont, wilt thou
not therefore renounce it?" (321). In her plea, she speaks
directly to the unborn child:

Oh, babe of my fondest affection! for whom I
experience all the tenderness of maternal pity!
look not like thy unfortunate mother,—lest the
parent, whom the hand of death may spare, shall
be snatched from thee by the more cruel means of
unnatural antipathy! (321)

However, the infant Evelina presumably never forms an
attachment to the mother, and no trauma develops at
separation from the mother in early infancy. The
twentieth-century research of Jaeger and Weinraub reveals
that in the first few months, the child is less likely to
become traumatized because infant-mother attachment is not
consolidated. Instead, in Evelina, a substitute mother
functions as the heroine's primary nurturer, and Evelina
advances through adolescence idolizing the deceased mother.

As the novel progresses, the fantasy of a child's
preoccupation with the mother, who was lost to her at
birth, becomes apparent. Mr. Villars reminds Evelina
frequently of the deceased mother's letter written to Sir
John Belmont admonishing him for his neglect in
acknowledging his marriage to her, thereby jeopardizing the
legitimacy of the child. The letter serves as a catalyst
in the mother's love for her unborn child. Provision of a

100 Jaeger and Weinraub 80.
family name had become an obsession for Evelina's mother (before her death) and an overwhelming concern of Mr. Villars after the mother's death. In a letter to Evelina, while she is in London under the care of Lady Howard (and her daughter and husband, Captain and Mrs. Mirvin), Mr. Villars expresses his concern for any detrimental effect that the city will have on the young girl, especially since she has no legitimate name. Her life has been secluded in the country under his care for seventeen years. He says, "The supposed obscurity of your birth and situation, makes you liable to a thousand disagreeable adventures" (104).

Burney sets the paradigm for obscurity and relevance of the name in Evelina. Here the young girl has no name; in Cecilia, the heroine's name is problematic because her uncle's will forces her to relinquish her inheritance if the man she marries refuses to accept her name of Beverley; in The Wanderer, Juliet's identity remains hidden until almost the end of the novel. The name becomes one of several disguises apparent in the novels in this chapter.

In lieu of the birthright name denied Evelina by her father, Mr. Villars assigns her the name of "Anville." Doubtless, the compassion he has for her results from his love and attachment for her mother, Caroline Evelyn.101

101 As the guardian of Evelina's mother, after the death of her father, Mr. Villars had assumed full responsibility for her moral upbringing. As he expresses in a letter to Lady Howard, he had been entrusted with the "morals and conduct" of Mr. Evelyn's daughter. This choice of guardian...
Mr. Villars writes Lady Howard, "Miss Evelyn, madam, from the second to the eighteenth year of her life, was brought up under my care, and, except when at school under my roof" (4). Therefore, the background of Evelina's mother becomes significant in the relationship between the heroine and Mr. Villars because Evelina represents an extension of her. Whereas Evelina never experiences a dramatic separation from the mother as an infant, in later years she suffers because of the mother's absence. She is denied inheritance and her father's name, a problem which would have been alleviated if her mother had lived. In the search for her father, Evelina remains cognizant of his rejection of her mother.

For other reasons, the circumstances concerning Evelina's mother form a strong basis for the novel. excluded Caroline Evelyn's own mother (now Madame Duval) 4.

102 Hopkins 461. Hopkins states further that as adults, we require attachment figures, and need them more acutely in time of stress and loss.

103 Evelina 356. The nurse who attended Carolyn Evelyn when Evelina was born and who nursed the infant for the first four months had a daughter six weeks older. This child had been presented to Lord Belmont as his daughter. Evelina relays this information to Mr. Villars: "he [Lord Belmont] had always observed, that his daughter bore no resemblance to either of her parents; but, as he had never doubled the veracity of the nurse, this circumstance did not give birth to any suspicion."

104 Doody 35-40. Fanny Burney had written a novel, The History of Caroline Evelyn, prior to writing Evelina; the content of this earlier novel provides the background for Evelina's mother in Evelina. Burney completed it when she was fifteen years old, but destroyed it at about the same
Doody says, "The History of Caroline Evelyn, which we know from the first letters of Evelina, is the story of how a woman comes to be a mother and is destroyed." Mr. Villars mentions the love that Caroline Evelyn had for him: "She loved me as a father; nor was Mrs. Villars less valued by her..." (4). The love and protection he provides for her daughter, Evelina, throughout the novel substantiates his role as nurturer for her as well.

The father's role in child rearing as discussed in Lamb's twentieth-century clinical studies illuminates various responsibilities fathers can assume and helps to clarify Mr. Villars' role in Evelina. Mr. Villars is Evelina's caretaker, but also her tutor. The education of the father, daughter and granddaughter (Evelina) had been under his tutorship (5). Along with Mrs. Villars, he had assumed the task of caretaking, childrearing, and socialization for Evelina's mother, and while he shares in time that her father remarried. The burning of the text could have represented a revolt against her father's marrying or a fear of disapproval since Fanny Burney knew that her father and "Daddy Crisp" (a confident and guardian) would not approve of her "scribbling" a novel. In any case, she had written the first novel when she was probably forced to relinquish any intimate relationship with her father in favor of Mrs. Allen, whom he was courting. The "mother loss" undoubtedly affected her greatly at this time, thereby evoking the "mother" theme.

105Doody 38.
these responsibilities for Evelina, he assumes the entire burden after Mrs. Villar's death.  

Mr. Villars, as the main nurturer throughout the novel, fulfills the maternal nurturer role in contrast to the "action-oriented" role, which the heroine seeks from her father, Lord Belmont. The benevolent tone of Mr. Villars' letters indicates to the reader the gentle, but maternal guidance. Julia Epstein's critical comments reverse the benevolent status of this correspondence because her emphasis rests in the "covert distortions that her [Evelina's] self-editing necessarily prompts." She emphasizes the power Mr. Villars has over the young girl:

The recognized conventions of eighteenth-century epistolary fiction and the general tone of comedic benevolence cultivated by Burney in Evelina make it easy to forget that the Reverend Arthur Villars, the primary reader of Evelina's letters as well as her guardian, has decision-making along with moral power over her. He represents the source of all permission. If he angers or offends him, all is lost--on his approval rests her tenuous foothold in polite society.

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106 Lamb 2-3. Lamb explains that prior to industrialization, the fathers assumed some responsibility for childrearing and socialization, but the fathers quickly changed from "influential agents of socialization to economic providers."

107 The "action-oriented" role of the father, as defined by Michael Lamb is explained earlier in this chapter.

While Epstein's point is well taken, her interpretation of Mr. Villars' actions denotes him as an action-oriented father figure; contrary to this view, I observe him as a strong maternal nurturing and protective attachment figure. Even today, a seventeen-year-old is normally subject to the parental authority and protection; here, the parent (Mr. Villars) cherishes and comforts her.

In addition to the nurturing attributes, protection, a key word in the attachment theory, bears discussion as it relates also to eighteenth-century patriarchy. Just as Richardson's Pamela and Clarissa were constantly seeking protection, so Evelina moves through the bildungsroman from the protection of Mr. Villars, seeking recognition by and the protection of her father, Sir John Belmont, and finally marrying Lord Orville, who also assumes the position of a father substitute. While Mr. Villars has assumed the socialization of the young girl in the secluded environment of Berry Hill, he has not prepared her for London's society. It will be left to Mrs. Howard, who first takes her to London, to expose her to the city, but responsibility for her acculturation will rest with her father, Lord Belmont. Mr. Villars, obsessed with being protective, allows her to visit London reluctantly: "Restore her to me all innocence as you receive her, and the fondest hope of my heart will be amply gratified" (10).
While the father eventually displaces the guardian, Mr. Villars expresses concern early in the novel for the deficiency of her father, Lord Belmont, as a parent even if her father were to acknowledge her. Mr. Villars writes to Lady Howard also of his care of Evelina:

That child, Madam, shall never, while life is lent me, know the loss she has sustained. I have cherished, succoured, and supported her, from her earliest infancy to sixteenth year; and so amply has she repaid my care and affection, . . . .

(5)

He observes "the artless openness, the ingenious simplicity of her nature; . . . saw that her guileless and innocent soul fancied all the world to be pure and disinterested as herself, and that her heart was open to every impression with which love, pity, or art might assail it" (114-115). Then did he decide that it was pointless to pursue the acceptance of her father whom he presumed to be "a stranger to all parental feelings, . . . ." (114). Mr. Villars hypothesizes that to place her in her father's home, even if he acknowledges her, "seemed to me no less than suffering her to stumble into some dreadful pit, when the sun is in its median" (115). Consequently, he hesitates to expose her to a home without guidance of a mother. Eventually, as the circumstances of the imposter daughter, who has been reared by Lord Belmont, are revealed, Evelina establishes a relationship, reminiscent of an action-oriented father as explicated in contemporary psychology.
By establishing Mr. Villars' relationship with Evelina as a maternal-type nurturing bond, I remove the perspective of a Freudian father-daughter connection. Originally, the Freudian seduction theory evolved in a clinical setting from the viewpoint of the father only. According to Willbern, "Themes of paternal intimacy and filial betrayal were thus close to Freud's own personal history as he analyzed these [Merchant of Venice and King Lear] Shakespeare plays about daughters leaving fathers for husbands."\(^{109}\) Willbern also points out that "Freud's relations with his own daughters may therefore most vividly illustrate his theories about that complicated bond."\(^{110}\) Considering his analysis of the father-daughter bond, it is difficult to imagine Freud's being completely separated in thought from his female patients (daughters—all of them) and his own three daughters, While the dependence on her guardian is strong, the bond between Evelina and her guardian cannot be interpreted as Freudian.

Evelina's search for her father juxtaposes her struggle to find a place in society. As Margaret Doody states, "Evelina is unplaced in society,

\(^{109}\)Willbern 91.

\(^{110}\)Willbern 92. Willbern cites examples of the relationship between Freud and his daughters. Anna, his youngest daughter, spent sixteen years caring for her father, delivered lectures for him, never married, and remained in her father's house.
She is unfathered and unauthorized. A young heroine in this position, especially in the patriarchal society of the eighteenth century, seeks protection. While she is artless and naive when she first arrives in London, she matures by her experiences; her observations of several obnoxious people, including Madame Duval (her grandmother), the Branghtons (her cousins), Captain Mirvin, and Sir Clement Willoughby serve to instill in her discerning actions and help her to develop a moral, rational character.

Although Lord Belmont remains absent until the end of the novel, the search for him remains a strong focus throughout. According to modern psychological theorists, the relationship of the daughter to a father is different from her association with her mother. Since attachment figures change, it is possible to assume that Evelina will form an attachment with her father. His emotional outpouring at the first sight of her suggests that he cannot deny his love for the deceased mother. He exclaims:

"My God! does Caroline Evelyn still live!"... "Yes, yes," cried he, looking earnestly in my face. "I see, I see thou art her child! she lives--she breathes,--she is present to my view!--Oh God that she indeed lived!"

"Leave me, Madam," cried he, with quickness, "and take care of the poor child:--bid her not think me unkind; tell her I would at this moment plunge a dagger in my heart to serve her; ... ." (354-355).

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Doody 40.
Later he exclaims, "Alas,. . ."I am not worthy to bless thee!- I am not worthy to call thee daughter! . . . Oh God! that I could but call back the time ere thou wast born,--" (366).

Although Mr. Villars has assumed the primary caretaker role and is the most reliable attachment figure, Evelina seeks the love and approval of her father.\textsuperscript{112} Lord Belmont can qualify as his daughter's potential attachment figure and action-oriented father. Evelina implores him not to leave her. She cries, "Oh, my dear, long, lost father, leave me not, I beseech you! take pity on your child, and rob her not of the parent she so fondly hoped would cherish her!" In one moment, then, the lost father is restored and her mother's name is cleared.

The father and daughter relationship of Evelina and Sir John parallels that of the author, Fanny Burney, and Dr. Burney. That Fanny was devoted to, yet in awe of, her father is documented in her \textit{Memoirs of Doctor Burney}, written in 1832 when she was eighty. According to Margaret Doody, she attempts to establish herself as her father's favorite. Doody states that she tampered with his journals and other documents to present herself as "the second most

\textsuperscript{112}Hopkins 461. Hopkins states that adults seek proximity to an attachment figure in times of stress, anxiety, or disturbing environmental change.
important character in his life." In his Memoirs, Dr. Burney said, "She was wholly unnoticed in the nursery for any talents, or quickness of study: indeed, at eight years old, she did not know her letters; . . . ." Ironically, she was Dr. Burney's "amanuensis" for his History of Music, working very closely with him—so much, in fact, that when she presented her manuscript to the publisher anonymously, she feared the publishers would recognize her handwriting. Doubtless the death of her mother when Fanny was ten and the antagonism toward her stepmother, beginning at age fifteen, both contributed to her relationship with her father. Doody says, "In my study of Frances Burney's life and works I become, though almost unwillingly, increasingly impressed by the vital importance to her—both in her life and her writings—of her relationship with her father."

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Doody 10. Compared to her sisters and brothers, she received very little formal education. Her older sister, Esther, was educated by her mother before she died and her father took Esther and Susanna to France to attend school and learn French. Her brothers, James and Charles were promising scholars. Fanny was described as mediocre by her father, and her position in the family (third of six) helped to place her in a "middling" position.


Doody 38-39.

Doody 10.
Fanny Burney's "Original Inscription" in Evelina addressed "To ______ ______ [Dr. Burney]" begins thus: Oh, Author of my being!--far more dear than light, than nourishment, or rest, . . . ." Not only does this shower him with the ultimate respect and veneration, but this introductory remark, ironically, states Sarah Ellis' identical words in Mothers of England (1844), "Author of our existence" in which she refers to the Almighty God as having given a woman a child to rear for his purposes in this life and the next. Although the words used by Fanny addressing her father are lofty, they express her extreme desire to please him.

Both the author's and the heroine's attitudes toward their fathers reflect awe and approbation. Burney's apprehension when she first meets her father after he discovers she wrote Evelina is similar to Evelina's approbation when she first meets her father. The tension was relieved, however, when Fanny saw Dr. Burney's "significant" smile as he closed the door of the study. He gently said, "I have read your book, Fanny!--but you need not blush at it --it is full of merit--it is, really, --quite extraordinary!" At that she sobbed on his shoulder while he held her tenderly; "so moved was she by his precious approbation." 117

117 Fanny Burney, Memoirs of Dr. Burney 144-145.
The heroine also seeks approval of her father. Evelina, reassured by Mr. Villars of her mother's concern for her unborn child seeks her father's acceptance. The scene in which she finally meets her father likens to Burney's encounter with her father. Lord Orville accompanies Evelina to the first meeting with her father:

"He [Lord Orville] led me... and made the kindest efforts to give me courage: but indeed he did not succeed; for the interview appeared to me in all its terrors, and left me no feeling but apprehension" (365). Earlier, Evelina expresses her anxiety as she discusses the dreaded meeting. She writes to Mr. Villars:

Heaven only knows how I shall support myself, when the long expected--the wished--yet terrible moment arrives, that will prostrate me at the feet of the nearest, the most reverenced of all relations, whom my heart yearns to know, and longs to love! (352)

Burney places high esteem on the father; however, Katharine Rogers delineates this scene as falling short of expectations in dialogue because she contends that the "its emotions are not supported by plot and characters." She cites the scene as inappropriate pathos, a dilemma in Burney's early work, but I regard the scene as vital for Evelina's establishing a relationship with her father.

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The high regard of the father figure and the added role of nurturer, which has been assigned to a male, categorize the mother as an absent or a hidden entity in many novels of that period. Consequently, the mother in the eighteenth and nineteenth centuries, as has been designated by various critics, remains a secondary figure. The number of novels with the absent or insignificant mothers remains large as compared to the ones with the mother as the central figure. Ann Murphy describes some heroines as passive and unable to speak, like Evelina, while others, as in the Gothic novels of Ann Radcliffe, resist patriarchal domination. However, I maintain that although the mother remains a more or less obscure figure, the protagonist, in her quest or search to find a father or mother figure and establish herself in society, needs the sound foundation to surmount difficulties. In instances in which the mother dies in childbirth or in the child's

119 Ann Brian Murphy, "Persephone in the Underworld: The Motherless Hero in Novels by Burney, Radcliffe, Austen, Bronte, Eliot, and Woolf," (Diss. U of Massachusetts, 1986) v, 83. Ann Murphy designates the attitude regarding the late eighteenth-century heroine and her association with the maternal and paternal figures. She points out that the motherless heroes--the eighteenth-century heroes of Fanny Burney, Jane Austen, and the early George Eliot"--resist patriarchal definition. . . ." In addition, she says they shrink from any maternal reconciliation, whereas the Gothic surreal novels of Ann Radcliffe, Charlotte Bronte, later George Eliot, and Virginia Woolf allow the maternal energy to redefine the novel. Murphy's emphasis then relates to the period; she infers that the earlier heroine like Evelina remains passive while the later heroine resists patriarchal domination.
adolescence, other attachments became crucial. Burney's "motherless heroine" parallels the author's yearning for her own mother; the substitution of the nurturing male in some way represents "Daddy Crisp," the family friend, whose advice she sought. Lord Belmont in Evelina parallels Burney's father, Dr. Burney, who serves as the action oriented father.120

The role of guide and teacher of manners as well as the role of nurturer usually rests with the mother or surrogate mother, but of the five novels discussed in my study, Evelina is the only one which provides no model female nurturing paradigm. The heroine concludes from the behavior of several women what attributes and manners are least valued. Evelina loses respect for Mrs. Mirvin, Lady Howard's daughter, for marrying Captain Mirvin. Madame Duval, her grandmother, lacks the qualifications of an appropriate guardian. Mr. Villars states, "Madame Duval is by no means a proper companion or guardian for a young woman: she is at once uneducated and unprincipled: ungentle in temper, and unamiable in her manners" (3). Whereas fathers bore some of the responsibility for socialization in this period prior to industrialization, a female could

120 Although Lord Belmont rejected Evelina's mother, he had reared a daughter, whom he thought was his own. The nurse, who had cared for Evelina after her mother died, presented her own daughter as Lord Belmont's for him to rear. When he sees Evelina, however, he is convinced she is his daughter.
advise more effectively; however, Mrs. Duval is not acceptable as a substitute mother to instruct her granddaughter in modesty and delicacy.\textsuperscript{121}

\textbf{Evelina} revolves around manners and morals just as much as Austen's \textit{Pride and Prejudice}. Mrs. Bennett serves as a less than apt mother for her four daughters; Evelina has no mother, but several women serve in various capacities as advisors and caretakers. Lady Howard, who relates the news to Mr. Villars of Mrs. Duval's impending visit, offers to take Evelina to London (accompanied by Lady Howard's daughter, Mrs. Mirvin, and the granddaughter, Maria Mirvin). She states her proposition:

[I]t is time that she [Evelina] should see something of the world. When young people are too rigidly sequestered from it, their lively and romantic imaginations paint it to them a paradise of which they have been beguiled; but when they are shown it properly, in due time, they see it such as it really is equally shared by pain and pleasure, hope, disappointment. (7)

In this sojourn to Howard Grove and then to London, Evelina discerns the qualities she admires or rejects in Mrs. Mirvin. She loses respect for Mrs. Mirvin for appeasing her boorish, mannerless husband, Captain Mirvin. Nonetheless, Mr. Villars places his young protege under the protection of Lady Howard in the same household as the Mirvin. He writes to her:

\footnote{\textsuperscript{121}Lamb 2,3,15. As Lamb states, after industrialization, the father's responsibility changed from "influential agents of socialization to economic providers." Today, he says the mother is more responsible for socialization.}
But the time draws on for experience and observation to take the place of instruction: ... commit her to the protection of your place, ladyship, and only hope she may be found worthy half the goodness she will meet with at your hospitable mansion. (8)

Although Lady Howard never fulfills the nurturing for Evelina as Mr. Villars does, she serves as a surrogate mother at the young girl's impressionable age of seventeen. The protection she provides serves as a deterrent to the complete domination by Madame Duval.\textsuperscript{122} Whereas Lady Howard considers Madame Duval's bold propositions to expose Evelina to society excessive, she emphasizes that the merit which Evelina has "should not be buried in obscurity." Evelina's "accomplishments, virtues, and bountiful gifts which Nature has given leave the young girl lacking only in name and fortune." Mr. Villars has supplied her with education, "which has formed her mind to a degree of excellence" (112). Lady Howard serves as a protector for the two-three month visit, not only from the city, but from her son-in-law, Captain Mirvin and Madame Duval.

An additional older female figure who serves as guide in Evelina's bildungsroman appears in the person of Mrs. Selwyn. She sends a brief correspondence to Sir John Belmont requesting "to wait on him" at his leisure, the business being the introduction of his daughter. Mr.

\textsuperscript{122}Evelina 111-112. Madame Duval's scheme is "to commence a lawsuit" with Sir John Belmont to prove the validity of his marriage with Miss Evelyn (Evelina's mother).
Villars approves of a confrontation with Lord Belmont, especially since his dissipation may shorten his life. Lady Howard had made this observation earlier. "Perhaps, a few years, or indeed a much shorter time, may make this scheme impracticable: Sir John, tho' yet young, leads a life too dissipated for long duration; and when too late, we may regret that something was not sooner done: for it will be next to impossible, after he is gone, to settle or prove anything with his heirs and executors" (112). Mrs. Selwyn argues for an early meeting with Sir John, especially when the imposter daughter surfaces. The imposter alone stands to inherit his fortune if a confrontation is delayed.

Mrs. Selwyn fails to meet the requirements of a nurturer; she presumes to make decisions for Evelina in an abrasive manner. However, helping to perform the social functions for the young heroine, she hurries a confrontation with Sir Belmont; in addition, she makes the final wedding plans for Evelina and Lord Orville.123

The women thus serve in the socialization of the heroine. Although none is a strong attachment figure, two serve as protectors and guides, Mrs. Howard and Mrs.

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123The plans are to hasten the date of the Evelina's marriage to Lord Orville and have a double wedding between Evelina's long lost brother, Mr. Macartney and the (imposter) daughter in Sir Belmont's house. Mrs. Selwyn advocates that this plan will eliminate embarrassment for Sir Belmont. Since both will marry, neither girl will be a daughter in his house although he has acknowledged Evelina.
Selwyn. Their roles emphasize the necessity for manners, money, and a name, which overshadows everything else.

"Courtesy is the heroine's currency." The courtesy books, which play a large role in the novels of that period, define the expectations of the social-minded and in Evelina control her future.

Men and women wrote the advice or courtesy books, which included strong emphasis on morals, religion, and suitable instruction for behavior in public; although these books were written primarily to guide young girls of the upper class, the growing middle class responded to the sale of the instructional books. Dr. John Gregory's book A Father's Legacy to his Daughters places special significance on receiving solace from religion. He values delicacy highly and recommends reserve and modesty in deportment, friendship and entertainment. The tone of his book lacks the censure of Dr. James Fordyce's Sermons to Young Women, which became a reliable and popular book.

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124 Joyce Hemlow, "Fanny Burney and the Courtesy Books, "PMLA, 65 (1965): 732-761) Hemlow states this of the growing interest in courtesy books: "The date of Lord Chesterfield's Letters to his Son, often taken as a culminating point in studies of the courtesy literature for men, marks the beginning of an accelerated production of courtesy books for women."

125 Dr. John Gregory, A Father's Legacy to His Daughters. (Dunbar: G. Miller, 1803) 32. Gregory is perplexed about advice in regard to books. He says, "I do not know what to advise you in regard to books. I do not want to make you do anything. I want to know what nature has for you."
found in any socially conscious young girl's family library.\textsuperscript{126}

In \textit{Sermons}, Fordyce advises against a young girl exposing herself by frequenting public places:

But if a young person (supposing her dispositions in other respects ever so good) will be always breaking loose through each domestic inclosure, and ranging at large the wide common of the world, these destroyers will see her in a very different light. They will consider her lawful game, to be hunted down without hesitation. With regard to the better sort of men I will tell you a secret. If in the flutter of too public a life you should at any time so far forget yourselves, as to drop that nice decorum of appearance and manners, which is expected of your sex, they will be tempted to harbor suspicions which I dare not name.\textsuperscript{127}

Burney is fully aware of the remonstrances of Fordyce when she places Evelina in Maryborne Gardens Street scene. Evelina finds herself in a public place walking arm-in-arm with two whores, who save her when she is separated from the party (Madame Duval, the Branghtons, Mr. Smith, Mr. Brown, and M. Dubois) during a fireworks explosion. Ironically, Lord Orville passes her at first not recognizing her; the incident places her in yet another embarrassing position.

\textsuperscript{126}Hemlow, "Courtesy Books" 735. Hemlow cites that \textit{Sermons} emerges in \textit{Pride and Prejudice} where Mr. Collins reads to the Bennett girls with "monotonous solemnity." He refuses to read a novel to them. He gapes when the novel is produced "(for everything announced it to be from a circulating library)."

The etiquette books, while essential for a proper young lady, came under scrutiny by Mary Wollstonecraft in *Vindication of the Rights of Woman*. She asserts that "The worthy Dr. Gregory fell into similar error [restrained by principle or prejudice]. I respect his heart; but entirely disapprove of his celebrated Legacy to his Daughters." Other admonishing remarks by Gregory fall under her scrutiny, especially a young girl "giving lie" to her feelings or pretending to weakness.

Nevertheless, proper manners and delicacy are crucial to a young girl's entrance into society, especially to a "nobody," (Evelina) as Mr. Lovel describes her to Lord Orville. At the private dance, after Evelina has been so bold as to refuse him a dance, Maria overhears the following conversation and relates it to Evelina.

"I was so wholly ignorant," said Lord Orville, gravely, "of the provocation you might have had,

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128 Mary Wollstonecraft, *A Vindication of the Rights of Woman. The Works of Mary Wollstonecraft*, vol. 5, eds. Janet Todd and Marilyn Butler (New York: New York U P, 1989) 97. Wollstonecraft asks, "How can the great art of pleasing be such a necessary study? It is only useful to a mistress; the chaste wife, and serious mother, should only consider her power as the polish of her virtues, and the affection of her husband as one of the comforts that render her task less difficult and her life happier. . . . her first wish should be to make herself respectable . . . ."

129 Wollstonecraft, *A Vindication* 97-98.

130 Frances Burney, *The Early Diary of Frances Burney: 1768-1778*, 2nd ed. 2 vols., ed. Annie Raine Ellis (London: George Bell and Sons, 1907.) Frances Burney addresses her early diary numerous times to "nobody."
that I could not but be surprised at your singular resentment."
"It was far from my intention," answered he [Lovel], "to offend your lordship; but, really, for a person who is nobody, to give herself such airs,—I own I could not command my passion... --I cannot learn who she is" (24).

Evelina, bound in a society by proper manners, continues to feel humiliated by her ignorance of proper etiquette.

The world of Evelina after she leaves Berry Hill revolves around society's dictates--money and manners. Money and property are important, but the heroine lacks both. Most of the principal characters have fortune: Mrs. Duval, her grandmother, has wealth, which she uses in her attempt to control her daughter and granddaughter; Lord Belmont's fortune becomes the temptation for a washer woman to place her infant daughter in his home as his own daughter; Lord Belmont's fortune becomes the primary goal of Mr. Villars, Lady Howard and Mrs. Selwyn in behalf of Evelina; Lord Orville epitomizes gentlemanly honor and good manners, but his title and fortune outweigh these characteristics.

However, society also requires reserve, modesty, and delicacy, and these novels depict these same attributes in a heroine. Evelina blushes frequently, a desirable attribute as Dr. Gregory advises his daughters in A Father's Legacy to his Daughters: "When a girl ceases to blush, she has lost the most powerful charm of beauty."

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131Gregory 18.
Doody states that "Evelina's entrance into the world is a series of blushes... --she has no social mask, so her reactions are instantly visible,... ."\textsuperscript{132}

Evelina survives and reaches adulthood without the love or devotion of a mother and father. Nonetheless, the guardian Mr. Villars protects and cherishes her, providing mothering qualities. Her entrance into society, however, depends on willingness of an action-oriented father, Lord Belmont to provide money and a name for her. Evelina's quest is fulfilled when her father accepts her, thus clearing her mother's name. Her father presumably becomes a new attachment figure. Evelina expresses her love and gratitude to Mr. Villars: "Surely, never had orphan so little to regret as your grateful Evelina!" (203).

\textbf{Cecilia: or Memoirs of an Heiress}

In Burney's second novel Cecilia, the heroine, like Evelina, enters the social world of London as an orphan. Whereas in Evelina a continuous flow of correspondence between the heroine and Mr. Villars sustains an attachment bond, in Cecilia this bond develops sporadically. The third person narrator enumerates in the opening passages Cecilia's losses: her father dies in her early youth and her mother lives only a short time after his demise. Also,

\textsuperscript{132}Doody 60.
her uncle, the Dean with whom she has resided for the last four years, has recently died. After her uncle's death, Cecilia is compelled to relinquish the Deanery. She chooses to reside with her maternal friend, Mrs. Charlton: "to regain its [mind's] serenity in the quietness of the country, and in the bosom of an aged and maternal counsellor, whom she loved as her mother, and to whom she had been known since her childhood." Her guardians, however, remove her from Mrs. Charlton's home in Bury to live with the Harrels in London. Nevertheless, this maternal figure, Mrs. Charlton, remains her most consistent nurturer; many of the other characters, however, impede the nurturing process.

Burney began this second novel under far different circumstances than when she wrote *Evelina*, which was written anonymously (when Burney was a young care-free woman). The public had embraced *Evelina* and readily anticipated her next novel. The pressure imposed by her father increased the anxiety. Joyce Hemlow, her biographer, states that "Dr. Burney and Mr. Crisp had insisted that she begin; and now the novel, written at

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134 Cecilia was sent to live in the Harrels' home until she reached her majority in a few months.
Being public-conscious, she includes, as Hemlow emphasizes, scenes "to weep over," as well as satire on manners and morals. "Fanny Burney knew the literature of her age."  

The importance of manners and etiquette in London society is very evident in Cecilia, but the experiences which face the heroine differ from Evelina's. While Cecilia is close to her maturity at the beginning of the novel and has inherited a fortune, she remains naive to her vulnerable status. She is older than Evelina, but faces more problems alone because not one of the three guardians qualifies as a protector, capable of sound decisions. For her to mature through her bildungsroman and realize her identity and role in the world, she must recognize the people who try to exploit her; in addition, since she has envisioned being a benevolent benefactor, she must succeed in rendering good through works without her original inheritance. As an heiress, Cecilia not only confronts different problems than Evelina, but she also lacks constant guiding support of someone similar to Mr. Villars with whom Evelina has resided all of her life.

Designating who serves in the capacity of nurturer requires first establishing that the parents served as

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136Hemlow, The History of Fanny Burney 158.
attachment figures in Cecilia's early youth. While the primary bond is usually with the mother, transfer of attachment remains vital. According to Bowlby, the definition of attachment behavior broadens the primary attachment theory: "Attachment behaviour is any form of behavior that results in a person attaining or maintaining proximity to some other clearly identified individual who is conceived as better able to cope with the world. . . . for a person to know that an attachment figure is available and responsive gives him a strong and pervasive feeling of security, and so encourages him to value and continue the relationship."137

Emphasis on attachment behavior as instinctive and biological distinguishes it from instinctive systems that subserve feeding and sexual behavior. Attachment behavior is activated in infancy by internal conditions of fatigue, pain, coldness, and external conditions such as loud noises, darkness and other dangers. The child then seeks one particular attachment figure. Juliet Hopkins, in explaining Bowlby's theory, extends that anxiety and trauma into adult life. She states, "Anxiety is experienced throughout life when we are threatened either by a hostile

137Bowlby, A Secure Base 26-28. The difference between attachment and attachment behavior needs is discussed on pages 7-8 of this dissertation. Bowlby's statement summarizes the two situations: "Thus, whilst attachment behavior may in differing circumstances be shown to a variety of individuals, an enduring attachment, or attachment bond, is confined to very few."
environment or by withdrawal or loss of our attachment figures."\textsuperscript{138} Establishment of at least one figure in Cecilia's life who forms a base for transfer of attachment helps to explain how she can surmount upheavals in her life, especially without a home, until she reaches her maturity.

Another aspect of contemporary psychology defines circumstances which cause Cecilia's madness. Establishing dominant factors as main contributions to her madness is re-enforced by applying the childhood psycho-neurosis theory as discussed by contemporary psychologist D. W. Winnicott. Although he adds that there are no clear borderlines in clinical states, he differentiates psycho-neurosis from psychosis, in which there is a "disorder involving structure of the personality."\textsuperscript{139} However, Cecilia's condition stems from object relationship, an experience which verifies a form of psycho-neurosis. The heroine becomes mad after her experiences in London.

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Cecilia's status as an heiress limits suitable nurturers: the majority of her entourage perceive her riches as an object to be desired. Cecilia's father had bequeathed £10,000 to her, and her uncle "had made her

\textsuperscript{138} Hopkins 461.

\textsuperscript{139} Winnicott, \textit{Psycho-Analytic Explorations} 64.
heiress of £3000 per annum. In Evelina the heroine, a young seventeen-year-old, is beset with problems: she lacks parents, a name, an inheritance. However, she draws sympathy from a number of friends. Cecilia, on the other hand, constantly becomes entangled with people attempting to exploit her. In different ways, the three guardians manipulate her or mismanage her finances: Mr. Harrel, the husband of her girlhood friend, borrows money from her and eventually commits suicide; Mr. Briggs frowns on any expenditures, refusing to allow Cecilia to use her own discretion in dispersing funds to the needy, or even for expenses like books; Mr. Delvile's chief deficiency, pride, stifles his ability to act rationally. He refuses to allow his son Mortimer to marry Cecilia and "annex" her name Beverley to his own. She marries him anyway, relinquishing her inheritance. In addition, Mr. Monckton, a neighbor and seemingly refined gentlemen, who has known Cecilia from her earliest years, anticipates "possessing" her after his wife's death. Mrs. Delvile, Mortimer's mother, lacks the prerequisites of a nurturer. She chastises her son for desiring to marry Cecilia and forfeiting family name and honor. She expounds in passage after passage her son's ingratitude; she implores Cecilia as a "refined excellent young woman," to renounce her own happiness and not marry him (3: 23-24). These prominent characters attempt to deceive or overpower the heroine.
In *Evelina*, the portionless heroine has everything to gain; in *Cecilia*, the heiress has everything to lose. In *Evelina*, no one deliberately attempts to exploit the young girl. Madame Duval, her grandmother, is "unprincipled," "uneducated," "ungentle in temper," and "unamiable in manners," but because of unfortunate circumstances of her daughter's death, she seems resolved to atone for her past mistakes and provide for her granddaughter. The foppish Lovel, the rude and boorish Captain Mirvin, and even Mr. Willoughby (who attempts to impose upon her person) never scheme to ruin Evelina. However, in *Cecilia*, the three guardians, as well as other characters, precipitate endless anxieties for the heroine until she goes mad, to recover only by degrees. In the end Cecilia is without a substantial inheritance. Because of the restrictions put upon her, she fails as the benevolent benefactor that she set out to be. Dr. Lyster, who has faithfully cared for her through her convalescence, articulates meaningful words at the end of the novel, praising Cecilia, but simultaneously depicting imperfection of human life:

"Good and excellent young lady!" said Dr. Lyster, "the first of blessings indeed is yours in the temperance of your own mind. When you began your career in life, you appeared to us short-sighted mortals, to possess more than your share of the good things of this world; such a union of riches, beauty, independence, talents, education, and virtue, seemed a monopoly to raise general envy and discontent; but mark with what scrupulous exactness the good and bad is ever balanced! You have had a thousand sorrows . . . . There is evidently throughout
this world, in things as well as persons, a leveling principle, at war with preeminence, and destructive of perfection" (3: 374-375).

Mortimer, her husband, responds:

"Ah!" cried Mortimer, in a low voice to Cecilia, "how much higher must we all rise, or how much lower must you fall, ere any leveling principle will approximate us with YOU!" (3: 375).

Although Cecilia is almost portionless at the end, she commands respect from Mortimer, Dr. Lyster, and her friend Henrietta Belfield, and Mrs. Delvile now "received her with rapturous fondness."

While Cecilia maintains her status as a strong well-respected heroine, she is greatly affected by society. In creating Cecilia's as well as the world of her other heroines, Burney satirizes society—the materialism, the manners and morals. Her protagonist represents broader perspectives than individuals. According to her biographer, Joyce Hemlow, "Fanny Burney always affirmed that the characters in her novels and plays were copies of nature rather than of individuals." Hemlow adds, however, that the author impressed her contemporaries with the realism in characters drawn from the high and low life. She says of Burney's characters: "As preliminary sketches that have survived often show, she first envisaged her fictitious personages as types or abstracts, epitomizing some phenomenon of manners, a condition, quality, or set of

140 Hemlow, The History of Fanny Burney 164.
follies or foibles." She creates the entire panorama of characters by utilizing her keen observations of specific people, creating types, which simultaneously capture society.

In this society even with money, beauty, youth, education, and a name, Cecilia's inability to be autonomous becomes significant, eventually causing her madness. Julia Epstein cites this dilemma: "The plethora of wittily drawn characters and abundance of satirically choreographed social scenes cannot mask in this second novel Burney's stark world view: young women live inside an envelope of continual material threat to their individual selfhood and their social and economic survival." Cecilia, herself, recognizes women's position. When Lady Honoria (cousin of Mr. Delvile) chides Cecilia for marrying into the Delvile family, advising her to get an annulment and marry someone of her choosing, Cecilia quips: "Would you only, then, have me regain my freedom in order to part with it?" (3: 370). Nevertheless, many obstacles prevent Cecilia from furthering her knowledge and bestowing gifts to needy people at her discretion. Her madness results from constant entrapments.

Cecilia's insanity does not evolve from her childhood environment since the stability of her childhood has not

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141 Hemlow, *The History of Fanny Burney* 164.
142 Epstein 155.
been challenged; her father dies after her adolescence and her mother's death follows his. Her uncle, the Dean, apparently serves as a competent, protective guardian. Therefore, some nurturing, comforting, and protective entity has sustained her. Her sound adolescence serves as a basis for a stable personality. The circumstances leading to her madness result from the constant impositions forced upon the heroine by suitors and fortune hunters. Epstein emphasizes the upheavals: class warfare, a theater of masks, hierarchies challenged. She states, "Cecilia's madness derives directly from the cross-purposes, and from frustration at her own powerlessness in the face of absurd circumstances." By applying Winnicott's contemporary psychoanalytic theory, I stress that psycho-neurosis describes Cecilia's condition, establishing that her state of madness results from an empirical situation.

In discussing Cecilia's madness, Joanne Cutting-Gray relies on Michel Foucault's explanations of madness. Before the age of reason, madness was a truth mingled with mystery, but after the Renaissance, "the experience of madness remains silent in the composure of a knowledge which, knowing too much about madness, forgets it."144

143 Epstein 167.

144 Michel Foucault, Madness and Civilization: A History of Insanity in the Age of Reason, trans. Richard Howard (New York: Vintage, 1973) ix-xii. In his Preface Foucault explains: "We must try to return, in history, to that zero point in the course of madness at which madness is an
Cutting-Gray relates Cecilia's madness to the heroine's experiences in a patriarchal society. She illustrates this point:

> To account for Cecilia's madness simply by saying that it expresses a denied self-determination obscures the important change in the entire history of the way a culture determines madness, . . . . It is also conceptually naive--perhaps a form of madness--to adopt the very model of self-determination that the patriarchy champions and uses to constrain women, as well as the madness.145

While Cutting-Gray's point of women's status in a patriarchal society is well taken, I emphasize that the particular way that Cecilia's guardians torment her contributes to her madness more than women's status in the hierarchy. Cutting-Gray acknowledges this also when she states that, "this extraordinary turn in the plot of *Cecilia* becomes explicable in light of Foucault's description of the historical moment when madness (or unreason) cease to exist alongside reason. . . . The plot of this novel *is* the moment. . . ."146 Mr. Harrel's exploitation of Cecilia's financial situation results in undifferentiated experience, a not yet divided experience of division itself. . . . What is constitutive is the action that divides madness, and not the science elaborated once this division is made and calm restored. What is originitive is the caesura that establishes the distance between reason and non-reason; reason's subjugation of non-reason, wrestling from it its truth as madness, crime, or disease, derives explicitly from this point."


146 Cutting-Gray 43.
the loss of a portion of her inheritance. The Delviles' promotion of their own interest culminates in her clandestine marriage to their son Mortimer.

After a misunderstanding and a frantic pursuit for Mortimer, she loses her sanity. No one wants to believe she is married, and Mr. Delvile refuses to give her refuge. However, Dr. Lyster draws a vivid portrait of praise for the heroine in the final pages of the book: her "temperance of mind" surfaces as a key link in the ultimate strong heroine.

Attachment theory and attachment behavior provide key links to Cecilia's strength and development. Cecilia's primary bond with her mother forms the foundation for her relationship with Mrs. Charlton. Unlike Evelina, whose mother died in childbirth, Cecilia was in a position to form an attachment with her mother in infancy. She reaches out for one attachment figure, Mrs. Charlton, with whom she has sustained a warm relationship throughout her childhood. The mother image appears less frequently in Cecilia than it does in Evelina, but Mrs. Charlton serves as the substitute mother after the mother's death and best exemplifies a nurturing, protective individual.

After Cecilia's frightening experiences in London, she embraces the comfort and security in Mrs. Charlton's home. Early in the novel, Cecilia expresses reluctance to leave her maternal counsellor. Later, she returns to her bosom,
after travails in the Harrel's house and Mr. Harrel's suicide: "The sight of that lady [Mr. Charlton] gave her a sensation of pleasure to which she had long been a stranger, pleasure, pure, unmixed, unaffected, and unrestrained: it revived all her early affection, and with it, something resembling at least her early tranquility; . . ." (2: 266-267). Being in the home of her maternal figure reduces possibility of higher risk. Since proximity with an object of attachment indicates someone better able to cope, Cecilia finds this quality in Mrs. Charlton. Generally, however, her judgement would "direct her [Cecilia] unerringly" (3: 266). It is not in counsel, that Mrs. Charlton excels, but in sympathy. "Though little assisted by her counsel, she was always certain of her sympathy; and while her [Cecilia's] own superior judgement directed her conduct, she had the relief of communicating her schemes, and weighing her perplexities, with a friend to whom nothing that concerned her was indifferent, and whose greatest wish and chief pleasure was enjoyment of her conversation" (3: 108).

Important events occur in Mrs. Charlton's home. Cecila spends the remaining weeks of her minority in her counselor's home; there also Cecilia receives Mrs. Delvile, who implores her to dismiss the prospect of marrying her son. Mortimer procures her promise to marry him there (although the marriage is later temporarily postponed).
These consequential events occur in Mrs. Charlton's home as opposed to London, where she faces constant upheaval and harassment about money problems in the Harrels' home. The death of Mrs. Charlton during Cecilia's visit in her home brings the young heroine to the full realization that the elder friend represents a mother figure. Ironically, Cecilia is dreaming at the same moment that the elder lady dies. She awakens from a peaceful slumber; she dreams she bestows riches and plenty over the land, freeing the oppressed and the slaves. As the maid relates her friend's death, Cecilia reflects: "She lost Mrs. Charlton, a friend, whom nearly from her infancy she had considered as a mother, and by whom she had been cherished with tenderness almost unequalled" (3: 108). The elderly comforter remains the attachment figure (until her death), but, in addition, proximity to her and her home provides protection.

Much has been discussed concerning the comfort and nurturing of the heroine, but the adversaries who are detrimental to her well-being are more numerous than the nurturers. Prominent among those are the three guardians; none serves as a friend, protector or nurturer. The weak strands in the incompetent guardians dwell chiefly on finances and family pride. Burney's satire of London's social world focuses on money, not only Cecilia's inheritance, but the finances of Mr. Harrel, one of her guardians. Innumerable instances cite monetary
transactions: the existence of Harrel's promissory notes to Cecilia; her distribution of money to pensioners; incidents of unpaid workmen at the Harrels'; Mr. Briggs' reprimand to Cecilia for expenditures; Cecilia's loss of fortune; and then finally her small inheritance from her husband's aunt. Epstein states, "The financial metaphor pervades the novel."\textsuperscript{147}

The emphasis on financial matters provides a basis for Harrel's failure as a competent guardian or a suitable nurturer. As the first volume unfolds, Cecilia travels from Mrs. Charlton's in Bury to London; although she is saddened at leaving her friends, she anticipates seeing her childhood playmate, Priscilla Harrel, with whom she will reside. All too soon, she finds their extravagant world distasteful. She grows weary of the endless round of social functions and begins to regret leaving her former home. She no longer maintains an intimate relationship with Priscilla Harrel, "for she was very soon compelled to give up all expectation of renewing the felicity of her earlier years by being restored to the friendship of Mrs. Harrel, in whom she had mistaken the kindness of childish intimacy for the sincerity of chosen affection" (1: 61).

The profusion of continuous social activities creates a rift between the two girlhood friends and negates any form of nurturing; in addition, excessive spending dissipates

\textsuperscript{147}Epstein 160.
the financial stability of the Harrels. Far from being an adequate counsellor for Cecilia, Harrel faces financial ruin, and Cecilia is coerced into lending him money. Her warning to Priscilla of imminent financial ruin falls on deaf ears. "She [Cecilia] resolved... to make another attempt to open the eyes of Priscilla Harrel to the evils which so apparently threatened her, and to press her to exert all her influence with her husband, by both example and advice, to retrench his expenses before it should be absolutely too late to save him from ruin" (1: 206). Priscilla "assured her she did nothing but what everybody else did, and that it was quite impossible for her to appear in the world in any other manner" (1: 226). Ironically, when Harrel commits suicide amidst the theater crowd, Cecilia assumes control, calls for a surgeon, and comforts Priscilla.

Neither of the other two guardians serves as nurturer. Far from having any nurturing qualities, penny pinching "Scrooge" in the person of Mr. Briggs, frowns on any expenditures. He refuses to distribute any money to Cecilia. She approaches him and asks for 600 pounds. Mr. Briggs responds, "nothing but ruin and waste; sending for money, nobody knows why; wanting £600--what to do? throw it in the dirt? Never heard the like. Shan't have it, promise on that..." (1: 212). Although Cecilia intends to lend money to Mr. Harrel, she fears betraying him;
remembering her account with the bookseller, she therefore tells Mr. Briggs the money is for the books. His answer is no more sympathetic than before. "Books?" he cried, "what do you want with books? do no good; all lost time; words get no cash" (1: 212). He further specifies his intention to find a husband to manage her estate: "her uncle had left her a noble estate, and he would take care to see it put in proper hands, by getting her a good and careful husband" (1: 213).

Unable to secure funds from Mr. Briggs, Cecilia implores Mr. Delvile, the third guardian, to "interfere in her favor." Mr. Delvile's response indicates his pride--his affront at being asked to intercede on her behalf with such a person as Mr. Briggs. After regarding her with some indignation, he says "'I intercede! I become an agent! . . . an agent! and to Mr. Briggs!--This is an affront I could never have expected! why did I degrade myself by accepting this humiliating office?. . . If of me, and my rank in life you judge by Mr. Briggs or by Mr. Harrel, I may be subject to proposals as this every day; suffer me. . . to hint to you, that the head of an ancient and honourable house, is apt to think himself somewhat superior to people but just rising from the dust of obscurity!" (1: 219-220). Mr. Delvile fails as a suitable nurturer; his pride stands in the way of any sympathy or protection for the young heroine. Ironically, his son marries her and he finally
accepts her in his house (although she becomes mad before he admits her to his home).

Mr. Delvile's role further augments Burney's derision of the male in the patriarchy in Cecilia. The numerous father figures fail in a protective capacity. In his own environment, Mr. Delvile is more mellow, but arrogant and proud: "Even the imperious Mr. Delvile was more supportive here than in London: secure in his own castle, he looked around him with pride of power and possession which softened while it swelled him. His superiority was undisputed, his will without control" (2: 178). According to Katharine M. Rogers, "Through Delvile, Burney undermines the moral foundation of patriarchy: namely that senior males are more rational than women or young people, so it is for everyone's good that they govern society. ... Burney misses no opportunity to contrast Delvile's pretensions to awesomeness with his inability to impress anyone."\(^{148}\) He fails to support Cecilia in her plea to secure funds from Mr. Briggs and subsequently refuses to assist her in refusing the suit of Sir Robert Floyer.

Pride plays a significant role in the novel, especially in the Delvile family, and helps to create a barrier for any "cherishing" and nurturing of the heroine by the elder Delviles. Cecilia serves as a forerunner to Austen's Pride and Prejudice, and the novel is credited

\(^{148}\)Rogers 33-34.
with providing the title of Austen's novel. Dr. Lyster, addressing Cecilia (as she convalesces) and Mortimer, at the end of the novel, speaks for Burney, concluding her lesson on manners and morals:

"The whole of this unfortunate business," said Dr. Lyster, "has been the result of PRIDE and PREJUDICE. Your uncle, the Dean, began it, by his arbitrary will, as if an ordinance of his own could arrest the course of nature! and as if he had the power to keep alive, by the loan of a name, a family in the male branch already extinct. Your father Mr. Mortimer,[Delvile] continued it with the same self-partiality, preferring the wretched gratification of tickling his ear with a favourite sound, to the solid happiness of his son with a rich and deserving wife. Yet, this, however, remember; if to PRIDE and PREJUDICE you owe your miseries, so wonderfully is good and evil balanced, that to PRIDE and PREJUDICE you will also owe their termination" (3: 366-367).

Although the three guardians suffer from various inadequacies—avarice, sloth, overindulgence, pride, miserliness, selfishness—they cannot be classified as villains. Two other persons become detrimental to the heroine's well-being, Mr. Monkton and Mrs. Delvile. Mr. Monkton can assume the appellation of villain. In addition, Mrs. Delvile's efforts to render Cecilia powerless, succumbing to her own wishes, make her detrimental to Cecilia's well-being. Mr. Monckton has warned Cecilia about the Delvile family, and whereas their pride and arrogance deserve censure, he himself conspires to control Cecilia.
Mrs. Delvile's obsession with family name causes her to deter her son's marriage to Cecilia. Here then the author perseveres with the paradigm of a name. Like in *Evelina*, the heroine's entire future relies on settlement of a name. Mrs. Delvile, particularly, resists the clause in the will of Cecilia's uncle stating that the young heiress must forfeit her fortune if her husband refuses to take her name. Since Cecilia marries Mortimer clandestinely, she remains without a home and is literally in disguise. Unequivocally, Mrs. Delvile coaxes, cajoles, and pleads with Cecilia not to marry her son and have him "annex" her name to his, thereby losing the family lineage.

Epstein describes Mrs. Delvile as Burney's "most overwhelming mother figure." While she qualifies as a strong maternal figure for Mortimer, she serves no role as Cecilia's mother figure or protector. In one moment, Mrs. Delvile extends to Cecilia an opportunity to gain her good graces, but then she pleads with Cecilia not to marry her son. She channels her most powerful talents to convince the young heroine to decline his proposal:

"I come to you, then, . . . in the name of Mr. Delvile, and in the name of our whole family; a family as ancient as it is honourable, as honourable as it is ancient. . . .

"My son, the supporter of our house, the sole guardian of its mane, and the heir of our united fortunes, has selected you, we know, for the lady of his choice, and so fondly has fixed upon you his affections, that he is ready to relinquish us

149 Epstein 170.
all in preference to subduing them. To yourself alone, then, can we apply, and I come to you—"
(3: 21-22).

Cecilia replies that she feels depressed and self-condemned already. She interrupts Mrs. Delvile, "wound me not with your scorn, oppress me not with your superiority!" (3: 22). Although Cecilia maintains her dignity, she is at the same time overwhelmed by Mrs. Delvile's outrageously candid remarks. I contend that the elder lady impedes the socialization and initiation into adulthood of the heroine in the bildungsroman.

Mrs. Delvile's, as explicated by Katharine M. Rogers, differs from the analysis that I have formed of her. Rogers lifts her position to that of "the only authority figure in the book who has an emotional hold over Cecilia, because Cecilia loves and respects her." Rogers emphasizes that Burney "makes clear the painful inequity of Mrs. Delvile's position, forced by her own moral principles as well as the law to obey a man [her husband] she cannot honor. . . ." According to Rogers, the tradition of female self-sacrifice is carried from the older (and more powerful) generation to the younger. As I perceive the circumstances, although Mrs. Delvile accords Cecilia with respect, she is not the only figure who has an emotional

\(^{150}\)Rogers 58.

\(^{151}\)Rogers 59.

\(^{152}\)Rogers 59-60.
hold on Cecilia; Mrs. Charlton has long been the heroine's stabilizing force and secure base.

Another of Cecilia's formidable adversaries is wealthy Mr. Monckton, whose presence remains powerful throughout the novel. To her he represents a much sought-after advisor, his knowledge of the world, society, and manners being extraordinary; she had looked forward to his visits when her uncle, the Dean, was alive. Mr. Monckton had rejoiced in her attentiveness to his worldly knowledge in the frequent visits with the Dean. However, the more he admires the young heroine, the more he questions his judgement in marrying his wife (an older wealthy woman). The "highly-prized wealth" he had acquired through his marriage to Lady Margaret (whom he married "in the bloom of his youth" when she was sixty-seven) seems little compensation for his present misery. "He regretted the venal rapacity with which he had sacrificed himself to a woman he abhorred, and his wishes for her final decay became daily more fervent. . . ." (1: 8). Therefore, he had followed Cecilia's "unfolding beauty" with interest:

He knew that the acquaintance of Cecilia was confined to a circle of which he was himself the principal ornament, that she had rejected all the proposals of marriage, and as he had sedulously watched her form her earliest years, he had reason to believe that her heart had escaped any dangerous impression. . . . he had longed looked upon her [Cecilia] as his future property. (1: 8)
His efforts converge in a plan to devalue others and make Cecilia dependent upon him.

Mr. Monckton implements several plans to cause Cecilia to be indebted to him. He maintains a surveillance on Mr. Harrel's whereabouts, cognizant of the latter's gambling debts. When Harrel presses his wife to secure £3000 immediately for him from Cecilia, Mr. Monckton informs Cecilia of Harrel's numerous other debts. He offers to settle Cecilia's account with the Jewish moneylender, thereby making her indebted to him.\textsuperscript{153} Monckton stipulates that he will collect the indebtedness when she receives her estate, plus interest.

Mr. Monckton has married once for money, but Cecilia, charmed by his generosity, never suspects his motives. However, he calculates to make her his someday. "Mr. Monckton, . . . was entirely a man of the world, shrewd, penetrating, attentive to his interest, and watchful of every advantage to improve it. In the service he now did Cecilia, he was gratified by giving her pleasure, but that was by no means his only gratification; he still hoped her fortune would one day be his own, he was glad to transact any business with her, and happy in making her owe to him an obligation" (2: 151). Eventually, Cecilia marries Mortimer Delvile, and Monckton's claim having been lost, he

\textsuperscript{153}Cecilia had borrowed money, a total of £9050 to support Harrel's extravagances.
becomes more and more wretched. Disappointed by his defeat, he pursues his career, not even stopping at perjury and treachery, attributes which were foreign to him early in his career.

According to Katharine Rogers, Cecilia "finds herself besieged by masked men, from whom she cannot escape. She is soon approached by a devil (Monckton) . . . ."\textsuperscript{154} Rogers invariably returns to the assumption that scenes in which the heroine is blocked from retreating (as with Belfield, a would-be suitor) results from women's general predicament: "it [the scene with Belfield] dramatizes the dilemma of women who must either give up their wishes or violate their own notions of feminine decorum by being unpleasantly forceful."\textsuperscript{155} This emphasis on women's vulnerable position is reminiscent of Evelina in her first embarrassing moments at the ridotto with her persecutor, Sir Clement Willoughby and Lord Orville.

The three guardians and Mr. Monckton, all men, seek to gain something from their relationships with Cecilia. In Burney's last novel, The Wanderer, most of the adversaries are women. Mrs. Maple, Mrs. Howell, Miss Arbe and the other ladies never accept Juliet because she is nameless. They prevent Juliet from being successful in the workplace. Mr. Tedman, Sir Lydell Sycamore, and Mr. Giles are

\textsuperscript{154}Rogers 53.

\textsuperscript{155}Rogers 52-53.
harmless. However, in *Cecilia*, more men prove detrimental to the heroine. When Cecilia reaches the end of her minority, of course, the guardians no longer have any responsibility for her, and Monckton has lost his motive after she marries Mortimer.

The final paragraph of the novel indicates some possible protective nurturing, specifying Cecilia's gratification at "unremitting fondness of Mortimer" and "warm affection of Lady Delvile." The third person narrator portrays Cecilia as having all the happiness that is possible in this human life and states that she "bore partial evil with cheerful resignation" (3: 379). It is doubtful, however, that future life in Delvile Castle will abound with constant nurturing from Mrs. Delvile, although she seems to have esteem for Cecilia: "'Ah, my love!' cried Mrs. Delvile warmly, 'if upon my opinion of you alone depended on residence with each other, when should we ever part, and how live a moment asunder?''' Her heartless speech toward her son if he takes Cecilia's name of Beverly not only establishes her power, but discloses Mortimer's weak rebuttal:

"What honour do I injure that is not factitious?'' he asks. "In the general commerce of the world, it may be right to yield to its prejudices, but in matters of serious importance, it is weakness to be shackled by scruples so frivolous, and it is cowardly to be governed by the customs we condemn."

He grows pale, however, when she continues: "Heavens! . . . what in the universe can pay you for that first moment of indignity! Think of it
well ere you proceed, and anticipate your sensations lest the shock should wholly overcome you. How will the blood of your wronged ancestors rise into your guilty cheeks, and how will your heart throb with secret shame and reproach, when wished joy upon your marriage by the name of Mr. Beverley!" (2: 368).

Mortimer has little defense since on the one hand he loses his name and on the other his fortune. Notwithstanding, he continues to respect Cecilia and serves as a comforter after Mrs. Charlton's death. Like the other men in the novel, however, he fails as a powerful, positive male figure.

In comparing Mortimer in Cecilia to Lord Orville in Evelina, one immediately determines greater strength in Orville, but greater nurturing quality in Mortimer. Dr. Burney's observations (when he first read Evelina) on the upright and strong character are stated thus: "--Lord Orville's character is just what it ought to be--perfectly benevolent and upright. . . . ---there's a boldness in it struck me mightily--he is a man not ashamed of being better than the rest of mankind--indeed, I am excessively pleased with him. . . ." 156 Lord Orville can qualify more as a

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156Burney, Frances, The Early Diary of Frances Burney:1767-1778, vol. II, ed. Annie Raine Ellis (London: George Bell and Sons, 1907) 231. The events leading to the reading of Evelina by Dr. Burney and his second wife are recorded by Fanny's sister Susanna. She writes to Fanny at Chesington, where Fanny is recovering from an illness. Dr. Burney's responses are recorded in a letter dated Tuesday, June 16, 1778.
protector and less as a nurturer while Mortimer falters as a protector.

Mortimer demonstrates his love and devotion to Cecilia on numerous occasions; however, the nurturing qualities in Mortimer are forestalled until late in the novel as the concern with money permeates the plot and their relationship as well. One of numerous examples surfaces when Mortimer discovers that Cecilia no longer has possession of her father's legacy (which she has lost in an attempt to help Harrel, her guardian):

"Can you, for my sake make such a sacrifice as this? can you for a man who for yours is not permitted to give up his name, give up yourself the fortune of your late uncle? consent to such settlements as I can make upon you from my own? part with so splendid an income wholly and forever?—and with only your paternal £10,000 condescend to become mine. . ." (3: 217).

Suddenly, Cecilia is struck with horror when she realizes "not the smallest vestige remained" of her paternal legacy. She says, ---my power is lost!—my fortune itself is gone!" (3: 218). Her inheritance from her uncle will be lost when she marries Mortimer unless he takes her name of Beverley. The continual dialogue about money filters every aspect of the heiress' life, thus postponing Mortimer's nurturing the heroine.

The emphasis on money helps to demonstrate that Cecilia fulfills the model of a satire on manners and morals of eighteenth-century society. Especially after the public's acceptance of Evelina, Burney felt compelled to
create a model of behavior. While personages around the heroine create blunders which ridicule society, Cecilia upholds virtues idealized in courtesy books. The heroine, much like the estimable Clarissa in Richardson's *Clarissa*, regards manners, morals, and integrity as paramount in a young girl's demeanor. Both of these heroines demonstrate more maturity than the blushing, embarrassed Evelina. Hemlow states, however, that in *Cecilia*, to draw a paragon of behavior and to draw from nature could not be easily accomplished. She notes that it is difficult to see Cecilia in company of the Harrels at Vauxhall; she says she has "lost the natural youthfulness, demureness, and piquancy of Evelina. Leaves from the courtesy-books cling about her, sometimes making odd contrasts not only with nature but also with violent scenes reminiscent of the she-tragedies of the age."\(^{157}\) The satire is conceptualized in many scenes and personages surrounding Cecilia. However, the novel itself materializes into an acceptable genre. According to Hemlow, "By the criterion of the age, moral utility, *Cecilia* comes off very well. Many young ladies, usually forbidden access to so dangerous a genre as the novel, were allowed to read it."\(^{158}\)

The novel ends with what appears to be a compromise to success; nevertheless, it is a novel of education, and

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\(^{157}\) Hemlow, *The History of Fanny Burney* 166-167.

\(^{158}\) Hemlow, *The History of Fanny Burney* 167.
Cecilia recognizes her role in the world. The final lines in the novel express Cecilia's life as having "all the happiness human life seems capable of receiving: --yet human it was, and as such imperfect!" (3: 379). Her life in Delvile Castle, however, as Epstein points out, "remains a grim vision." "To gain a husband, she loses self." Nevertheless, it must be noted that Burney stipulates the heroine's sound judgement. When Mrs. Charlton dies, the third person narrator states that whereas Cecilia confided in her maternal friend, "her superior judgement directed her [Cecilia's] conduct" (3: 108).

While the final lines in the novel express the imperfection of life, the heroine survives a temporary mental illness and becomes a more mature person. Her original goal was to help several pensioners, as well as Henrietta Belfield and her family. Whereas she is unable to become a benevolent benefactor as an heiress, she develops into a sound maturity in the bildungsroman. She dispenses small stipends with a modest inheritance from Mortimer's aunt. By doing so, she demonstrates some autonomy by insisting that at least part of her former plans reach fruition.

Having received nurturing as a child, she survives numerous efforts of others to overpower her, retreating to the bosom of the maternal figure, Mrs. Charlton. When she

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159 Epstein 173.
becomes mad, Mortimer nurses and nurtures her until she recovers. He subsequently replaces Mrs. Charlton as an attachment figure. Cecilia's stoicism reflects a sound constitution, free of the neurosis state. The stable heroine functions well in a society fraught with difficulties.

*The Wanderer; or Female Difficulties*

I grieved for Buonaparte, with a vain
And an unthinking grief! The tenderest mood
Of the Man's mind—what can it be? What food
Fed his first hopes? What knowledge could he gain?
'Tis not in battles that from youth we train
The governor who must be wise and good,
and temper with the sternness of the brain
Thoughts motherly, and meek as womanhood.
Wisdom doth live with children round her knees.

Wordsworth "Sonnets"

Burney's fourth novel, *The Wanderer*, captures the Romantic spirit of the era. While some Romantic poets portray one aspect of the movement, the philosophical view of nature, this novel characterizes desire for liberty and the need for revolt. However, in this late novel, the author has not abandoned the manners and etiquette theme of her earlier novels. *The Wanderer* also uniquely portrays characters in turbulent times. Burney herself, having survived in France during the French Revolution, captures the heroine's fears and doubts as she escapes from France. The advent of realistic fiction, as designated by George
Levine begins with Jane Austen, whose novels created a "controlling form... in the communal recognition of the ordinary." Burney's last novel spans the late eighteenth and early nineteenth centuries, including aspects of the manners and morals novel, the Romantic novel, and the realistic novel. Since Burney spent ten years working on The Wanderer (published in 1814), the gestation and writing periods incorporate characteristics of all three types of novels. The heroine, Juliet Granville, supported by the binding friendship of Gabriella and support of Lady Aurora, her half-sister, responds to tumultuous events.

As emphasized by contemporary psychologists Bowlby and Lamb, the need for an attachment figure becomes acute in times of stress or danger, and the turbulent time of the French Revolution creates conditions for this critical need. This necessity to be loved and needed does not diminish as the novel progresses from the manners and morals novel of the eighteenth century to the Romantic period of the early nineteenth century. The prime importance of the milk of human kindness as designated by


161Levine 61. As Levine places Austen in the category of realistic fiction, he points out that Northanger Abbey was the first novel completed by Austen, but was not published until 1818.
Wordsworth in the sonnet "I grieved for Bounaparte with a vain," and the implication that a ruthless man, such as Bonaparte, must have been early deprived help to place emphasis on the significance of nurturing. Extension of nurturing and attachment in The Wanderer materializes in the female friendship bond.

The heroine's difficulties arise from her anonymity. Rejected by the upper social class, to whom she remains nameless, the heroine attempts to support herself in an era totally alien to women's position in the workplace. The Wanderer focuses on the French Revolution, liberty, changing religious doctrines, and "female difficulties," whereas Evelina, an epistolary novel, is reminiscent of late eighteenth-century comic drama, and Cecilia projects a satire on morals and manners. The discriminating social class remains very much in evidence in The Wanderer, the heroine bearing the burden of the oppressed. Few light-hearted comic scenes of the younger


163 The novel was written after Burney's sojourn as the Keeper of the Robes to Queen Charlotte and after she married a French émigré, Alexandre-Jean-Baptiste d'Arblay, himself a victim of the Revolution. As a strong supporter of the crown, he had lost his money and lands. The novel, begun in England and written while Burney remained in exile for ten years in France, was not completed until her return to England in 1814; the manuscript crossed the Channel twice, the second time being carefully inspected for political sabotage.
Burney remain. The novel centers on the nameless, wandering heroine's trials.

Throughout the novel, the heroine Juliet, wanders in England after her escape from France during the French Revolution. In a small vessel from France, Juliet encounters several English citizens, also escaping the Reign of Terror.

Their first question when they discover that she speaks English (although with a foreign accent) is the name of the English family with whom she has lived. "'Ay, their names! their names!' was echoed from Mrs. Maple by her niece." The paradigm of the name surfaces again as in other Burney novels. However, in addition, the visual

164Throughout most of the novel, the heroine, Juliet Granville is known as Ellis or Miss Ellis. Since she wants to remain anonymous, the family at Mrs. Maple's calls her Ellis because she had been waiting for a letter or parcel at the post office addressed to L.S. The heroine's identity is not disclosed until late in the novel.

165Juliet's life is not in immediate danger, but her guardian, the Bishop, faces the guillotine unless she consents to a civil marriage to the commissary, "the agent of the inhumane Robespierre." The Bishop holds a promissory note for six thousand pounds, which when signed by Juliet would become the property of her husband. By following the pre-arranged plans of the Marchioness (the Bishop's sister and Juliet's substitute mother), the young heroine escapes immediately after the ceremony: therefore, the marriage is not consummated and has not been sanctioned by the church.

appearance serves as a disguise—an obscurity—an obstacle as Juliet moves through her bildungsroman. The English passengers, Mrs. Maple, her niece (Elinor Joddrel), Mr. Harleigh, Mr. Riley, the Admiral, and Mrs. Ireton observe the Incognito:

Just then the stranger, having taken off her gloves, . . . exhibited hands and arms of so dark a colour, that they might rather be styled black than brown. . . . The wind just then blowing back the prominent borders of a French night-cap, which had almost concealed all the features, displayed a large black patch, that covered half her left cheek, and a broad black ribbon, which bound a bandage of cloth over the right side of her forehead. (19-20)\(^{167}\)

Her identity remains obscured until the last quarter of the novel.

One of English citizens on the small vessel, Elinor Joddrel, a radical, takes up the cause of liberty and the rights of man. The two women create a striking contrast of purposes: Juliet escapes from a tyrant of the Revolution and seeks her name; Elinor has a name and fortune, but seeks a cause that will rid the middle class of "stagnation"; she expounds that "The French Revolution has just burst forth, into that noble flame that nearly consumed the old world, to raise a new one, phoenix-like from its ashes" (152). Not only do the two women differ in purposes, but they respond to other people differently. Juliet, searching for her girlhood friend, Gabriella,

\(^{167}\)The disguise anticipates that of Lady Isabel in Ellen Price Wood's novel *East Lynne* discussed later in this study.
cherishes any moments with her; she longs for the proximity to Gabriella and her new-found benefactor, Lady Aurora. Juliet's attachment behavior remains strong. On the other hand, Elinor relishes any verbal contest (expounding the "rights of man") with both Dennis Harleigh, her fiancé, and his brother, Albert (whom she loves passionately). Her instability causes her to become suicidal. The nurturing bond is non-existent to the radical Elinor. Juxtaposing the two women creates a contrast: Juliet's bond with Lady Aurora and Gabriella helps her to develop into a reliable, mature woman; Elinor's lack of satisfactory nurturing causes her to rebel against everyone and remain an unstable revolutionary.

Both Juliet and Elinor are motherless; the attachment or lack of it in their lives makes a pronounced difference in their reaction to other people and situations. Like the heroine in Evelina, Juliet's mother dies when she is an infant. Presumably Juliet formed an attachment with the mother, an untitled English woman. Various mother attachment figures are established as well as the father and child attachment with the Bishop. These bonds form a basis for the heroine's disposition. The father, Lord Granville, summoned back to England by his father, supplies his friend, the Bishop, with a copy of his marriage license and a codicil, identifying the child (Juliet) as his own and providing six thousand pounds for her. Her father
provides money, but no name, nurturing or care-taking; killed on a fall from his horse, he never fulfills his obligation to establish her in England as his rightful heir, along with his two younger children of an arranged marriage, who are his legal heirs. Her maternal grandmother Powel nurtures the heroine at home until she is seven years old and then continues as a close confidante while she resides as a pensioner in the convent where Juliet receives her education.\textsuperscript{168} After her grandmother's death, the Bishop serves as her guardian and the Marchioness, his sister, becomes a substitute mother. The indispensable ongoing attachment which emerges and evolves in the novel develops into a sister bond between Juliet and two confidantes, Gabriella and Lady Aurora. These ties provide the impetus for the heroine to overcome her loneliness and confront numerous obstacles.

According to Janet Todd, eighteenth-century literature is rich in presentations of female friendship. Whereas she stresses that the primary plot usually involves a heterosexual relationship, there is always a conflict between the man and woman in a romantic attachment. She adds further that in a female friendship, the heroine can suspend the romantic image she creates in her relationship

\textsuperscript{168}Juliet is more fluent in English that her friend Gabriella, who grows up in the convent with her. The maternal grandmother, who is English, evidently spends considerable time with Juliet teaching her the language.
with a man.\textsuperscript{169} Todd argues that \textit{Clarissa} presents the eighteenth-century's most acute analysis of female friendship.\textsuperscript{170}

Juliet's situation differs from Clarissa and Burney's Evelina and Cecilia. Anna Howe's letters introduce the reader to Clarissa's thoughts; however, the friendship of Juliet and Gabriella in \textit{The Wanderer} denotes the necessity not only of strong moral support, but of physical presence as well. The correspondence in \textit{Clarissa} supports a strong emotional bond for the heroine, who remains a prisoner in her own home. Clarissa resists her family as well as Lovelace while Juliet wanders in a foreign environment. Burney's two earlier novels, \textit{Evelina} and \textit{Cecilia}, transfer the young women from a home environment to world outside; Juliet adjusts from a revolutionary, chaotic society to the hostile societal scene in another country.

Juliet's enduring bond with Gabriella and Lady Aurora forms the basis of virtually all the strong emotional attachment scenes in the novel. The heroine anticipates reconciliations with both of these young friends as she would a sister.\textsuperscript{171} The letters to and from Gabriella


\textsuperscript{170}Todd 413.

\textsuperscript{171}Lady Aurora is actually Juliet's younger half-sister, a fact that is disclosed in the last few pages of the novel. Their father, Lord Granville, secretly married to Juliet's mother in France, returns to England after her death and
arranging a rendezvous provide a constant source of comfort. In addition, any chance meeting with Lady Aurora, who has been forbidden to have any correspondence with the young heroine, fills Juliet with tears of joy. The primary attachment to the mother and subsequent attachments to several people, the grandmother, a father/guardian (the Bishop), and the Marchioness (mother of her childhood friend, Gabriella) serve as a foundation for the heroine's secure infancy and adolescence; however, the sister-sibling bond remains the most pronounced in the novel. While Juliet's wandering synthesizes well into the Romantic thought of the period, she depends on a periodical reunion with her most cherished attachments, Gabriella or Lady Aurora for succor and nurturing.

Some aspects of Romanticism involve close communion with nature, while in other works strong emotions or actions prevail in Gothic novels or in the behavior of Elinor Jodrell in The Wanderer. At the same time, however, The Wanderer never abandons realistic portrayal of the heroine in her particular social and political situation. While Levine surveys realism in the late eighteenth and nineteenth century, he recognizes the "varioussness of the manifestations of realism."\textsuperscript{172} He states this:

marries a lady of wealth, who bears him two children, Lady Aurora and Lord Melbury.

\textsuperscript{172}Levine 22.
Realism exists as a process, responsive to the changing nature of reality as the culture understood it, . . . . The impelling energy in the quest for the work beyond words is that the world be there, and that it be meaningful and good; the persistent fear is that it is merely monstrous and mechanical beyond the control of human meaning. Realism risks that reality and its powers of disruption."

Burney's responses to nature changing are demonstrated by manifestations of realism. The chaotic times, however, differ greatly from circumstances of realism in later mid-century Victorian novel in which the characters plod toward their ultimate success or doom: Dickens' portrayal of Pip in *Great Expectations* as he moves in his bildungsroman toward the gentleman that Magwitch is creating; Tess's downfall, vividly portrayed in Hardy's *Tess of the D'Urbervilles* as she is arrested amidst the ruins of Stonehenge. Both of these respond to the industrialization of a nation and its pitfalls. Although Wordsworth introduces Romantic characteristics, *The Wanderer*, responds to the chaos of the French Revolution, thereby displaying an altogether different reaction than the poet in *Wordsworth*.

Unlike Wordsworth's *The Prelude* in which a "wanderer," the poet, intent on reflecting on nature, seeks a place to settle away from the city, Juliet has more practical motives for wandering. As the poet in *The Prelude* begins, he feels a cool breeze on his cheek; it sparks

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173 Levine 22.
"imagination," and helps him to retrieve "spots of time" in his memory. The heroine in The Wanderer touches the reality of the moment in history—the French Revolution and all its upheavals. She moves from seashore to London, to various cottages in the rural countryside, but unlike the poet in The Prelude, she encounters people in more problematic, realistic situations. She finds herself in the homes of Mrs. Maple and Mrs. Howell, who both serve as guardians of young daughters of titled gentry. Embarrassments there, combined with her fear of discovery and the necessity of earning a living, cause Juliet to wander from one household to another.

The poet in Wordsworth contemplates beauty and mystery of nature while Juliet seeks a specific person, her friend Gabriella, who will have news of the Bishop. When she remains temporarily in a cottage with Dame Fairfield and explores the countryside, she dwells on her financial burdens and escape from pursuers. The heroine's life touches one of the cottagers, Dame Fairfield, who reveals that her husband has become involved in smuggling, a consequence of the chaos caused by the Revolution. These difficulties are contrary to communion with nature of the poet in The Prelude. In spite of frequent embarrassments and other trials, Juliet (unlike Cecilia) maintains her

sanity; she relies on hope of being reunited with her beloved Gabriella or Lady Aurora.

Juliet's wanderings and her strong emotional expressions toward her two warmest friends promote emergence of the "individual" and the "feeling" of the Romantic period as opposed to "reason" of the previous Augustan period. Alan Richardson introduces the concept that the Romantic period, entrenched in "feeling," enhances the feminine. He emphasizes further that during the Romantic period "the patriarchal tradition was qualified by a widespread revaluation of the feminine, of the emotions, and of relationality." He stresses Nancy Chodorow's explanation of "different relational capacities for boys and girls."  

In The Reproduction of Mothering, Chodorow explicates these relational capacities by emphasizing "the way women's mothering is reproduced across generations." However, she explains that family structure yields "differentiating experiences between the sexes in oedipal object-relations. . . . " She adds that in the feminine oedipus complex, rather than transfer the affection from

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176 Alan Richardson 13-14.  
177 Chodorow, Reproduction 3.  
178 Chodorow, Reproduction 92.
the mother to the father, the girl maintains both an "external and internal relation to her mother." Chodorow clarifies the psychological difference in the way girls relate to others: "Girls come to define themselves more in relation to others." Consequently, the "mothering" aspect of a girl's personality causes her to be more responsive to nurturing others. In *The Wanderer* the heroine's emotional demands are satisfied in her relationships with Gabriella and Lady Aurora; the emotional fulfillments are reciprocal, since the friends gain comfort in their close association with Juliet.

When the heroine first meets Lady Aurora, she is struck with the Lady's gentleness. Juliet tells Lord Melbury, Lady Aurora's brother, that his sister is "so pure, so perfect" (142). Further description reveals Lady Aurora's generosity and benevolence. She is sixteen years old, "now budding into life, with equal loveliness of mind and person. . . . soft expressive blue eyes, of which the 'liquid lustre' spoke a heart that was the seat of sensibility; yet not of the weak romantic cast, . . . but of compassionate feelings for woes which she did not suffer; and of anxious solitude to lessen distress by kind offices, and affliction by tender sympathy" (117).

Because Lady Aurora recognizes that Juliet has acquired the genteel education of a lady, she admires and respects her. Juliet's talents in reading both French and
English ("the accomplished Boileau, or the penetrating Pope," ) her musical talents, as well as her eloquent conversation and manners, make her a favorite in Mrs. Maple's household. She holds the particular interest of Lady Aurora: "[W]hile generally engaging to all by her general merit, to Lady Aurora, she [Juliet] had peculiar attractions, from the excess of sensibility with which she received even the smallest attentions. . . . Pleasure shone lustrous in her fine eyes, every time they met those of Lady Aurora; but if that young lady took her hand or spoke to her with more than usual softness, tears, which she vainly strove to hide, rolled fast down her cheeks. . . ." (116-117).

Juliet is cognizant of her blood relationship to Lady Aurora, so the quick bonding on her part stems partially from her knowledge that the young Lady is her half-sister.\textsuperscript{179} However, in addition, Lady Aurora, without her uncle, Lord Dunmeath's knowledge, sends money to take care

\textsuperscript{179}The reader is unaware of Juliet's identity until Volume 4 of the novel. Although there has been some knowledge of Lord Granville's older child on the continent, the siblings, Melbury and Lady Aurora do not know who Juliet is until Volume 5. Their uncle, Lord Dunmeath, has tried to negotiate with the Bishop to provide her with six thousand pounds, but to exclude her as a rightful heir and a right to title.
of any expenses that Juliet might incur in the preparation of the subscription concert.\textsuperscript{180}

The comfort of the sororal attachment continues to sustain Juliet as she strives to support herself amidst continuous disappointments and harassments by snobbish English middle class personages. Throughout the novel, Burney's heroine projects the image of a woman striving for "self-dependence," and whereas she refuses gifts from various men, such as Harleigh, Sir Jasper, and Mr. Tedman, she accepts Lady Aurora's generosity. She has in her possession money that Harleigh has secretly slipped into her workbag, but she refuses to use it except under the most desperate circumstances; Sir Jasper, without her knowledge, pays for the milliner to offer her a job in her shop; Mr. Tedman, a wealthy merchant, offers to help, but she refuses. Juliet expresses an aversion to being indebted to anyone, except Lady Aurora. Her attachment to Lady Aurora makes any encounter with her an occasion for tears of joy.

Another emotional encounter ensues when Lady Aurora receives a letter from Sir Jasper and discovers that Miss Ellis [Juliet] is neither an adventurer nor an "unhonoured

\textsuperscript{180}The subscription concert, arranged by Miss Arbe (a self-appointed connoisseur of the arts), requires financial backing, which has been supplied by Lady Aurora. It has been arranged to exhibit Juliet's musical talents, so she will attract more students. The heroine, forced to make a living, resorts to several enterprises and positions to, one of which is giving harp lessons.
relation," but her sister. Lady Aurora makes this assessment: "Her first duty, she now thought, was the duty of a daughter, in the acknowledgment of a sister" (820). The joyous sensations after Lady Aurora acknowledges her as a sister and anticipation of tender protection of a brother brings comfort to the wanderer: "Juliet, . . . felt every pulse, once again, beat to happiness; while every fear and foreboding, though not annihilated, was set aside" (822).

Juliet's stronger sister attachment, this one with Gabriella, her childhood friend, also brings her brief, intense periods of satisfaction and contentment. When she comes to England, the heroine seeks Gabriella; arrangements had been made by the Marchioness, Gabriella's mother (and Juliet's benefactress) for Juliet to assist and comfort Gabriella in caring for the latter's sick infant.\(^1\) The accidental meeting in the graveyard occurs while Gabriella mourns over her infant son's grave. The joy and sorrow are mingled in their reunion: "Locked in each other's arms pressed to each other's bosoms, they remained many minutes in speechless agony of emotion, from nearly overpowering surprise, from gusts of ungovernable, irrepressible sorrow, and heart-piercing recollections; though blended with the tenderest sympathy of joy" (387).

\(^1\) Although Juliet escapes from France and the commissary (husband) in a hurried flight, prior arrangements have been made for her to come to London to help Gabriella care for her sick infant. The intervening forced marriage only makes the flight more urgent.
Sharing fellowship once more with the "companion of her earliest youth," lifts Juliet's spirits. With "resources of independence—youth and strength," the two friends procure needlework through the help of Elinor, the radical feminine friend. Juliet refuses "unexpected generosity" of fifty pounds from Elinor. Temporarily, the heroine finds comfort as she and Gabriella labor diligently, allowing themselves only five hours for sleep:

Yet here first, since her arrival on the British shores, the immediate rapturous moment of landing, and the fortnight passed with Lady Aurora excepted, here her first sweet contentment, soft hopes, and gentle happiness visited the bosom of Juliet. No privation was hard, no toil so severe, no application was tedious, while the friend of her heart was by her side; whose sorrows she could mitigate, whose affections she could share, and whose tears she could sometimes chase. (402)

Gabriella's husband becomes ill, so she and Juliet part as Gabriella leaves to join him; when they are again reunited, they work diligently in a small haberdashery shop. Each moment together is filled with joy. According to Margaret Doody, although Gabriella appears infrequently in the novel, her appearances are significant:

French-speaking Gabriella is an important character; though she makes few appearances in the novel, those appearances are important. In a scene in her shop, Gabriella endorses Juliet's concern for independence, sustaining the theme that has marked Burney's writing since the Witlings: "Self-exertion can alone mark nobility of soul and self-independence only can sustain honour in adversity."182

182 Doody 331.
This harmonious relationship surpasses friendship; it represents a bond for survival in a patriarchal society.

According to Katharine Rogers, Burney has isolated the heroine from family and friends to avoid complicated relationship and thus focus on the female individual and society. Her point is well taken because Burney's fourth novel introduces a woman's problems in the workplace. She cites that "Without wealth, or social position, without male protection, without friends or even a name, Juliet's extraordinary talents, strength and virtue cannot help her to make her way in society or even be respected, . . . "

I maintain, however, that Gabriella and Lady Aurora provide comfort even though Juliet never succeeds in supporting herself for any length of time.

Janet Todd discusses a similar position of women in a patriarchy, emphasizing that in Clarissa, the heroine is a kind of Cinderella in her family as she receives a reward from a godfatherly grandfather for her obedience, "but the reward fails to propel her toward Cinderella's obedient place in the world of men." Like Clarissa (with the support of Miss Howe) attempting to survive in a hostile patriarchy, Juliet and Gabriella bond to earn a living in a patriarchal society unprepared for women in the workplace.

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183 Rogers 134.
184 Todd 11.
However, the sister nurturing bond in *The Wanderer* remains stronger than in *Clarissa*.

The sisterly bonds in the novel are reminiscent of Burney's strong attachment for her sister Susanna. Burney corresponded with her beloved Susanna while her sister lived in Ireland under the control of her tyrannical husband Philips. After Susanna died in route from Ireland, Frances felt guilt at not helping to alleviate her sister's suffering. Their brother, James, was with Susanna when she died. Joyce Hemlow describes the author's grief: "Charles [her brother], being at Parkgate, was the 'only being on Earth' she envied. . . ." Margaret Doody says that "She had lost her twin self: she kept the sixth of January as a sorrowful anniversary for ever after, . . . . The grief for the lost sister endured through the rest of her life." Juliet's strong bond with Gabriella in *The Wanderer* exemplifies the lifelong sister attachment of Burney and Susanna.

The vital sister bond emulates the maternal caregiving normally supplied by the mother or mother figure. Although the mother is absent in *The Wanderer*, in her youth, Juliet forms a strong attachment with the maternal grandmother

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186 Doody 286.
Powel. The Marchioness, Gabriella's mother (Juliet's substitute mother), provides comfort and protection after the grandmother dies. It is she rather than her brother, the Bishop, who arranges for Juliet to escape from France.

In *Cecilia*, men negate any satisfactory protection for Cecilia and create financial problems as well as social problems. However, women in *The Wanderer* promote oppression for Juliet. Mrs. Maple initially provides shelter when Juliet escapes from France, but she fears scrutiny for harboring a "nameless" person. Katharine Rogers emphasizes that she "alternates between grudgingly patronizing Juliet, . . . and vilifying her, to prevent suspicion that she could have patronized an 'adventurer.'"¹⁸⁷ Lady Kendover represents the upper class, who wield power, while Miss Arbe controls the quantity and quality of music students who patronize Juliet in her attempt to give lessons. According to Rogers, the "most odious woman in the book" is Mrs. Ireton, to whom Juliet has to turn in a final attempt at supporting herself: the heroine becomes the older woman's companion. Rogers describes her as "a product of the false masculine values that overestimate women with beauty and depreciate women without it. . . . A beauty in her youth, she became accustomed to having everyone applaud her wit and

¹⁸⁷Rogers 146.
sensibility . . . ."¹⁸⁸ Rogers concludes, "It is women who lead public opinion in the mean little society of The Wanderer."¹⁸⁹

While the men never oppress Juliet, no strong father figure appears consistently in the novel as in Evelina. Ironically, the heroine remains nameless and unprotected in a patriarchal society. Lord Granville, her father, returns to England and marries, therefore providing no nurturing for Juliet. The Bishop, whom Juliet calls "my first, best, and almost only friend" qualifies more as a strong father figure than the father, but appears only once in the novel in the last few pages. Before Juliet leaves France, he has apparently made some progress toward negotiating for her rightful inheritance and title, but he fails to complete the procedure because chaos during the Revolution aborts his efforts. The only other occasion in which Juliet expresses strong sentiments toward the Bishop occurs in Volume Five when the Bishop arrives safely in England. The scene expresses Juliet's long suppressed emotions of love and relief for his freedom:

"Merciful Heaven!" and, rushing on with extended arms, and uncontrolled rapture, threw herself at the feet of the ancient traveller; and, embracing his knees, sobbed rather than articulated in French, "My guardian! my preserver! my more than father!--I have not then lost you!" (857).

¹⁸⁸Rogers 148.

¹⁸⁹Rogers 147.
The Bishop, deeply moved, responds: "My child! my Juliet!—Do I then behold you again, my excellent child!". . . "Your willing martyrdom is spared, my dear, my adopted daughter! and I, most mercifully! am spared its bitter affliction" (857). The expressions of love identify the father and daughter bond and genuine attachment. Nevertheless, the father figure surfaces only in the end and never functions as a vital symbol of attachment in the novel. Burney attempts to keep the strong father image alive (reminiscent of the awe which she held for her own father) as she does in Evelina. The bishop can qualify as a protector and negotiator for her rightful name and inheritance, but not as a caregiver and nurturer.

The older men, Sir Jasper, Mr. Tedman, and Mr. Giles, fail to qualify as father figures. Mr. Giles attempts to advise her on settling her debts, but he uses bad judgement, making a public display of her problems. Mr. Tedman, the merchant of a lower social class, views her as a beautiful, desirable young woman although he disguises his motives under the pretense of attending his daughter's harp lessons.

Sir Jasper appears frequently, once supplying money to insure her employment at the milliner's shop; he also reimburses Miss Bydel for the first month's rent on the harp, which she had paid in advance for Juliet. The heroine resents any "pecuniary" assistance. Sir Jasper
makes his intentions to Juliet clear at the breakfast given by Mrs. Ireton. As the old dotard seats himself upon an easy chair, he crosses his crutches so as to prevent Juliet from retreating. His conversation is sprinkled with references to "his little friends" who torment him by squeezing and pinching him until he is forced to comply with their wishes. In such a manner (relating his words as if spoken by elves or sprites), he proceeds to heap praise upon the young heroine: "... why should I not give myself the gratification of telling you, that every sight of you does me good? Renovates my spirits; purifies my humours, sweetens my blood; and braces my nerves? ... When I have seen you only for instant, I feel in charity with all mankind for the rest of the day; ..." (506). When he appears in the small haberdasher's shop, operated by Juliet and Gabriella, he offers to be her protector: "... he [Jasper himself] will despise the mocking world--and decorate himself for your bridegroom, by a marriage settlement on the whole of his unintailed estate" (634). Since Sir Jasper contacts Lord Dunmeath, securing information about Juliet's identity and attempting to expedite claims of her rightful fortune and title, he can qualify as a

190 Lord Dunmeath, the brother of Lord Granville's second wife, has attempted to negotiate with the Bishop in settling with him concerning Juliet's inheritance. His aim is to resolve the problem without jeopardizing the present situation of his niece and nephew, Lady Aurora and Lord Melbury, who are Juliet's half-sister and brother.
protector, but with one purpose—marriage. The fathers are clearly absent in this novel; concentration on women's independence and the turbulent days of the French Revolution overshadows the patriarchy.

The chaotic time of the Revolution creates a strong, enduring heroine in Juliet; the same turbulent period creates a radical counterpart of the heroine in Elinor Joddrel. She appears at the onset in the novel as one of the English refugees on the boat fleeing the Revolution. Doody says Elinor indirectly represents the middle-class English characters aboard the boat. They are snobbish, callous, and prejudiced. However, she appears as more than a middle-class Englishman; she represents a strong proponent of the Revolution and Janet Todd describes her as "actively aggressive." This same middle-class rich creates inconveniences and embarrassments for Juliet, refusing to harbor a helpless and penniless young woman (without certain criteria, such as name and family) from the incertitudes of the world. While Elinor's aunt, Mrs. Maple, provides a temporary domicile for Juliet, the

191Doody 326.

192Todd 404-405. Todd presents a bizarre motif, the nosebleed, connected with fictional virginity in the eighteenth-century novel. She states that the heroines often experience violent, usually sexual crises. It "can imply both female vulnerability and passive aggression." In The Wanderer, Elinor exhibits active aggression by displaying a knife, "a castrating phallic symbol that shocks as well as harms." This replaces the nosebleed and the sudden violence shocks the audience.
revolutionary, ELinor, challenges Juliet with intellectual conversation involving radical issues.

As Elinor develops into a vital character in the narrative, she becomes a "loner" as she expounds several causes, stemming from the French Revolution: more equality within the social structure (to alleviate "stagnation" of the middle-class), more women's rights as equals in a community, and more opportunity for women's speech. Doody relates that she "may seem simply another manifestation of a stock character type found in the conservative novels of the '90s with the propaganda purpose of counteracting radical views."193 Her excessive outbursts occur throughout the novel as she appears unexpectedly at various times with only her male foreign servant. Unlike Juliet, she forms no strong bond with another woman or anyone else.

Elinor, along with her sister, Selina, resides in the home of their guardian Mrs. Maple. She forms no attachments with any family member. Although she is an heiress with family, she devalues everything, so she resorts to causes. She confides in Juliet, but forms no intimate association with her. Instead, she either challenges her in an argument or reacts in a contest for the love of Harleigh. She displays radical outbursts each time she appears on the scene. Her actions reflect extraordinary measures. Elinor orders Juliet (Ellis) to

193Doody 325.
arrange a meeting with Albert Harleigh so Juliet can deliver a message.\textsuperscript{194} Juliet, embarrassed at such a request, reacts with horror when Elinor relates to her the contents of a codicil to her will:

It [codicil] is signed, but not witnessed: it is not, . . . of a nature to be disputed; it is the desire only that Harleigh [Albert] will take care that my bones shall be buried in the same charnel-house, in which he orders the interment of his own. All that remains, finally, of either of us, there, at least may meet! (172)

When she and Juliet meet Harleigh, she raves and assumes a stance on liberal views. Although she thinks Harleigh sees her as "tarnished" because of revolutionary ideas, she feels "ennobled." In addition, she astounds Harleigh by frank declarations of love for him:

"That I should love you--" She stopt. . . . "how tenacious a tyrant is custom! how it clings to our practice! how it embarrasses our conduct! . . . . Who should have told me, that . . . I should blush to pronounce the attachment in which I ought to glory? . . . . That I should love you, Harleigh, can surprise no one but yourself!" (174).

The more radical she becomes, both in her revolutionary views and her love for Harleigh, the more she alienates herself from others, especially Juliet.

Elinor's dramatic suicide attempt at a musical performance in which Juliet is scheduled to perform exemplifies her madness. Dressed in disguise, she is

\textsuperscript{194}Elinor's infatuation with Albert and her love for him instead of his brother, who is her fiance, leads her to drastic measures, including two suicide attempts.
accompanied by her foreign servant. Her voice calls out from the assembly: "Turn Harleigh, turn! and see thy willing martyr!—Behold, perfidious Ellis! behold thy victim!" (359). As she throws off her "outerwrappings," she plunges a dagger into her chest. Her theatrics constitute an verbal attack on Juliet as well as Harleigh, for she knows that Harleigh loves Juliet although neither admits his affection. Elinor's derangement continues as she tears off bandages while recovering in her aunt's home. Most of her actions display antagonism toward Juliet, although Juliet attempts to appease her while she convalesces. While she recuperates from a self-inflicted wound, she becomes despondent over Harleigh's indifference toward her. "She flung off her bandages, rent open her wound, and tore her hair; calling, screaming for death, ... 'Is it for this,' she cried, 'I have thus loved ... to see him fly me from my bed of death?'" (375-376). She remains the antithesis of Juliet, refusing any nursing or nurturing.

Elinor remains alienated from her family; when she recuperates from her wounds, she and her servant disappear and travel abroad. She deserts her family since she is of age and financially secure. Her relationship with her sister, Selina, lacks any warmth, comfort, or reciprocal nurturing, although her sister remains available during Elinor's recovery. She apparently has no friends and
continues vigilant about whereabouts of Juliet and Harleigh. When Juliet's financial situation is critical, after several failed attempts at employment, Elinor suggests that she secure a position as a companion to Mrs. Ireton, a wealthy, but miserable woman; Elinor's scheme facilitates her surveillance of Juliet and any attempt of Harleigh to contact the heroine.

Elinor's disguised efforts to assist Juliet are selfish, except for supplying the latter with money in one particular instance and for procuring needlework for Juliet and Gabriella. Having a comfortable income, she cannot understand problems that Juliet faces. Katharine Rogers emphasizes that "self-reliance is not so easily attained in a patriarchal society as Elinor believes."195 While the author, Burney, may appear to have the same feelings as the heroine, Juliet, it is the author who speaks Elinor's words. Rogers contends that Burney's sympathy is with Elinor's opinion. She emphasizes further that Elinor's quotes arguments used by Hays and Wollstonecraft: "that men reduce women to insignificance and then attribute this to nature."196

Rogers' comments reiterate problems of women attempting to survive independently; Elinor's contempt of "unthinking conformity" in women like Mrs. Maple, whose

195Rogers 154.
196Rogers 154.
injustices to Juliet surface because she fears to jeopardize her position in the community. Rogers' claim that she is "morally as well as intellectually superior," is not reasonable, as I assess the situation, because of her unstable character. While Elinor may not be narrow minded like some other women in the novel, she can hardly be considered rational.

As the novel progresses and Elinor continues her solitary existence (usually travelling only with her male servant), she exemplifies the trend away from early eighteenth-century empiricism and toward the Romantic movement. Walter Bate discusses the growth of individualism:

A rather general reliance on feeling as a valid means of insight and communication accompanied the earlier stages of the increased relativism which, in varying guises and degrees, has tended to dominate western art since the latter part of the eighteenth century.

However, Elinor's individualism results in irrational actions. In analyzing Elinor's singular qualities, Harleigh enumerates her intelligence, her spirit, and even her noble cause, but her lack of warmth as he speaks to Juliet (Ellis):

"[B]ut there is a dangerous singularity in the character of Miss Joddrel, that makes her prone to devote herself to whatever is new, wild, or

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197 Rogers 155.

uncommon . . . . she conceives that she is the champion of her sex, in shewing it the road,—a dangerous road!—to a new walk in life. Yet,—these eccentricities set apart,—how rare are her qualities! how powerful is her mind! . . . . you are surprised . . . that I should look for other qualities, other virtues in her whom I should aspire to made the companion of my life? . . . . neither insolence nor ingratitude makes me insensible to her worth, but though it often meets by admiration, sometimes my esteem, and always my good will and regard, it is not of a texture to create that sympathy without which even friendship is cold" (165).

Elinor lacks sympathy and warmth to form any kind of attachment. Like the monster in Frankenstein, she seems to be loved by no one, and she reacts with violence as he does. As Wordsworth poses the question about Bonaparte, "What food Fed his first hopes?", we are inclined to wonder who nurtured Elinor as a child?

Juxtaposing the two women, Juliet and Elinor, not only contrasts their association with others, but demonstrates how each views questions of women's rights. Although Elinor, the revolutionary, is more vocal, Juliet's work experiences emphasize social problems of women's position in the workplace and consequently epitomize the concept that Burney seeks to introduce. These are revolutionary times; no longer is the author writing about embarrassments of Evelina accentuated by eighteenth-century comic drama. Doody highlights women's actions in The Wanderer
designating that "Juliet's experience offers a feminist and social view complementary to the theories of Elinor."\textsuperscript{199}

Elinor's radical actions accentuate vital women's needs and rights. Doody expands the concept: "Even the question of woman's rights--and woman's economic needs--, . . . become part of larger questions about the rights of human beings."\textsuperscript{200} However, while Burney addresses this vital point, Elinor's sanity is definitely in question. Clues to her behavior begin as Juliet boards the boat in her escape from France early in the novel.

The violent, irrational behavior of Elinor when likened to the madness of Cecilia is problematic. The difference lies in several points. First, Elinor displays theatrical-type behavior to expose her feelings to Harleigh, Juliet and the world; however, Cecilia's madness remains very private. Second, Elinor displays erratic behavior throughout the novel and never changes (except for acknowledgement of Juliet's sincerity late in the novel); Cecilia becomes mad only after unfortunate circumstances have occurred. Third, the actions in the milieu (French Revolution while she visited there) in which Elinor found herself were not directed toward her; the actions which caused Cecilia's madness were instigated by her three incompetent guardians as well as Mrs. Delvile and Mr.

\textsuperscript{199}Doody 350.

\textsuperscript{200}Doody 360.
Monckton. The conjecture here corresponds to Winnicott: unlike Cecilia's psycho-neurosis, which arises from the experience of object relationships, Elinor's condition is defined as psychosis, which is a "disorder involving the structure of the personality."  

While dominant concepts relate directly to the turbulent times, the personal relationships of Elinor and Juliet must be examined in order to contrast attachment or lack of it, which guides the young women to adulthood. Juliet forms an enduring bond with Gabriella from childhood, followed by an attachment with Lady Aurora. Both cherished friendships provide succor for the young heroine. In addition, she formed a maternal bond with her Grandmother Powel and Gabriella's mother (the Marchioness) in her youth as well as a paternal bond with the Bishop, her guardian. Elinor, on the other hand, lacks sensitivity and responds with love to no one, except the "wild" love for Harleigh.

Elinor never displays reasonable, logical judgement in her actions in spite of justification of relevant objectives. Her irrational behavior continues as she attempts suicide again, this time also directing her theatrical actions toward Harleigh and Juliet. On a hilltop she contests Harleigh in discussion of the soul. Harleigh questions how if she doubts the immortality of the

\[^{201}\text{Winnicott, } \text{Psycho-Analytic Explorations} \ 64.]
soul, she can hope to be reunited with him after death. She responds, "O Harleigh! how fatally is that true! how little did I foresee, when I so delighted in your society, that the very delight would but impel me to burn for the moment of bidding you an eternal farewell!" (785) She attempts to shoot herself twice, both times unsuccessfully. As she orders her carriage to drive away, Juliet addresses her, "Adieu Madam! and may peace re-visit your generous heart." The response softens Elinor and she answers, "I believe you to be good, Ellis [Juliet]!—and I exonerate you from all delusory arts;—and internally I never thought you guilty,—" (796). The still despondent Elinor gives her groom orders: "Drive to the end of the world!" (797). While Joanne Cutting-Gray identifies Elinor's actions as "the response of individual autonomy to the inhibiting and fettering customs dictating female behavior," her ultimate achievements are inconclusive. Whereas Burney utilizes Elinor to expound the individual's rights, her words speak less convincingly than Juliet's actions the plight of the woman in the working world.

Juliet's trials multiply as she wanders without a surname, without a family, class, or social context. Cutting-Gray indicates that she "bears no letter, no sign, or pointer to direct her." She adds that it is "difficult to see her behavior as anything but the stereotype of

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202 Cutting-Gray 104.
passivity, and the others in the novel see her "inassertiveness as inviting attack." However, Juliet more effectively demonstrates the need for a stable character and her ultimate reunion with family places her in a far more desirable position than Elinor.

The heroine, Juliet, acquires her freedom, her name, her inheritance, and the love and protection of her newfound sister and brother, Lady Aurora and Lord Melbury. In the end, she also gains an uncle, the good-natured Admiral who had piloted the boat in her escape. The strong attachments have supported her as she advances through "female difficulties" in her bildungsroman as has been aptly stated in the concluding lines: "Yet even DIFFICULTIES such as these are not insurmountable, where mental courage, operating through patience, prudence, and principle, supply physical force, combat disappointment, and keep the untamed spirits superior to failure, and even alive to hope" (873).

Conclusion

The author Fanny Burney moves through a variety of social situations, representing the late eighteenth-century
comic drama through the era of the French Revolution to the Romantic movement. *Evelina* and *Cecilia* are representative of the manners and morals novel; *The Wanderer*, on the other hand, while not relinquishing the importance of manners and morals, depicts several movements: the Romantic aspects of freedom from despotic rule; the subsequent wave of early feminist writing of Mary Wollstonecraft (*A Vindication of the Rights of Woman* and *Maria or The Wrongs of Women*); the first elements of Realism in the portrayal of characters.

As Burney herself has stated, she portrays characters as in nature and as representatives of society. Her keen observation of individuals reflects the manners and morals of the age and demonstrates phenomena which support this socialization. In criticizing the heroines of *Evelina*, *Cecilia*, and *The Wanderer*, I have advanced conjectures that their personalities are partially engendered with the aid of strong primary attachments as well as additional transfer attachments in times of depression, fear, anxiety and other stressful times. These attachment figures have sustained the heroine with nurturing and protection.

As Burney projects the need for women's reforms in the workplace in *The Wanderer*, she incorporates the concept that the heroines are overshadowed by circumstances of their gender mostly in name, but also in their place in society. The author has initiated the paradigm of the name in *Evelina* and has expanded the notion into the heroine's
overshadowing and disguise in her other works. Although in the patriarchy their rights are limited, they emerge capable of having some autonomy, escaping the confining veiling images which stifle them in the early part of the novel. The secure foundation allows the heroines to adjust to the added constrictions.

The naive, blushing Evelina advances through a series of episodes at Mrs. Howard's and in London. She is dependent on letters from her guardian Mr. Villars as a support when she moves from Howard's Grove to London. Her name is eventually established as her father recognizes her. The nurturing of a father figure supplants the mother and child bond.

Cecilia, twenty-one, a more confident heroine, beyond the teenage years of Evelina, reaches adulthood amidst perilous circumstances. As an heiress, she confronts three inadequate guardians and various antagonists, who attempt to unsettle her circumstances. Given succor by a childhood mother figure, Mrs. Charlton, she emerges a strong confident heroine in the end after a brief interlude of madness. It is very likely that the heroine, in her infancy and early childhood enjoyed a warm attachment bond with her parents, unlike Evelina, whose mother died at birth and whose father was absent. This bond formed a foundation for a subsequent attachment to Mrs. Charlton.
The heroine, Juliet, in Burney's last novel, *The Wanderer* belongs to a different era; she represents a coeval of the revolutionary epoch; the author introduces, in her latest novel, both the Romantic heroine and the early feminist. Simultaneously, she invokes the Gothic in a scene at Stonehenge in *The Wanderer*. In addition, the beginnings of nineteenth-century Realism surface in this fourth novel. Burney advocates an understanding of revolutionary qualities and as Doody states "makes a plea for mutual appreciation, for understanding and respect between two hostile nations." Attachment in this last novel represents a warm, reciprocal sister-friendship bond with a childhood friend and a new-found sister. Periodic rendezvous with confidantes provide support for the heroine's tribulations in a hostile environment in which she finds herself as a nameless young woman.

The author wrote her juvenile journals to "Nobody," yet her novels reflect that the heroines become "somebody" as they advance through these novels of education, supported by important attachment figures.

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205 Doody 331.
CHAPTER 3
THE ROLE OF THE MOTHER AND FATHER IN ANN RADCLIFFE'S NOVELS

The heroine's quest and progress toward maturity in the Gothic novel are strikingly different from the young girl's entrance into society in Burney's manners and morals novels. In this maturing process the heroine must solve problems and overcome obstacles as she confronts mystery, fantasy, and terror. Although the Gothic novel is basically a novel of plot, Gothic writers emphasize the physiological and the psychological. In the Gothic novel as a genre, the author places in the mind of the victim and the reader imaginary horrors and blood curdling events. Without introducing the supernatural, Radcliffe creates romantic terror. Even though in Radcliffe's novels many anticipated horrors never materialize, they are still imagined. Consequently, cherishiing and nurturing are equally important to the Gothic heroine and to the protagonist in the Burney novels. The human need is universal and for all eras; Radcliffe's Gothic novel specifically expresses this need.

206Devendra P. Varma, The Gothic Flame (London: Arthur Barker, 1957) 91-97. Varma denotes that "Mrs. Radcliffe has a title to be considered at the first poetress of romantic fiction" (91). She places emphasis on Radcliffe's "magnificence of landscape and dignity of characters" as well as the "sustained atmosphere of romantic terror" in Udolpho (94).
While the hero and heroine experience similar trials, some differences exist between the "female gothic" and other Gothic works; similarly, the approach of the Gothic genre differs from that of the "female gothic." Separating qualities and experiences generally referred to as feminine from other Gothic writings does not establish the "female gothic" as a separate genre. However, according to Emily Ann Griesinger, the shape of the quest is reflective of women's experiences and concerns. The preference of the woman author to develop certain topics which are feminine in nature stems from her gender, but I do not use my study as a means of categorizing the woman's voice in the eighteenth century. Jane Spencer, in writing about eighteenth-century women writers, declares that they "may internalize their society's standards of femininity and reflect this in their writing." Because of her gender, a woman writer has the tendency to develop a topic

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207 Ellen Moers, Literary Women (Garden City: Doubleday, 1976) 90. The "female gothic is defined by Ellen Moers: "[W]hat I mean by Female Gothic is easily defined: The work that women writers have done in the literary mode that, since the eighteenth century, we have called Gothic."


209 Jane Spencer, The Rise of the Woman Novelist From Aphra Behn to Jane Austen (Oxford: Basil Blackwell, 1986) ix. Spencer explains that in the eighteenth century, the novel written by women expressed major women's concerns, and it was an important medium because it was acceptable within the patriarchal society.
such as the pursuit of the heroine. Similarly, Ann Radcliffe's Gothic novels incorporate nurturing, a mothering quality, which helps to provide a stable childhood background for the heroine.

The definition of hero applies to the female protagonist as well, but with some differences. The quest usually requires that in the first stage the hero or heroine leaves home, in the second, he or she survives tests and trials, and the third, returns home, having reached a comfortable sense of accomplishment and maturity. In the female Gothic, specifically here Radcliffe's *Mysteries of Udolpho* and *The Italian*, the heroine leaves home, faces captivity, exposure to fear, terror, and threats, and finally returns having resisted and survived. The difference lies in the hero's making the daring rescue or conquest and the heroine's rejecting the villain and gaining freedom. In addition, she achieves some measure of autonomy.

Although Gothic conventions are similar in novels written by men and women, a main difference arises in the emphasis. First, the female is more susceptible to being terrorized. According to K. K. Ruthven, "[W]omen don't normally terrorize men in the way that men are capable of terrorizing women. Female gothic offers women the

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vicarious experience of romantic release from a threatening entrapment." 211 Therefore, the heroine's quest features an escape instead of a conquest. Whereas Radcliffe's heroine, for example, experiences traumatizing predicaments, she never undergoes the worst of the threats, such as rape or torture. Andrew Wright states that in The Mysteries of Udolpho, the mysteries are all solved and "explicable as natural rather than supernatural phenomena." 212 Wright states further that "In The Monk, M. G. Lewis tapped another vein, but Ann Radcliffe's readers could enjoy the exhilaration of terror without surrendering themselves to irrationality." 213 Nevertheless, the heroine in Radcliffe's novel faces terrors and, at the time, experiences fear, even though the mysteries are later explained.

While travails through dungeons, castles, and forests occur in both male and female Gothic novels, Radcliffe portrays a sensitive heroine. Although in The Italian, the villain, Schedoni, is particularly evil, the author, unlike some of her predecessors, notably Walpole in The Castle of Otranto, refrains from crude and violent incident. As


213 Wright xvi.
J.M.S. Tompkins proclaims, "It is, most of all, the delicacy of means which marks off Mrs. Radcliffe from her predecessors and followers. She has no gross physical horrors."\(^{214}\) She portrays "the sensitive heroine through whose temperament we perceive them."\(^{215}\) The sensitive Gothic heroine sets out to fulfill the quest.

The pattern of disguise and obscurity, represented in Burney's novels principally in the obscurity of the name, surfaces in the Gothic novel in the heroine's concealment in villas, castles and convents. The paradigm of name emerges in *The Mysteries of Udolpho* indirectly as the identity of her mother is temporarily questioned; in *The Italian*, the identity of the mother and father remain obscure through most of the novel. The veiling image in *The Italian* provides a pronounced strand of the pattern of obscurity.

The psychological trauma to which the heroine is subjected results from her vulnerable position; she is continually being pursued in the Gothic romance. Radcliffe emphasizes the need for nurturing by providing support in a strong attachment figure.

The nurturing provided by the St. Auberts (particularly Monsieur St. Aubert) in *Udolpho* forms the

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\(^{215}\) Tompkins 49.
vital, strong foundation to withstand the trials that Emily undergoes after his death. In *The Italian*, Ellenora Rosalba is nurtured by her aunt, Signora Bianchi, her mother's sister. The mother is assumed to be dead; she "lost her mother when an infant," and Ellenora has repaid the fondness of a mother with the affection of a daughter. Ellenora, too, withstands the frightening cruelty of imprisonment through the trials at the hands of Marchesa de Vivaldi and the monk, Schedoni. Both heroines progress in the "feminine" ideal role of the eighteenth century, obtaining their quest and achieving growth; at the same time, they respond to nurturing which was provided for them as young children and that sustained them through maturity. The woman author here, being particularly sensitive to women's needs, reflects empathy for the heroine and the necessity of nurturing.

**The Mysteries of Udolpho**

The world of Emily At. Aubert in *The Mysteries of Udolpho* differs greatly from the social world of Burney's *Evelina*. In *Evelina* the "fait accompli" of the young heroine's entrance into society exemplifies the most crucial component of the bildungsroman. In *Udolpho* the heroine, after numerous frightening experiences, eventually establishes herself in the ideal environment close to
nature in the tranquil La Vallée, the scene of her happy childhood. Although Emily receives nurturing in an idealistic environment with two "good" parents, and Evelina is reared with neither parent, both acquire an education from a father figure. Also, this paternal figure supplies substantial nurturing in the novels. In Udoloho St. Aubert, the father, educates Emily to strengthen her mind to counteract impulses of feelings as well as advance her knowledge in the sciences and literature. He "watched the unfolding of her infant character with anxious fondness. . . ."216 The nurturing imitates that of Mr. Villars in Evelina, but emphasis on strengthening the mind motivates Emily to become a more self-reliant person. I emphasize that while Evelina, whose judgement and logic are sound, gains her birthright and develops the maturity to adjust to society, Emily St. Aubert becomes a more autonomous protagonist.

While the life of the well-known Dr. Burney's daughter features in the novels she produced, and incidents in Fanny Burney's life parallel her heroines, Ann Radcliffe's background, as discussed by Devendra Varma, remains

216 Ann Radcliffe, The Mysteries of Udolpho, vol. 1 (London: J. M. Dent & Sons Ltd., 1949) 5-6. Subsequent quotations from this text will be in parentheses following the quote, using volume and page numbers.
obscure. On the other hand, according to Robert D. Mayo, her novels sustained the popularity of Gothic fiction. Varma describes the author as having "certainly possessed to a high degree sensibility and sensitiveness of temperament, qualities she bequeathed to her exquisite heroines."

In Burney's Evelina, the heroine spends her childhood in the quiet countryside nurtured by Mr. Villars, a male mother figure; In Udolpho, Emily spends her childhood in the tranquil forests in La Vallée fondly cherished by her parents. The similarity in the plot stops there. Later scenes in the Castle of Udolpho in Italy and the Count de Villeroi's chateau in France expose the heroine to numerous unsolved mysteries, replete with melancholy, gloomy castles, passageways, dungeons, accentuated with strange noises and mysterious enchanting music.

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217 Varma The Gothic Flame 85-86. She was married to an Oxford graduate and wrote her weird and mysterious tales beside a blazing fire. She never mingled in public, living a life of seclusion; no biography was ever written.

218 R. D. Mayo, "How Long Was Gothic Fiction in Vogue?" Modern Language Notes lviii (1943): 58-59. Because of the popularity of Radcliffe's works, some commentators see her novels as the "finest flowering of the school of terror" and trace the "falling away of the general interest in Gothic fiction from the day she laid down her pen in 1789." Others indicate, however that the "sentimental terror continued unabated through the second decade of the nineteenth century."

219 Varma The Gothic Flame 85-86.
I maintain that the traumatic experiences in Udolpho and Count de Villefort's Chateau-de-Blanc help Emily mature into a self-sufficient, assertive heroine with a sense of personal worth fully able to resist the empowering threats of Montoni. The second part of the quest requires these encounters.

From the moment that M. St. Aubert dies, her life becomes a succession of frightening, life-threatening episodes. For a substantial part of the 300,000-word novel, her "countenance" remains melancholy and pensive and the scenes surrounding her are gloomy and sublime. However, the tranquil, comforting childhood with loving parents forms the secure base for an ultimately strong heroine. Ann Murphy refers to the heroine's memory of her stable childhood: "Throughout her narrative, the memory of her good/dead parents and Edenic childhood at La Vallée serves as an internalized presence whose love, goodness,

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²²⁰ Bowlby, A Secure Base 158-59. Bowlby discusses importance of the environment in which a child grows up; he compares and contrasts the two routes of study—the one developed by Sigmund Freud and the other by Adolph Meyer. Whereas Freud focused on the traumatic family relationship, Meyer emphasized the effect of real-life events in shaping personality. He states further that in both movements, "the notion that the environment in which a child grows up plays a critical part in determining his future mental health, has always been a stubbornly held... assumption."
and honor *fortify* [italics mine] Emily in her struggles of self-assertion and subjectivity."^{221}

The necessity of a stable childhood has been applied by other writers to historical figures as in Wordsworth's sonnet in the early eighteenth century when he questioned the early life of Bonaparte: "What food fed his first hopes? What knowledge could he gain?"^{222} What kind of man, Wordsworth wonders, is Bonaparte, who has not had the benefit of motherly nurturing? Similarly, Judith Hughes in the twentieth century evaluates mothering in British and German fiction, but also in historical figures.^{223} She emphasizes the effect of early childhood experiences on these leaders. The foundation of the child focuses primarily on the mother and infant bond as has been emphasized by the contemporary psychologists in this study.^{224} Unlike the heroine in Burney's *Evelina*, Emily in

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^{222}William Wordsworth, "I greiv'd for Buonaparte, with a vain" 58.

^{223}Hughes 283-284. Hughes' entry in the *Psychohistory Review* about fictional characters and the need for a secure childhood is an extension of her work (*Emotion and High Politics*) regarding historical leaders of late nineteenth century, whose childhood, she maintains, clearly affected their character traits as world leaders.

^{224}Ainsworth, "The Development of Infant-Mother Attachment" 3-4. The following identifies the original sources of psychoanalytic influences: Freud (1938, 1957, 1959), Anna Freud (1946, 1954), Hoffer (1949, 1950) Hartmann,
Udolpho spends her childhood with both parents, her mother being the primary attachment. The effects of the mother and daughter bond extend throughout Emily's life. Even though the mother dies during Emily's adolescence, the "reproduction of mothering" theory, advanced in the twentieth century by Nancy Chodorow, can be observed in Udolpho. Chodorow emphasizes the following rationale of mothering in the twentieth century:

I argue that the contemporary reproduction of mothering occurs through social structurally induced psychological processes. It is neither a product of biology nor of intentional role-training. I draw on the psychoanalytic account of female and male personality development to demonstrate that women's mothering produces itself cyclically. Women as mothers produce daughters with mothering capabilities and the desire to mother.225

Emily develops mothering characteristics, which are demonstrated when she cares for her father, St. Aubert, while he is ill on their tour.

However, the most pervasive attachment is the father and daughter. Since the father, at the time that the

225 Chodorow, Reproduction of Mothering 7.
Mysteries of Udolpho was written, featured in the lives of the children on a daily basis, emphasis here is the vital role M. St. Aubert plays in his daughter's life. The strong influence of Emily's father on her education and the nurturing he provides is distinguished from emphasis on infantile sexuality and Oedipus complex of Freud. In addition, the warm, protective, reciprocal relationship between father and daughter originates from mutual love of nature, which remains a key image throughout the novel, and a vital component of the Romantic movement.

The foundation for the heroine's nurturing in Udolpho centers on two components, kind-hearted parents and Nature. Nature forms a vital basis for Emily's tranquil childhood, just as it was the nucleus for the serene boyhood of St. Aubert. Nature is personified as the ultimate nurturer. The power of Nature reflects the benevolence of St. Aubert, Emily and friend, M. Barreaux, who is a botanist, and whose company M. St. Aubert enjoys. The personages who imbibe the wonders of nature represent the humane, the kind; contrary to the devotees of nature, M. Quesnel, the brother of Emily's mother threatens to destroy the majestic chestnut on the boyhood estate of St. Aubert (which Quesnel

226Chodorow, Reproduction of Mothering 4-5. Chodorow discusses the change in the past two decades. At the time Udolpho was written, prior to industrialization, the husband and wife were a productive working unit and the household was the major productive unit of society whereas in the twentieth century, the biological mothers have come to have more exclusive responsibility for the child care.
now owns), and ravage some of Nature's beauty. Similarly, all of the villains—Montoni, Cavigni, Morano, Orsino, and Verezzi—use nature as the site of a hideaway for the banditti (thieves) or condottieri (bands organized to support separate Italian States). Montoni also uses the castle of Udolpho in the forest to keep Emily and her aunt captive. While the forest surrounding the Castle of Udolpho provides refuge for the banditti, Nature provides an Edenic childhood for Emily.

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The environment in La Vallée affords a tranquil childhood setting where Emily resides with her parents. Radcliffe has described the forest and woods in the valley with all that the Nature lovers, Emily and Madame and Monsieur St. Aubert, can enjoy. The forests, mountains, and glens are painted pictures: "stupendous recesses" "rich pastures and vineyard-covered slopes," and "the woody glen"; they create the atmosphere of at once sublime spectacles, as well as gloomy woods, and "rich harmonious tints in the fading sky." St. Aubert, at times, rests quietly amidst the glories of Nature while "tears of pleasure trembled in his eyes" (1: 4). Emily enjoys the "silence and grandeur of solitude" (1: 6). Often, for Emily, the forest reflects the melancholy or the sublime, but she and her father both retreat to the splendor of a soothing, healing Nature.
The peaceful serenity of the family setting reflects the establishment of the mother and child attachment; the words and actions of the father indirectly identify the benevolence of the mother. Madame St. Aubert, as well as her husband, instructs Emily in a room surrounded "by her [Emily's] books, her drawings, her musical instruments, with some favourite birds and plants" (1: 3). Only one event interrupts the serene family setting: the death of the two young sons. Although Monsieur St. Aubert grieves over this loss, in deference to Madame St. Aubert, he attempts to maintain strength of mind to overcome his grief. The extent of Madame St. Aubert's grief at the loss of her two young sons, emphasizes the maternal bond between her and her young children. As Madame St. Aubert's health declines, she visits the fishing house for the last time, sitting with tears in her eyes as she watches her husband and daughter.

Although some critics identify the quest as the search for the mother, I take the position that a major premise (quest) here is not the search for the mother: the Edenic childhood has satisfied Emily's biological and psychological needs. The quest involves Emily's resolving the loss of the father and eventually returning to La Vallée, a secure base. Although one of the mysteries involves the questionable identity of Mme. St. Aubert as Emily's mother, this doubt arises only in the heroine's
mind as there is no evidence to strengthen it. Other mysteries involve two other women, the deceased Marchioness de Villeroi, who is identified as Emily's aunt, and the mad nun, Sister Agnes, who is Laurentini di Udolpho.

A contemporary critic, Ann Murphy, in her discussion of *Udolpho*, focuses on Emily's search for the lost mother or "uncovering of the pre-Oedipal material of her lost maternal bond." While the maternal bond is strong and vital, Radcliffe's continuous emphasis on the father and daughter relationship, as I interpret the situation, removes the focus on a mother search. Murphy concludes that "Emily, at the novel's end can embrace her mother but does not, 'become' her mother." My interpretation of Emily's behavior, however, evolves from the observation that she profited from her mother's nurturing while her mother was alive, and thus imbibed mothering qualities, which were reproduced "cyclically" and demonstrated when she cared for her ailing father. Although Murphy's point is well taken, my intention is to establish the mother and child bond as an explication for the nurturing process, and not the connotation of the daughter's search for a separate identity from the mother.

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228 Murphy 61. Murphy uses the analysis of Nancy Chodorow in this statement.
Another contemporary critic has developed a different approach to the mother and infant relationship. The substance of this relationship is explored in the search for a feminine identity within Gothic literature by Norman Holland and Leona Sherman, who stress the importance of the early mother and child relationship in establishing the gender-related appeal of the Gothic novel. However, their reasoning likens the castle to "the possibilities of a parent or body, . . . a total environment in one-to-one relation with the victim, like the all-powerful mother of early childhood." Therefore, these critics stress the importance of the mother and child attachment so as to relegate the importance of the castle to the mother role in the Gothic genre. The mother and daughter attachment in Udolpho, as I perceive it, forms a strong basis for the heroine, but since the father becomes almost exclusively the focus of attachment through most of the novel, the castle does not appear to symbolize the all-encompassing mother figure.

The role of the mother fulfills the expectations of the ideal, helping to complete the familial atmosphere. Of all the novels in this study, Udolpho alone elaborates on and sustains a tranquil, harmonious family setting through

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the heroine's childhood. One of the many instances displays this domestic scene:

"Here, under the ample shade of a plane-tree, that spread its majestic canopy towards the river, St. Aubert loved to sit in the fine evenings of summer, with his wife and children, watching beneath its foliage the setting sun, the mild splendour of its light fading from the distant landscape, til the shadows of twilight melted its various features into one tint of sober grey" (1: 4).

The many such settings form a foundation for continuous attachment behavior of Emily with her father.

The mother's death early in the novel also helps to establish constant attachment behavior of the heroine with her father. He grieved alone in his study following the funeral, coming forth and expostulating to Emily on the weaknesses of "excess." "All excess is vicious. . . . Your sorrow is useless. Do not receive this as merely a commonplace remark, but let reason therefore restrain sorrow" (1: 20). Thus, although he grieves, he counsels Emily so that she will fortify herself for any future sorrow.

This reasoning, which he now reiterates, has been the foundation of her girlhood education. Following the loss of his sons, he had instilled in her the importance of a strong constitution:

One daughter was now his only surviving child; and while he watched the unfolding of her infant character with anxious fondness, he endeavoured with unremitting effort to counteract those traits in her disposition which might hereafter lead her from happiness. . . . He
endeavoured, . . . to strengthen her mind; to inure her to habits of self-command; to teach her to reject the first impulse of her feeling. . . .

(1: 5)

This advice culminates in the teachings he stresses. "He cultivated her understanding with scrupulous care."

The strengthening of the mind indicates the education usually associated with a son in this period. Therefore, their relationship is in some ways reminiscent of a father and son tie. Unlike the education of a girl of that period, this training prepares her to surmount future difficulties. Hence, I strongly advocate that the relationship between the father and daughter has none of the Freudian characteristics indicated by Ann Murphy in her dissertation.\(^{230}\) I differ with Murphy's implication of an erotic or sexual alliance in the relationship between Emily and M. St. Aubert. In lieu of this interpretation, I maintain that the father instructs his daughter as he would a son in education in the sciences. He concentrates on the development of a sound mind, but, at the same time, replaces in some measure the relationship he lost at the death of his two young sons.

No evidence of erotic power of the father appears to be in the tranquil La Vallée. On the contrary, the

\(^{230}\)Murphy 59-60. In Murphy's analysis of this perspective, she affirms the infantile sexuality, Oedipal complex of Freud: "that of a helpless daughter confronting the erotic power of a father or brother, with the mother noticeably absent."
emphasis on self-command, which St. Aubert instills in his daughter later becomes her power against Montoni. Nor do I agree with the opinion that she is asserting herself against patriarchal pressures in the first half of the novel. Murphy makes the statement, "Indeed, the first half of the novel portrays Emily's Oedipal struggle to reject her mother and identify with her father (and his surrogates) while asserting herself against patriarchal pressures which seek to silence and incarcerate her."^{231} We assume that Murphy is proposing that Emily rejects her father's power over her since he is a symbol of the patriarchy. Although Murphy's point is well taken (and perhaps her statement concerns the patriarchy in general and not specifically her father), I emphasize the strong male mothering bond, which has developed with her father throughout Emily's childhood. Later in the novel, she asserts herself against Montoni, Ortano, and others when she is literally incarcerated by Montoni.

Simultaneously, while Emily is being nurtured by her parents in La Vallée, Nature becomes a personification as it forms the backdrop for her peaceful, undisturbed adolescence. Emily and her father share common emotions in regard to Nature. One incident occurs as they return from distributing weekly stipends to the pensioners. St. Aubert reminisces:

^{231}Murphy 59-60.
The evening gloom of woods was always delightful to me... I remember that in my youth this gloom used to call forth to my fancy a thousand fairy visions and romantic images; and I own I am not yet wholly insensible of that high enthusiasm which wakes the poet's dream: I can linger with solemn steps under the deep shades, ... and listen with thrilling delight to the mystic murmuring of the woods.

Emily responds with a sudden tear in her eye: "O my dear father, . . . how exactly you describe what I have felt so often, and which I thought nobody had ever felt but myself!" (1: 15).

As long as St. Aubert is alive, Nature soothes them both. As St. Aubert and Emily leave La Vallée on a tour for his health, they again encounter nature, this time with unparalleled mountainous views, romantic scenery, and dangerous precipices. At times they come upon pine forests, vast plains with woods and towns and plantations of almonds, palms, and olives stretched in "one harmonious hue. The majestic Garonne wandered, descending from the source among the Pyrennes, . . ." (1: 28).

Although St. Aubert has made the arrangements for the tour himself, as they progress, he becomes more feeble. Emily then becomes his caretaker. She simultaneously becomes the nurturer and establishes some autonomy. The heroine advances in the second stage of her quest as she undertakes to provide shelter and care for her father. Later in the novel these events and scenes on their tour are reviewed over and over again in Emily's mind.

Certain scenes which display her concern for her father develop not only her role as caretaker, but also the
intimate father and daughter relationship. When the heroine and her father first meet young Valancourt, the father approves of him immediately. As the young hunter accompanies them on part of their journey, Valancourt offers his bed in a cottage where he is renting a room to St. Aubert because of his weakened condition. This gesture pleases Emily: "The animated smile she gave him told how much she felt herself obliged for the preference of her father" (1: 34). Emily appreciates any amiable gesture toward her parent.

As her father becomes critically ill, she continues to nurse him while she finds shelter in La Voisin's cottage. The final days of St. Aubert reduce Emily to dependence on the nuns at the nearby convent of St. Clair for refuge and comfort. She is almost inconsolable as she mourns her father, visiting his grave for long periods. When she returns home to La Vallée, she grieves as she visits her father's library, sits under his favorite plane tree, and imagines his hands planting the flowers. "He had nourished every amiable quality in her heart" (1: 102).

Several times after the death of St. Aubert, Emily sees his countenance; he appears twice in a chair seated in the room when she returns home to search for papers that he has asked her to burn. In another instance, much later in the novel when she and her aunt are confined in Udolpho by her aunt's husband, Montoni, Emily stands at the casement
and looks out to see the same planet which she had seen the night of her father's death. She also hears sounds, similar to music that she had heard that night. She has illusions of superstition, her dead father comforting her.

The strong attachment which Emily has for her father can be understood in relation to Freud's explanation stemming from observations he describes in his chapter "Female Sexuality." He states that women who form a strong attachment to their father need not be neurotic. He emphasizes that "where the woman's attachment to her father was particularly intense, analysis showed that it had been preceded by a phase of exclusive attachment to her mother which had been equally intense and passionate."

As Emily travels near the shores of the Adriatic with the Montonis before she is imprisoned in Udolpho, she recollects the "safe harbor: at St. Clair Convent to which she can retire. The safe harbor can be likened to the secure base of contemporary psychology. The loss of her father results in a lack of equilibrium, which becomes apparent when a young person loses a parent. Although

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232Sigmund Freud, The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. 21, 225-26. A second point Freud explains here is that the "duration of this [mother's] attachment had also been greatly underestimated." In several cases it lasted into the fourth year.

233Bowlby 11-12. A parent--someone who is available and responsive when called upon--remains crucial in times of stress.
Emily receives nurturing and a secure base as a child, there is still the need to return to a form of stability in times of stress.

Emily's anxieties and dangers only increase as she becomes a captive of Montoni in Udolpho. After they leave Venice, several times during the first few days that Emily and her aunt are prisoners of her Uncle Montoni in the Castle of Udolpho, she remembers the tranquil childhood with her parents. She compares this to Montoni's violent threats against her aunt and her "spirit of revenge": "The gentleness and goodness of her parents together with the scenes of her early happiness, often stole on her mind, like the visions of a higher world; while the character and circumstances now passing beneath her eye excited both terror and surprise" (1: 301). As Emily stands at the casement Volume 1 ends while she hears harmonious music at midnight. The horrors of her situation make "her spirits peculiarly sensitive to terror" and superstition causes her to imagine her dead father is speaking to her "to inspire her with comfort and confidence" (1: 336). Her father's vision consistently appears to her (whether real or imaginary), always bringing forth memories to her at the most pensive or frightening moments.

Such sincere, comforting memories of her father nullify the Freudian erotic theory in the father and daughter relationship. For as this theory was developed by Freud,
the sentiments expressed stem from a man's point of view and not a woman's. The novel, written by a woman and perceived through the eyes of a woman, relates a woman's experience. Radcliffe's Gothic novel relates a young girl's experiences—travel adventures which could not have happened without a father to accompany her into the world outside, but a father to comfort, support, and protect her.

Memories of her father dominate her thoughts even when she remains temporarily in a deranged state of mind after a frightening aborted effort of Count Morano to have Emily abducted from the Castle of Udolpho. While she is led through a dark corridor, she sees a corpse, and believing it may be that of her aunt, she loses touch with reality. Emily begs Annette not to forsake her: "For since my father died," added she sighing, "everybody forsakes me" (2:21). Again, the memory of her father dominates her thoughts.

After Emily escapes from Udolpho in Italy, and is shipwrecked on the coast of France, she emerges near the convent of St. Clair where her father is buried. She mourns anew the loss of her father. Ironically, the convent remains the site of the "secure base" where Emily can affirm anew availability of a protective safe haven. The succor provided by the abbess replaces the parents' support, a haven to which the young adult can return in times of stress.
As Emily finally makes her way back to La Vallée, she visits her father's library, the garden and his favorite plane tree. Although she frequently remembers the gentle upbringing, she focuses on the loss of her father and reminisces about scenes with him; her thoughts seldom center on remembrances with her mother although her attachment to her mother is obvious early in the novel. The distinct, sound guidance of her father has helped her to respond to Montoni's threats and gives her the courage to withstand the frightening episodes she encounters. The "strengthening of the mind," which he tried to instill in her, remains as a solace throughout her adventures. When Emily marries, she becomes the strength for Valancourt, whose shortcomings surface as he has gambled away his good name in her absence. Nevertheless, she remains steadfast in her love for him. Valancourt's respect for St. Aubert causes him to aspire to emulate the benevolence of Emily's father. Murphy emphasizes her choice of suitor: "Emily twice affirms her own choice of lover, and maintains her allegiance to the suitor most closely affiliated with her dead/loving father."234

Two main points are offered here as the heroine progresses in her bildungsroman. First, she gains autonomy by being decisive and assertive. She arranges for her father's burial, then returns to La Vallée and burns

234Murphy 59.
papers which he has instructed her to destroy. She makes several other decisions in regard to property. Although she had been under her aunt's guardianship and suffers as Montoni's prisoner, she eventually escapes, and as an heiress has the decision making power to reside in La Vallée, sell her aunt's house in Toulouse, and purchase the chateau and estate of her father's childhood. Second, she succeeds in marrying the man of her choice after resisting her uncle's attempt to have her marry Count Morano. The close parallel between her father and Valancourt accords credence to the theory that this likeness affords her some succor which she lost when her father died, particularly since her father had admired Valancourt when he first met him.

He [St. Aubert] saw a frank and generous nature, full of ardour, highly susceptible of whatever is grand and beautiful, . . . Valancourt had known little of the world. His perceptions were, clear and his feelings just . . . St. Aubert smiled at his warmth . . . and often repeated to himself, "This young man has never been to Paris" (1: 42).

St. Aubert alludes not only to the innocence of the young man, but to the evils of the city and although Valancourt lacks credibility temporarily, he reaffirms his good name.

In the absence of Emily's father, Count de Villefort becomes a temporary father figure. He counsels her on the worthiness of Du Pont, a devoted admirer, who helps her escape. The count becomes a temporary advisor.
Several women emerge in the novel, but none serves as a strong constant nurturing figure for Emily. She receives comfort temporarily in the home of the Count and then enjoys the sisterly relationship with his daughter, Lady Blanche. One of the several maternal figures, the abbess, resides at nearby St. Clair. Not only does she serve as a comforter, but the convent becomes an accessible retreat; however, after the mother's death, no other strong surrogate mother appears. The old servant of Emily's father, Theresa, characterizes a mother figure for the young girl, but appears only twice in the novel.

Although her aunt, Madame Cheron, who marries the tyrant Montoni fails to resemble a protector or nurturer early in the novel, she indeed serves as the ultimate supporter in the struggle against Montoni. Therefore, she becomes the role model in resistance to Montoni, allowing autonomy for the heroine. At first, when Madame Cheron takes Emily into her home, her aunt's vanity and arrogance astound Emily. "Can this be her father's sister?" she wonders (1: 121). Later, however, Madame Cheron resists her husband, refusing to sign over her property to him even though this resistance costs her her life.

Although Madame Cheron has been identified as evil and a "bad" character, she sacrifices her life, and in so doing, salvages her property for Emily. Her behavior has not always been exemplary. The point is well taken in which
Ann Murphy states that Madame Cheron's interpretation of Emily and Valancourt's innocent behavior forces Emily to recognize, for the first time, the "coarse view of heterosexual intimacy." However, no actions as I evaluate them indicate sexual feelings of Madame Montoni toward Valancourt. She serves as a strong model for resistance against tyranny and oppression.

The heroine's secure base in Udolpho provides stability in the resistance to tyranny and oppression. According to Ellen Moers, "Ann Radcliffe firmly set the Gothic in one of the ways it would go ever after: a novel in which the central figure is a young woman who is simultaneously persecuted victim and courageous heroine." Numerous times Emily resists Montoni's threats although she knows she is under his power. The heroine confronts the Montoni's wrath calmly in regard to the estate of her deceased aunt, his wife:

I am not ignorant, signor, of the laws on this subject, as to be misled by the assertion of any person. The law, in the present instance, gives me the estates in question, and my own hand shall never betray my right. (2: 50)

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235 Murphy 66. Murphy sees Madame Cheron as a "bad" character, mostly for intimating sexually explicit behavior to the young girl, although Emily is innocent. Murphy does, however, indicate that it is "suggested to the reader--if not to Emily--the sensuality implicit in her [Madame Cheron's] own feelings for Valancourt," Emily's suitor.

236 Moers 91.
The defiant attitude toward Montoni hardly resembles the "maiden in flight."

The threats of Montoni fail to deter her resistance to him. He rejoins sternly, "but if you persist in this strain--you have everything to fear from my justice."

"From your justice, signor," rejoins Emily, "I have nothing to fear--I have only to hope" (2: 50).

At a later time he threatens her again. He says, "Dare my resentment no further, but sign the papers."

Her reply enrages him: "If I have no right in these estates, sir," said Emily, "of what service can it be to you, that I should sign any papers concerning them? If the lands are yours by law, you certainly may possess them without my interference or my consent" (2: 63).

Emily's strong will resists Montoni, but later she signs the papers in exchange for her freedom and return to France, but Montoni breaks his promise. I maintain that his actions mark him as a villain, although Harriet Blodgett states that "Montoni is not the monster her [Emily's] imagination creates, but a mere brigand, a leader of condottieri with a useful mountain stronghold."

However, he has deliberately confined her aunt when she becomes critically ill, and he is negligent in providing care for her. Shortly before Madame Cheron (Montoni) dies,

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he threatens her to sign over her property to him, but she refuses.

Just as Madame Cheron champions the right to resist her husband's threats, so Emily withstands his warnings. The heroine's resistance reflects the woman writer's establishing the heroine's self-assertion. As Blodgett states, "Strong-minded, she [Emily] never collapses in self-pity or misanthropy under her own trials." Consciously or unconsciously, Radcliffe incorporates strong nurturing, which, in some measure, assists the heroine in *The Mysteries of Udolpho* to develop the mental ability to survive.

Other Gothic novels concentrate on the supernatural and fail to incorporate any nurturing of the hero or heroine. An example is *Wuthering Heights*, in which no nurturer appears for Catherine or Heathcliff, a fact which perhaps spawns their mutual attraction. In the Editor's Preface to the New Edition of *Wuthering Heights*, Currer Bell (Charlotte Bronte) explains how the work of her sister Emily might appear to a stranger, who would not know the scenes where the story is laid and would not know what to make of "the rough, strong utterance, the harshly manifested passion, the unbridled partialities of unlettered moorland hinds and rugged moorland squires, who have grown up untaught and unchecked, except by mentors as

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238 Blodgett 51.
harsh as themselves." In contrasting the infancy and childhood of Catherine and Heathcliff, with that of Emily St. Aubert, the reader can readily observe the lack of warm nurturing parents in *Wuthering Heights* and the tranquil childhood in *Mysteries of Udolpho*. Catherine and Heathcliff become like the moors—rough and unbridled; Emily returns to the tranquil La Vallée.

While the name has not been as formidable a paradigm of obscurity in Radcliffe's novels as in Burney's, the heroine, nevertheless, has been concealed as she is imprisoned in Udolpho by her aunt's husband Montoni. The obscurity pattern becomes more pronounced with the veiling image in *The Italian*.

This woman author, Radcliffe, presents theories and views indicative of a woman's perspective and experiences. The experience of women writers is explored a century later by Virginia Woolf, who considers the plight of early nineteenth-century women writers and the lack of tradition behind them when they attempted to write. She reveals that even if there were a tradition, it was "one so short and partial that it was of little help. For we think back through our mothers if we are women." At the same time

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240 Virginia Woolf, *A Room of One's Own* (New York: Harcourt Brace Jovanovich, 1957) 79. Woolf adds that "It is useless to go to great men writers for help, however much one may go to them for pleasure. Lamb, Browne, Thackery, Newman,
that Woolf advocates the difference in the minds of men and women, she counsels the woman writer. "Even so, the very first sentence I would write here, . . . is that it is fatal for any one who writes to think of their sex. It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly. It is fatal for a woman to lay the least stress on any grievance; . . . ." While Woolf advocates writers who are androgynous, she invokes the plight of the woman writer, pleading the lack of women writers to emulate, but at the same time wanting acceptance as a writer regardless of her gender. Also considering a woman's experiences in the light of her identity is Claire Kahane, who finds the perception of the maternal space as described by Leslie Fiedler chilling. Nevertheless, she finds that maternal space central to her experience of the Gothic. She is drawn inward into the forbidden center to

Sterne, Dickens, De Quincey—whoever it may be—never helped a woman yet, though she may have learnt a few tricks from them . . . . The weight, the pace, the stride of a man's mind are too unlike her own for her to lift anything substantial from him successfully."

Woolf, A Room of One's Own 107-108. Woolf adds that one must write "woman-manly or man-womanly." She calls Shakespeare androgynous, as well as Keats, Sterne, Cowper, Lamb, Coleridge, and Proust.

Leslie Fiedler, Love and Death in the American Novel (New York: Dell, 1966) 129-133. "Beneath the haunted castle lies the dungeon deep; the womb from whose darkness the ego first emerged, the tomb to which it knows it must return at last. Beneath the crumbling shell of paternal authority, lies the maternal blackness, imagined by the gothic writer as a prison, a torture chamber."
"spectral presence of the dead-undead mother, . . . a ghost signifying the problematics of female identity which the heroine must confront." Although Woolf writes from the perspective of the writer, Kahane explores the heroine's plight. In any case, Kahane searches for the identity of the maternal while Woolf advances the concept that writing should be androgynous.

I reflect upon the comments of Kahane and conclude that the identity of several females in *The Mysteries of Udolpho* is definitely questioned, including the inquiry into the legitimacy of Emily's mother; however the latter is short-lived. On the other hand, Emily, who forms an attachment with the mother as an infant, then maintains a secure relationship with the father, thus not seeking the identity of the mother. She fulfills her quest, the return to La Vallée, even if this falls within the limits of patriarchal jurisdiction. Emily gains autonomy as she makes decisions concerning her property. The resilient heroine has withstood the villain Montoni and triumphed.

**The Italian**

Nurturing in *The Italian* differs substantially from nurturing in *The Mysteries of Udolpho*. Contrasting the

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"good" characters with the notably "bad" characters in *The Italian* illustrates the effects they have on the heroine. The author develops the villain fully; Montoni in *The Mysteries of Udolpho* evolves into Schedoni in *The Italian*, epitomized here as ultimately evil. In addition, the Marchesa di Vivaldi allows family's pride to dominate her feelings, overshadowing any intimate relationship with her son Vincentio di Vivaldi. Her actions against Ellena classify her as a villain also. The notably good characters provide comfort and succor for the heroine: Signora Bianchi, her aunt who rears her; Olivia, her mother, whose identity has been hidden from Ellena and the reader as well.

Radcliffe usually depicts her heroines as passive because they are eventually rescued and marry heroic (at times pseudo-heroic) though complaisant men; however, Emily's resistance to Montoni's threats in *The Mysteries of Udolpho* and Ellena's refusal to succumb to the Marchesa di Vivaldi's wishes in *The Italian* advance the heroines' fortitude and courage. Both heroines accomplish their quests and prove superior to the men they eventually marry, Valancourt and Vivaldi, in action, integrity, and decisiveness. The heroines enjoy a childhood with loving, devoted parents or guardians and both are well-educated. Emily's father, M. St. Aubert, educates her in the sciences, literature, Latin, and English as well as exposes
her to botany through excursions in nature. He emphasizes fortitude, strength of mind, and "habit of self-command."

In the case of Ellena in *The Italian*, Signora Bianchi instills responsibility by teaching her embroidery work, which supplies a meager income. Her training and a secure base in childhood fortify the heroine.

While Radcliffe perhaps resorts to idealistic endings, her protagonists enjoy the adventure described by Ellen Moers in *Literary Women*. She identifies Radcliffe's "idea of female selfhood" as representing "the traveling woman: the woman who moves, who acts, who copes with vicissitude and adventure." Harriet Blodgett explains that Radcliffe "is always staunchly the proponent of reason; in all her novels except the posthumous *Gaston de Blondeville* (1826) the apparently supernatural is shown to be rationally explicable, and credulous superstition is reprimanded." Using rational thinking, she serves to imitate life, responding to the necessity of nurturing and human needs for support and succor identified in contemporary psychological clinical findings.

Identifying the "good" nurturing characters by contrasting them with the non-nurturing ones follows the lines of a similar mirror encounter between men and women in Virginia Woolf's *A Room of One's Own*. Woolf's mirror

244 Moers 126.
245 Blodgett 60.
image stems from the assumption that "without self-confidence we are like babes in the woods."\textsuperscript{246} She discusses further the importance of the mirror image for men: "Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its size."\textsuperscript{247} The juxtaposition of love and malice toward the heroine serves to accentuate the nurturing qualities the Gothic heroine needs to surmount difficulties.

Like \textit{The Mysteries of Udolpho}, \textit{The Italian} falls into the rubric of the female Gothic. The heroine is pursued, abducted, and transported through castles, dungeons, convents and eventually rescued. However, as with the contrast of nurturing, other differences appear: two father identities, two mother figures, and two distinctive, dissimilar convents— one providing protection, and the other imprisoning her.

In \textit{The Italian} Ellena Rosalba, the heroine, receives nurturing from her aunt, who serves as a surrogate mother. The reader assumes that both parents are dead. Unlike Emily St. Aubert in \textit{The Mysteries of Udolpho}, the heroine reaches her seventeenth year without loving parents. After her aunt dies, her real mother surfaces. Although neither recognizes the other's identity, they respond to the each

\textsuperscript{246}Woolf, \textit{A Room of One's Own} 35.

\textsuperscript{247}Woolf, \textit{A Room of One's Own} 35.
other's nurturing support. Amidst the nuns at St. Stefano, Olivia (her unrevealed mother) remains Ellena's only comfort. The attachment figure, whom Ellena had lost at the death of her mother's sister and surrogate mother, Signora Bianchi, can now be replaced by her own mother.

In addition to identifying the nurturers and contrasting them with those who serve to contradict any love toward the heroine, a key focus here remains the search for the mother and the father. In *The Mysteries of Udolpho*, some of the mysteries focus on the identity of several women, possibly one the real mother (Emily seeks the identity of the woman in the miniature photograph which her father had cherished). However, as the heroine has received nurturing by both parents, the search is not precluded by desire for a biological parent's nurturing. Contrary to this, in *The Italian*, the quest revolves around Ellena's gaining freedom, but also the culmination of the search for her parents, although she remains unaware of their identity until the end of the novel.

While Ellena's confinement in the convent and later at a seaside house advances the paradigm of obscurity, the veiling image appears throughout and serves to augment the overshadowing of the heroine. Two constant veiled images create obstacles in the search for the parents and the development of the heroine: the veil, which Ellena and Olivia wear represents good; and the cowl, which Schedoni
and the mysterious monk pull over their heads to remain incognito represents evil. These images act as symbols in creating the sustained search. In discussing the "veiling" image, Susan Wolstoneholme places emphasis on the parallel of motifs in _The Italian_ and Freud's "The 'Uncanny.'" A crucial factor in this view concerns "woman and the theme of seeing and being seen; as in Freud's essay, "veiling becomes a double movement. . . ." My emphasis rests in the veil and the cowl as hindrances to the search for the mother and father; the veiling image serves as a constant reminder of the heroine's obscurity and vulnerable position.

In exploring the nurturing theme in _The Italian_, I emphasize the following: the aunt provides the nurturing for the heroine after the assumed primary attachment to Olivia the mother; the "good" characters serve as nurturers and the "bad" characters obstruct nurturing, and consequently, their actions serve as mirrors to reinforce each other; the heroine's ambivalence toward Vivaldi's protection and security results (temporarily) in her indecision to marry him; the veiling images represent

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24 Susan Wolstenholme, _Gothic (Re)Visions: Writing Women as Readers_ (Albany: State U of New York P, 1993) 15, 18. The "veiling" image discussed here reveals its significance to staging (drama) as "father-form." Wolstenholme examines the relationship of _The Italian_ and Shakespeare. She relates that, "Echoes of Elizabethan theater, specifically Shakespeare, resound through the dark vaults of Ann Radcliffe's _The Italian._" She suggests, therefore, that Shakespeare acted as one of Radcliffe's literary fathers.
opposing forces, the veil as good and the cowl as bad; the two convents serve at opposite pole, one as protection and one as a prison; the search for the mother and father fulfills the quest of the Gothic heroine.

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Radcliffe creates the background for this Gothic novel around the confessional, the churches, the convents, and the Inquisition. As in The Mysteries of Udolpho, the landscape reflects the author's love of painting picturesque scenery and the openness of the Villa Altieri overlooking the Bay of Naples creates a tranquil, scenic setting for Ellena's childhood in The Italian. Although nature surfaces in the latter, it is never personified as it is in Udolpho.

A vivid description of the landscape enlists the attention of the reader. Radcliffe describes the residence of Ellena and her aunt, Signora Bianchi: although the house was small, "[I]t stood on an eminence, surrounded by a garden and vineyards, which commanded the city of Naples, an ever-moving picture, and was canopied by a thick grove of pines and majestic date trees."249 Tompkins has stated

249Ann Radcliffe, The Italian: or, the Confessional of the Black Penitents 2 vols. (New York: Russell & Russell, 1968) 1:13-14. Subsequent quotations from this text will be in parentheses following the quote, using volume and page numbers.
that "Mrs. Radcliffe was the inheritress of the spoils of the early romantic movement." Exposed to the art of Claude, Poussin, and Salvator Rosa, the author was brought up to appreciate the serenity and the savage grandeur of nature. It was with the eye of an artist that she looked at the landscapes with careful attention to balance and line and the disposition of high lights and shadows when she visited the Rhine in 1794.

Although the author uses the majestic scenes in The Italian, she focuses more on the characters than the plot while in The Mysteries of Udolpho everything appears to revolve around the landscape. While she creates mysteries in earlier novel, she develops the ultimate, potent evil character Schedoni in The Italian. Juxtaposing him against the heroine serves to emphasize her strength and determination.

While Radcliffe creates the scenery, she establishes the Ellena's tranquil childhood. Identifying manifestations of the heroine's nurturing differs from exploration of the strange and abnormal emotional states normally found in most Gothic literature. However, both avenues look into the movements of the mind and anticipate twentieth-century psychological clinical study.

\[^{250}\]Tompkins 62.

\[^{251}\]Tompkins 64.
The questions concerning Ellena's birth have not affected her childhood as she has been tenderly cared for by her mother's sister. Ellena resides with her aunt, Signora Bianchi, who becomes her surrogate mother when Ellena is only two years old. The mother and daughter attachment between the young girl and her aunt replaces the primary attachment of the girl to her biological mother. In her aunt's declining years, she depends on her niece for comfort and, through her handwork, for financial support.

Ellena was the sole support of her aunt's declining years, . . . . and repaid the fondness of a mother with the affection of a daughter. Her mother she had never known, having lost her while she was an infant, and from that period Signora Bianchi had performed the duties of one to her. (1: 22)

The "venerable Bianchi" has assumed the role of both parents.

Signora Bianchi fulfills the role of protector, a key factor in the attachment theory. Because of her declining health, she negotiates shrewdly with Vivaldi for the hand of her niece. Pride plays an important role in mediation as Bianchi addresses Vivaldi:

I cannot be ignorant that a family of your rank must be averse to an union with one of mine; nor am I unacquainted that a full sense of the value of birth is a marking feature in the characters of the Marchese and Marchesa di Vivaldi. This proposal must be disagreeable, or at least unknown to them; and I inform you, Signor, that

252 The reader is unaware that the heroine's mother is not alive at this point in the story.
though Signora di Rosalba is their inferior in rank, she is their equal in pride. (1: 62-63)

Notwithstanding, the aunt arranges a clandestine marriage, so Ellena can "enter" the Vivaldi family: "If in this instance she descended from the lofty integrity, which ought to have opposed her consent that Ellena should clandestinely enter any family, her parental anxiety may soften the censure she deserved" (1: 64). The aunt will not allow Ellena's hesitation to stand in the way of providing security and protection for the young girl, especially since Bianchi detects the admiration Ellena has for Vivaldi. Ellena professes to reject Vivaldi, but her aunt listens to her sigh and realizes that she has not absolutely rejected him (1: 83).

On the other hand, Ellena's pride will not allow her to submit readily to entering a family averse to receiving her, and she expresses her views at this time as well as later when Vivaldi rescues her from the "convent prison." Early in the novel, Ellena discerns that a rash decision to marry will only multiply the problems since marrying Vivaldi without the consent of his family would leave both of them without family, title, or money. Vivaldi, on the other hand, is "stung with the torture more exquisite than he had ever known, . . . . Unhappy young man, he knew not the fatal error into which his passion was precipitating him!" (1: 31). Throughout the novel, the heroine's sagacity overshadows Vivaldi's feeble attempts at strategy.
Although Ellena follows the aunt's advice and agrees to marry, her strong ambivalence progresses as the Marchesa, Vivaldi's mother, has Ellena kidnapped and confined to the San Stefano convent.

Ironically, the convent provides the key in the heroine's search for the mother. The quest develops as the aunt dies, and the ensuing nurturing element in Ellena's life surfaces under the veiled presence of the nun, Olivia. Just as Vivaldi first sees Ellena behind a veil in the church at San Lorenzo in Naples, Ellena first observes Olivia behind a black veil on the fifth day after of her captivity in the convent of San Stefano. Among the voices in the choir, Ellena distinguishes one from the others. "It seemed to speak a loftier sentiment of devotion than the others, and to be modulated by the melancholy of a heart, that had long since taken leave of the world. . . . Ellena felt that she understood all the feelings of the breast from which it flowed" (1: 227-28). As they leave the chapel, Ellena throws back her veil and "fixed upon her [the nun] a look so supplicating and expressive, that the nun paused, and in turn regarded the novice, . . . , with a mixture of curiosity and compassion" (1: 231). The veil image envelopes and encourages the intimacy of the two women while the cowls of the monks represent sinister entrapments. The mutual attraction develops into a
sympathetic close relationship in which the nun (Olivia) is deeply moved by the young girl's plight.

The unspoken regard and attachment nourishes them both: "Ellena was not only soothed, but in some degree comforted, . . . she knew that there was one human being, at least in the convent, who must be capable of feeling pity" (1: 230). When Olivia visits Ellena in her small cell, bringing her a small basket with a portion of food, and several books, she discovers the young girl's dilemma. Gentle tears flow as the nun leaves Ellena's cell door unlocked, so she can steal out to a staircase and view the precipices and mountains from a window.

The attachment develops into a mother/daughter love although neither realizes that Ellena is actually Olivia's daughter. Pre-Freudian criticism regards this relationship accordingly, but some post-Freudian evaluation examines this as eroticaism.253 The affection and attachment between the two women demonstrates that Olivia replaces the nurturing Ellena has lost when her aunt dies. Ellena's

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253Wolstenholme 28. According to Wolstenholme, the scene in which Ellena sees her mother, Olivia, for the first time is one of the "obsessive doublings," and parallels with the scene in which Vivaldi sees Ellena for the first time: "The parallel between these two scenes is particularly suggestive because it emphasizes the degree to which the relationship between reader and text, modeled on that between spectator and object, has become eroticized. It also further complicates the relationship by establishing the desired object as a maternal body. All the seductiveness of the earlier scene is implicit in the later homoerotically incestuous courtship, where Ellena, substituting for Vivaldi, becomes her lover wooing another woman."
bond manifests itself as attachment behavior, rather than a sexual attraction. Initially determined to resist the abbess's attempts to force her either to marry someone who was selected by the Marchesa di Vivaldi or to take the veil, the young heroine gains the strength to continue her objections under threat of punishment. Although Olivia warns her of dangers, she is supportive of Ellena and helps her escape.

Earlier in the novel, transfer of attachment appears to take place at aunt Signor Bianchi's funeral, but in reality transfer occurs here with Olivia. After the funeral, Ellena's thoughts about Vivaldi appear to cause a transfer of attachment: "The more tenderly she lamented her deceased relative, the more tenderly she thought of Vivaldi; and her love for the one was so intimately connected with the affection of the other, that it seemed strengthened and exalted by the union (1: 150). However, the ambivalence which exists in the young girl's feelings about Vivaldi revolves around his family's adverse reactions toward their son's courtship of Ellena. Instead, the comfort displayed by Olivia surfaces, replacing the aunt's nurturing love and protection.

According to modern psychologists who have studied attachment theory, a major stumbling block, as explained by

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The attachment behavior is manifested when one is placed in a frightening or traumatic situation.
D. H. Heard, is that the observation of attachment outside of infancy, involves difficulty in observing maintenance of proximity to an attachment figure. However, by observing Ellena's actions in fiction (and fiction usually imitates life) an observer can determine the progress of the protagonist's life and so evaluate the overall representation. Decidedly, the Gothic novel presents more unreal or frightening situations than other novels, and while the protagonist's situation necessitates a rescuer, she also requires strong moral support an attachment figure provides to maintain sanity.

In the case of Olivia and Ellena, when the discovery is made that Olivia is actually Ellena's mother, their affection has already been established. When the old servant, Beatrice, recognizes Olivia, and addresses her as "Lady Olivia," the nun presses Ellena to her heart. 'It is your mother!' replied Olivia solemnly, 'a mother's blessing rests with you!' (4: 141).

While many of the mothers in novels of the eighteenth century were either absent or flawed, Radcliffe's mothers, Mme. St. Aubert in *The Mysteries of Udolpho* and Olivia in *The Italian*, are idealized. As paragons of mothers, they

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contradict various older women in both novels, who lack gentleness and warmth.

Placing contradictory moral and immoral attributes of the characters in the novel so that they mirror each other focuses on the engrossing effect that the Gothic genre has on the reader. According to Elizabeth Napier, "the peculiar fascination of the genre may reside precisely here: the reader, relieved because of his willing immersion in fantasy from contemplating the ethical implications of this struggle, can experience, under supervision, a world in which moral aberrations occur and be returned safely and confidently at the end to a domain in which such values remain properly separate." However, while the reader is immersed in the fantasy, I maintain that in both Mysteries of Udolpho and The Italian, the reader unconsciously realizes (and quite possibly the author also) that the heroine did not evolve from fantasy or imagination itself, but existed as a child in an altogether normal human environment.

Contrasting the "good" mother figures, the gentle Signora Bianchi and Olivia, against the "bad" figure, the Marchesa di Vivaldi, emphasizes the extent of evils displayed in the latter:

She was of violent passions, haughty, vindictive, yet crafty and deceitful; patient in stratagem, and indefatigable in pursuit of vengeance on the unhappy objects who offended her. She loved her son, rather as being the last of two illustrious houses, who was to reunite and support the honour of both, than with the fondness of a mother. (1: 17)

She theorizes that she is fulfilling a mother's duties of an "illustrious house," but she fails to supply any mothering or nurturing qualities.

The Marchesa's son, mirrored against her actions, invokes compassion for Ellena and her aunt, while he expresses distant, cold sentiments toward his mother. He says to the weeping Ellena, "O, let me not think of my mother, while I see you weep! Let me not remember that her injustice and cruelty destined you to perpetual sorrow" (3: 138-39). Although both parents display bitter resentment toward the young girl, it is the Marchesa, not the father, who takes action against her.

An explication of the "evil" mother, the Marchesa, can best be summarized in the words of the narrator in George Eliot's Middlemarch: "[W]e are all of us born in moral stupidity, taking the world as an udder to feed our supreme selves."257 The "centre of self" erupts in the Marchesa and Schedoni, the Marchesa's confessor and advisor. Whereas the author cites that they display pride, they also harbor violent Machiavellian traits.

257George Eliot, Middlemarch: A Study of Provincial Life (Chicago: M. A. Donahue, 1900) 89.
The Marchesa and Schedoni conspire to kill Ellena to prevent the Marchesa's son from marrying the young heroine. The Marchesa declares that she deserves a "punishment nearly equal to that of a state criminal."

"Not nearly, but quite equal interrupted the confessor, "she deserves--death."

"Hah!" exclaimed the Marchesa in a low voice, . . . . "You shall find that I have a man's courage, also" (3: 183-84).

As the Marchesa dies (haunted by her actions), the reader is reminded that the Gothic novel forces revelation of morals. She is haunted by remorse and guilt in her final days. The corrupt individuals in the church also exemplify base morals; the abbess at San Stefano falls into this category. Her lack of maternal kindness contrasts with the maternal kindness of the aunt, Signor Bianchi, and Olivia. She feels compelled to follow the Marchesa's directions, confining Ellena to the convent where she reigns as a wicked dictator. As Woolf uses the mirror image of a woman (who has the "magic and delicious power of reflecting the figure of man to twice its size") so also the convent which provides a safe harbor for Ellena provides the mirror image for the "prison" convent.

Mirroring the two convents identifies conflicting qualities. Accordingly, they affect the heroine

258 Woolf, A Room of One's Own 35.
differently: one represents the same comforting abode of her childhood; the other embodies the qualities of a "prison-convent." The convent Santa della Pieta, where Ellena seeks shelter after her aunt's death, and where she returns, provides the soothing, protective atmosphere of her childhood. Reunited with Olivia, Ellena discovers that she is her mother.

On the other hand, in the convent San Stefano, Ellena remains a captive, at the mercy of the abbess. This vulnerable position forces her to make psychological adjustments. The stable heroine's tranquil childhood under the strong guidance of Signora Bianchi helps her to resist the abbess's demands—either taking the veil or marrying some one of the Marchesa's choice. She makes her choice; She will submit to neither. Her assertiveness indicates fortitude to complete the Gothic heroine's quest. A strand of attachment—an object relation, and undercurrent carries the heroine through trials and entrapments.

Another character who is detrimental to the heroine's well-being surfaces as the ultimate villain in the novel. The immoral monk, Schedoni, emerges as sinister, shrewd and ultimately evil. He displays his avarice and pride, key elements in the novel, in his visit with the Marchesa. He first appears leaving Marchesa de Vivaldi's apartment, his head bowed as he assumes a meek and holy countenance. As confessor and advisor to the Marchesa, he consults her as
to the best means of interfering with the nuptials of her
son and Ellena. As a reward, he hopes to obtain a high
position in the church.

The frequent image of Schedoni shows him enveloped in
robes, his cowl covering his face, a veiled effigy
replacing the "veil" image of Ellena and Olivia. Many of
the monk's associates, who know little of his background,
fear him. His sinister appearance foreshadows his actions:

His figure was striking, but not so from grace;
it was tall, and extremely thin, his limbs large
and uncouth, and as he stalked along, wrapt in
black garments of his order, there was something
terrible in his air, something almost superhuman.
His cowl, too, as it drew a shade over the livid
paleness of his face, increased its character,
and gave an effect to his large melancholy eye,
which approached horror. (1: 90)

The abhorrence he feels as he is about to plunge the
poniard in the breast of Ellena and discovers her to be his
daughter only temporarily depicts him as he calls
himself "an unhappy father." Ironically, as the girl
awakens, she calls him "father," denoting him as a priest.
His agitation and repugnance at this deed, even before he
recognizes the miniature portrait of himself lying beside
her, also insinuate some remorse in the bosom of Schedoni:

259As Ellena is lying on the floor, a prisoner in a house
near the seashore, Schedoni attempts to stab her, but sees
his miniature portrait as a young man beside her. He
identifies himself as her father, but he is her uncle
instead. Ellena's aunt possessed the miniature, but had
never told her that the portrait was not the dead father, but
his brother.
"At length he yielded to the fullness of his heart, and Schedoni, the stern Schedoni wept and sighed! (3: 118).

Schedoni's attempts at caressing Ellena to his bosom yield no warmth from her: "Whatever might be the proofs, that had convinced Schedoni of the relationship between them, . . . it was not sufficient to justify an entire confidence in the assertion he had made, or to allow her to permit his caresses without trembling" (3: 120). Other measures also, which he attempts, fail to assure any kindness and benevolence in the monk. Although he endeavors to restore Ellena to her home at Villa Altieri, his ultimate actions in the novel reveal him as truly evil—almost outside the human realm. Just as his lust and pride forged his plans to kill his brother, Ellena's real father, and force his passion on his son's widow, Olivia, so he has allowed his pride and greed to carry over into his life as a monk. He ends his life amidst evil as well, poisoning his accomplice, Father Nicola, and committing suicide.

Schedoni's attack on Ellena is motivated by greed and power, and not an attempt to rape her. As I interpret the scene, (even in advent of post-Freudian interpretation) although Schedoni's actions are wicked and sinister, he plots her death for his advancement in the church, and not for lecherous motives. As Tompkins has concluded, Radcliffe refrains from using the most perverse actions in
her novels\textsuperscript{260} even though Schedoni lusted for Olivia, 
Ellena's mother when she was his brother's wife. The 
author also stipulates rape against Olivia, but not against 
Ellena.

The reader can readily accept Schedoni as immoral and 
therefore not judge him in any way sympathetically. As 
Napier states, he suffers, "a kind of death by authorial 
(and moral) fiat: an abandoning of mixed sympathy in favour 
of a system that delineates moral options with comforting 
clarity."\textsuperscript{261} His role as the ultimately evil is reflected 
in his abhorrence--even at his own "unhuman" person as he 
inflicts the worst penance on himself alone in his cell 
amidst torture instruments.

Although Schedoni escorts Ellena back to her childhood 
home, his temporary status as her father awakens no 
parental love in her for the sinister monk. The return to 
the Villa Altieri fosters remembrances of the affectionate 
Bianchi and the many happy hours spent with Vivaldi. With 
sadness she recalls her present condition, and "she shrunk 
from the relationship with Schedoni with unconquerable 
affright" (3: 287). It is now nearly impossible "to love 
and revere him as her father" (3: 287).\textsuperscript{262} Napier shows

\textsuperscript{260}Tompkins 49.

\textsuperscript{261}Napier 144.

\textsuperscript{262}At this point in the novel, Ellena has not found out 
that he is her evil uncle and not her father.
the parallel between Ellena's feelings with those of the audience: "Schedoni's power may linger, but it is clearly not meant to; rather, our attitude towards him ought, ideally, to approximate Ellena's when she learns of the closeness of their relationship: we should suspect his real motives and find his approach to paternal tenderness (and our own sympathy) the most frightening of all."\textsuperscript{263}

The father image of Ellena's real father, the first Count di Bruno, contrasts and mirrors the image of Schedoni. The Count, an honorable lord, was Schedoni's (Marinella's) elder brother, who had an unencumbered estate and a beautiful wife. The Count, in supplying his younger brother with reasonable compensation for his extravagances, only succeeded in incurring his brother's wrath. Inflamed with jealousy, Schedoni hired an accomplice to murder his brother and subsequently force himself on his widow, the beautiful Olivia. Ellena, unlike Emily in \textit{Udolpho}, has never known the love of a father. However, the contrast of her father's moral excellence emphasizes his brother's evilness.

Amidst images of veils and cowls, the characters emerge in \textit{The Italian}. The nurturers supply love and succor, mirrored against the non-nurturers. The sustained bonding of the heroine with her mother Olivia is problematic because of their separation. Nevertheless, the

\textsuperscript{263}Napier 146.
Gothic heroine, realizing her quest discovers her mother, who serves as an attachment figure in the girl's infancy and later in the novel. The nurturance theory, however, is submerged beneath the veils, cowls, and within the convents. However, as the two ultimately evil people die, obstructions are removed and Ellena is able to restore the relationship with her mother and is free to marry Vivaldi.

Conclusion

Ann Radcliffe's *The Mysteries of Udolpho* and *The Italian* reflect the early Romantic movement, painting a panorama of landscapes and influencing later Romantic writers, including Byron. Fanny Burney's familiarity with Radcliffe's writings is reflected in her last novel, *The Wanderer*, published in 1814, but written over a ten-year period. According to Rhoda Flaxman, Radcliffe's innovative style, incorporating the "word-painting," landscape demonstrates the introduction of a "cinematic technique to these descriptions." Just as Radcliffe breaks free from

264 Rhoda L. Flaxman, "Radcliffe's Dual Modes of Vision," *Fetter's or Free? British Women Novelists, 1670-1815*, eds, Mary Anne Schofield and Cecilia Macheski (Athens, Ohio: Ohio UP, 1987) 124-126. Flaxman explains that passages like the opening one in *Mysteries of Udolpho* adhere mostly to conventional stylistic eighteenth-century modes. However, in specific passages, especially Emily's first journey through the Apennines to the Castle of Udolpho, Flaxman adds that, "although we may consider her fetter'd by the "formulaic plots, characters, and themes of Gothic tradition, she felt relatively freer than her male counterparts to explore the
the traditional modes of description, she incorporates the heroines' gentleness in her novels and ultimately the secure base in The Mysteries of Udolpho and The Italian, which engenders this positive heroine.

The veiling image in The Italian represents the extension of the control placed over women in the Burney's late eighteenth manners and morals novel. The obscurity paradigm is further implemented as the heroines in the Gothic are incarcerated. In all the novels thus far the heroines must decide to make a statement concerning their future, and in all five novels they rise above the station where they have been placed at the outset.

Radcliffe's wide appeal and immense popularity reveal the reading public's desire for stimulation of imagination, and as Tompkins explains, "Her dissection of fear led up to exploration of strange and abnormal states of emotion, and to a closer study of the delicate, half-instinctive movements of the mind." Contemporary psychoanalysis has further increased awareness of abnormal states of emotion. At the same time, twentieth-century clinical unknown territory of the cinematic wood-painting and to contribute an innovative subject and technique to the English novel." Flaxman emphasizes Radcliffe's influence by incorporating the narrative in descriptive modes: "one begins to discern an interplay between narrative and descriptive modes that was to lead to a kind of blending of the genres of prose and poetry by the end of the nineteenth century" 126,132.

265 Tompkins 161.
studies observe individuals' emotions in regard to relationships. Children's development is affected by the manifold social and psychological conditions that influence them. Since fiction mimics life, I take the position that the heroines in Gothic fiction require the secure base, in spite of the unusual circumstances in their lives. In Radcliffe's fiction especially, the nurturance theory applies to the gentle heroines.
A child forsaken, waking suddenly,
Whose gaze afeard on all things round doth rove,
And seeth only that it cannot see
The meeting eyes of love.

George Eliot

As the novel moves to the mid- and late nineteenth century, it no longer portrays the absent or the ineffectual mother like Jane Austen's Mrs. Bennett in *Pride and Prejudice*; instead, the mother becomes glorified. Although the motherless heroine is still evident, as in earlier novels--Charlotte Bronte's *Jane Eyre* and *Villette* and Burney's *Evelina, Cecilia*, and *The Wanderer*, the heroine's role is expanded in Ellen Price Wood's *East Lynne* to glorify the heroine as mother. The paradigm is well established: this emergence of the mother as the "all important" figure in the novel evolves from society's treatment of the mother. Coventry Patmore's most famous poem, *The Angel in the House*, expounds the Victorian ideal of womanhood:

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266Jane Austen, *Pride and Prejudice* (New York: New American Library, 1961) 7. "Her (Mrs. Bennet's) mind was less difficult to develop (than Mr. Bennet's). She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news."
Her special crown, as truth is his,
   Gives title to the worthier throne;
For love is substance, truth is form;
   Truth without love were less than nought;
But blindest love is sweet and warm,
   And full of truth not shaped by thought;
And therefore in herself she stands
   Adorn'd with undeficient grace,
Her happy virtues taking hands,
   Each smiling in another's face.
So dancing round the Tree of Life,
   They make an Eden in her breast,...

In addition to idealizing womanhood, the Victorians were concerned with the growing social problems of women in areas of job opportunities, marriage laws, and education. In John Stuart Mill's *The Subjection of Women* (1869), he charts the progress of advocacy for greater equality between the sexes from 1792 with the publication of Wollstonecraft's *A Vindication of the Rights of Women* to its demise in the 1840's with the advent of the Owenite socialism. Even with the radical feminist demands in the 1850's, however, there was an emphasis on domestic life as a haven.

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268 Frederick Page, *Patmore: A Study in Poetry* (Oxford: Oxford U P, 1933) 23, 184. Page states that Patmore's first marriage to Emily Augusta Andrews was the inspiration for the poem "The Angel in the House," written in 1854. He stresses that even in his later poetry, Patmore "did not go outside his own domestic, civic, and interior life for the occasions of his poetry."

However, although Wood has embraced the "idolization" of the mother theme, and has sentimentalized key issues of the evils of drink and sloth, she disregards any concerns with women's problems. She emphasizes the evils of society as a whole, but never makes a strong issue of women's inequality in the workplace. The author was very familiar with the problems of employer and employees in industry since her father owned a glove manufacturing business. Adeline Sergeant relates that in several of her short stories and novels, such as "A Life's Secret," "The Foggy Night at Offord," Mrs. Halliburton's Troubles, and several of the Johnny Ludlow stories, she recounts incidents in manufacturing towns.\(^{270}\) Also, in Memorials of Mrs. Henry Wood, Charles Wood relates financial problems and change in lifestyle of the Price family. The financial collapse of numerous masters and starvation of thousands of working men and women because of introduction of free trade further emphasizes the plight in industry.\(^{271}\) The Price family dilemma drew the father and daughter closer together, thus her intimate knowledge of his deepest cares.\(^{272}\) While


\(^{271}\) Charles W. Wood, Memorials of Mrs. Henry Wood (London: Richard Bentley and Sons, 1894) 44-45. Mr. Price was a wealthy man and could have closed his manufacturing works and retired, but doing so would have reduced his employees to poverty in the present crisis in Worcester.

\(^{272}\) Charles Wood, Memorials 45.
Burney and Radcliffe express an undercurrent of dissatisfaction of women's social status and working conditions, Wood, according to Lucy Poate Stebbins, declares that "She did not think society needed to be reformed, and said she has no doubt that inequality was 'divinely ordered.'"273

The sentimentalized ideal family with the wife as the comforter of the husband and children is documented in the typical sentimental novel of the mid- and late nineteenth century. This "angel in the house" era at the same time advocates the special skills of women in regard to children, health care, education, and the domestic morality. The responsibility of morality resembles the advice of Dr. Fordyce in his Sermons, published many years before in 1766.

Despite the growing complexity of the women's sphere, much fiction deals directly with love, courtship, and marriage. Martha Vicinus explains that "Victorian literature functioned as an expression of a sphere of the culture and its conflicts."274 The religious doubt which prevailed and the competitiveness in business contributed to the transfer to the family for responsibility of stable, traditional moral values. In addition, fear of the


Philistines, as emphasized by Matthew Arnold,\textsuperscript{275} combined with the existing general atmosphere caused the Victorian writers to place the values in the home with the mother as its center.

The focus on the mother as the nucleus of the family also places her as the natural nurturer and caretaker. Consequently, the novels reflect the same emphasis, a woman's primary concern being that of rearing children. The attributes of a "maiden woman" also serve to categorize her as educator and caretaker; therefore, the role of governess becomes prominent in the nineteenth century.

Few occupations were available to women, and the governess abounds in many nineteenth-century novels, such as Charlotte Bronte's Jane Eyre and Villette. The travails of the Bronte sisters as governesses themselves exemplify the exploitation of the governesses. The experiences of Charlotte, Emily, and Anne appear in Anne's Agnes Grey. The encounter of the governess in East Lynne, however, revolves around a mother's love for nurturing her own.

\textsuperscript{275}Matthew Arnold, "Matthew Arnold: 1822-1888" The Norton Anthology of English Literature, ed. M.H. Abrams, 5th ed., vol. 2 (New York: W. W. Norton, 1986) 1358-1468. Arnold states, "How is a full and enjoyable life to be lived in a modern industrial society?" This recurring topic in his poetry and prose is represented in such works as Thrysis, The Scholar Gypsy, and The Forsaken Merman. His interpretation of the qualities in poetry is expressed in a letter to his mother in which he says it depicts the "main movement of the mind in the last quarter of a century." 1359.
children. Ultimately, the novels which frequently give the governess a prominent role focus on children.

Attachment theory developed in the twentieth century can readily be applied to the Victorian novel. The prominence of the mother and child relationship during this period stems from the central position of the mother in the family. In her discussion of the infant-mother attachment, Mary Ainsworth stresses the implications of deprivation of maternal care. The focus on the mother in the Victorian period anticipates the need for mothering/nurturing as explicated in post-Freudian psychology.

The immense popularity of Wood's "sensation" novels for three decades derives partly from topics that appeal to the appetite of her public. Central moral issues, such as the evils of drink and idleness, abound in her novels. Even more importantly, in East Lynne, she elicits sympathetic response from the reader for Isabel, who yearns to caress and nurture her children, thereby reaffirming the importance of the mother. As Malcolm Elwin states, the author aims "at an amount of poetic justice."

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276 Mary Ainsworth, "The Development of the Infant-Mother Attachment" 53. Her findings of her clinical work emphasize that "the most striking long-term effect of prolonged and severe deprivation in infancy and early childhood was found to be inability to establish and to maintain deep and significant interpersonal relations—that is, the inability to become attached."

The advent of the Victorian novel spawning the importance of the mother as caretaker and center of the household, but even more as primary nurturer. In East Lynne several manifestations of the nurturing theme are prominent: attachment theory is established because Isabel as an infant presumably receives the primary nurturing from her mother; affirmation of the attachment between the heroine and her children is evident since the heroine leaves her husband and children, but returns to nurture her children, thus re-establishing the need of the bond for her as well as her children; the role-training approach as defined by Nancy Chodorow, depicts the significance of a mother's influence on her daughter, who in turn "becomes the mother." Unlike the other novels I have included in this study, Wood's East Lynne shows the protagonist herself as the nurturer; therefore, children play a more important role in the novel than in Burney's and Radcliffe's novels.

East Lynne

The life of Ellen Price Wood parallels that of Fanny Burney in two respects: her mother is absent for part of the author's life; and the author feels a close affinity to the father. In Memorials of Mrs. Henry Wood, her son Charles W. Wood relates incidents in the early life of Ellen Price during the first seven years, which she spent
in the home of her paternal grandmother; she was given many liberties and ample pocket-money, which she spent on books. She readily memorized poems her grandmother taught her when she was only three, and her contentment amongst books was demonstrated in the many hours she spent in her father's library when she returned to her home at age seven.278

The absence of her mother in her life for seven years is never explained,279 and while in her grandmother's home for these years, she enjoyed the company of her grandmother only when Mrs. Price deemed it convenient. Who serves as the attachment figure in her early life remains unclear, but it is evident that a faithful servant, Tipton, ran her grandmother's household. As Charles Wood relates, "the young child Ellen was Mrs. Tipton's especial charge and favourite, ...; for in spite of being the sunshine of her grandmother's life, she was only allowed to be with her at stated times."280 This designation of time spent with her grandmother as compared to the time with Tipton can imply two meanings: the stricter fashion of the day controls her time with her grandmother, so her grandmother

278Charles Wood, Memorials 4-15.

279Charles Wood, Memorials 23. Charles Wood explains that the Ellen's mother desired "to set the world to rights," and with her "active temperament" was out of touch with the thoughtful girl, whose happiness lay in rest and repose, in reading and study, in spending all the time permitted in her father's library."

280Charles Wood, Memorials 5-6.
may have desired to have Ellen more in attendance; the child was a special favorite of Tipton's and thus the servant was very attached to Ellen. In any case, both cherished the child.

When she returned to her own home at the death of her grandfather, she became her father's companion. According to Charles Wood, "Over and above her governess, he superintended her reading; and she ever looked up to him with the utmost reverence and affection."\footnote{Charles Wood, Memorials 14. Mrs. Wood's son credits her father with influencing the young daughter's intellect. "Her father was exactly the man, and possessed exactly the mind, to strengthen the good seed already in her heart. All his refinement and intellectual attainments found an immediate response in her own sensitive and sympathetic temperament. . . . The Times, in reviewing East Lynne, said that they had never before met an authoress so capable of delineating with a few strokes of the pen the portraits and characters of men, and of noble men; . . . ." 16.}

Mrs. Wood's son attributes many of her characteristics to her father. He comments that "Much of her talent must have been inherited from her father."\footnote{Charles Wood, Memorials 16.} He adds that she inherited her father's earnestness of purpose and high sense of duty, as well as his mental and moral qualities.\footnote{Charles Wood, Memorials 16.}

Although the relationships between Ellen Price and her father and that of Burney and her father differ, both young girls enjoyed a close association at some point in their life.
lives. Burney remained in awe of Dr. Burney, but according to Charles Wood, a close bond existed between Mr. Price and Ellen. After a serious illness, which caused a curvature of the spine when Ellen was thirteen, she spent her days on a reclining board or couch. More than ever she became her father's companion in his study. On the other hand, Wood, like Burney, never allowed her father to read the early stories she wrote as a child. She destroyed them as soon as they were written, but they were a resource for her later writings. Nevertheless, both Dr. Burney and Mr. Price influenced their daughters' writing.

In Burney's and Radcliffe's novels of education, the young girl progresses until she reaches maturity. Contrary to these, Wood's novels take the reader through many years of the heroine's life. At the same time she diverges from the main plot to several sub-plots.

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East Lynne, Ellen Price Wood's most well-known novel was published in 1861. The novel admonishes women about the importance of piety, goodness, fidelity, and

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284 The scene of Dr. Burney's calling Fanny into his library to impart his comments on Evelina is related in Chapter 2 of this study.

285 Charles Wood, Memorials 222. Charles notes that "no one ever saw a line of them." Fanny Burney destroyed The History of Carolyn Evelyn. See note 104 of this study.
compliance. A woman was expected to be all goodness and if she were not, she automatically was all evil. The melodrama was dominant in nineteenth-century thought. Mark H. Sterner comments on the play *East Lynne.* "The moral conservatism of the period could brook no relationship between good and evil, save that of extreme polarization." Another view is that the novel reacts against the unrealistic perfection expected of the Victorian woman. According to Adeline Sergeant, the novel owes half its popularity to "the reaction against inane and impossible goodness which had taken place since the middle of the century." Both the novels and the drama of the age dwell on the melodrama of the woman/wife/mother as a role model for exemplary behavior.

The actions of the heroine Isabel are condemned by the society in the novel, a reflection of the society in Victorian England. She has no legal rights and she loses her children. The heroine, Isabel, errs as she allows Sir Francis Levison to seduce her; she is subsequently ostracized from society and loses any right to see her children. Thus, the reader traces heroine's life and


287 Sergeant, "Mrs. Henry Wood" 177-181.

288 At that time, by law, whatever belonged to a wife belonged to her husband, and he is able to treat her in whatever way he chooses.
analyses the effect of nurturing provided for her and the careful nourishment she showers on her children upon her return. Unlike the heroine Becky Sharpe in Thackeray's *Vanity Fair*, who deliberately neglects her infant son, Isabel in *East Lynne* yearns for her children. Although Isabel neglects her children when she abandons them, her reappearance anticipates the twentieth-century novel, which often depicts the mother as having more sense, more humanity and more power. The indifference of the practical Mrs. Poyser, who acts as Hetty's guardian in Eliot's *Adam Bede*, and the more prominent, but negative mothers in Eliot's *The Mill and the Floss* and Gaskell's *Wives and Daughters* in mid-century give way to a stronger mother image in the late nineteenth and early twentieth century. The mothering/nurturing focus becomes prominent in Wood's Victorian novel.

The heroine in *East Lynne*, as in the novels of Burney and Radcliffe, loses her mother while she is young. However, in this Victorian novel, since the life of the protagonist extends through her years as a mother, she in turn becomes the nurturer; thus the novel develops the nurturing from two perspectives: the mothering the heroine receives and that of the nurturing she gives. In the view of contemporary twentieth-century Nancy Chodorow, women are

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289 Victorian novels such as *East Lynne* and Ellen Glasgow's *Virginia* idealize the mother.
"prepared psychologically for mothering through the developmental situation in which they grow up, and in which women have mothered them."

Early in the novel, William Vane, the Earl of Mount Severn, declares that his daughter, Isabel, was "trained by her mother (who, . . . was all goodness and refinement) for the first twelve years of her life and since then by an admirable governess." Doubtless she receives satisfactory nurturing from her mother and carries this out in her relationship with her own children when they are in the infant stage. From her father's description, also, of the disposition of his daughter, she resembles the "angel" as seen by Mr. Carlyle (her future husband) when he sees her for the first time. The narrator intrudes and describes her: she was "wondrously gifted by nature, not only in mind and person, but in heart. . . . generous and benevolent she was, timid and sensitive to a degree, gentle, and considerate to all" (10). How then does the

290 Nancy Chodorow, Reproduction 11,39. In the chapter "Why Women Mother," Chodorow takes into consideration several arguments concerning the drive which develops the mothering instincts in a woman: nature, or the biological approach; "the functional-cum-bioevolutionary account of the sexual division of labor," which anthropologists subscribe to; the mothering instinct, a view supported by psychoanalysts; and finally, the theory put forth by feminists and Chodorow, which describes the mothering/nurturing as learned in role training of cognitive role learning.

291 Wood, Mrs. Henry, East Lynne (Chicago: Belford, Clarke & Co., 1883) 8. Subsequent citations are from this edition and will be quoted in parenthetical notes.
gentle, sensitive girl become a mother who abandons her children?

The author predicts the future for Isabel—far removed from the innocent girlhood. She prepares the reader by predicting an omen—one that would have made the earl (her father) "strike her dead" at this moment rather than allow her to succumb to the fate that was to overtake her. After the death of her father, another omen as envisioned by Isabel is the broken locket, which her mother had given to the young girl before her death. Isabel exclaims:

I can only think of my broken cross. I am sure it must be an evil omen... Mamma gave me that cross when she was dying. She told me to let it be as a talisman, always to keep safely; and when I was in distress, or in need of counsel, to look at it and strive to recall what her advice would be, and to act accordingly. And now it is broken—broken! (14)

Both the sorrow at the loss of the mother and the need for succor in time of distress fortify the mother and daughter and carry over in the role-training approach and cyclical mothering of Nancy Chodorow.292

Although she had deeply loved her father, her plight immediately after his death overshadows her grief: she is portionless; (he had sold the house to Mr. Carlyle months before his death) and her father's debtors have situated themselves near his body to take possession. The one

292Chodorow, Reproduction 7.
statement which indicates her love for the heroine's father negates any enduring bond:

Isabel's grief for her father--whom, whatever may have been the aspect he wore for others, she had deeply loved and reverenced--was sharply poignant; but in the midst of that grief, and of the singular troubles his death had brought forth, she could not shut her eyes to her own future. (71)

Unlike Emily in *The Mysteries of Udolpho*, who sees the appearance of her father several times after his death and mourns for him frequently, Isabel in *East Lynne* expresses less sorrow for her father and more grief for her mother.

After her father's death, Isabel's need for an attachment bond remains unfulfilled. She receives ill treatment from Mrs. Vane, the wife of the new Earl of Severn, a cousin who inherits the title upon the death of Isabel's father. The chastisement by Lady Mount Severn leads to her abrupt marriage to Mr. Carlyle.

The other manifestation of the nurturing and attachment theory surfaces with the focus on the governess in a strange turn of events. Isabel's flight from her marriage with Sir Francis Levison, (a rogue of an honorable family, but with a questionable reputation) ultimately results in her disappointment, and she returns incognito to nurture her own children as their governess.

293After the children are born, Isabel unjustly imagines her husband is attracted to Barbara Hare; in a frenzy, she flees to France (without benefit of marriage) with Captain Levison, whom she had met before her marriage.
Several main points, pertinent to Victorian times and Wood's strategy, surface in connection with the heroine. First, the reader witnesses a letter from Isabel to her husband, saying that he had "goaded her to it" and that he had "outraged and betrayed her" (192). This disclosure provides sympathy for the heroine. Second, in keeping with the Victorian principle of the "angel in the house," the reader oversees the miserable Isabel one year later. Her condition is expected "when a high-principled gentlewoman falls from her pedestal: "Never had she experienced a moment's calm, or peace, or happiness, since that fatal night of quitting her home" (194). Here again her remorse results in the readers' sympathetic bent, preparing for the ultimate return of the mother to her children--to the Victorian readers a most natural phenomenon.

The author wrenches the tears from the eyes of her readers as she portrays the heroine living alone most of the time, pining for her children. The appeal to the sympathies of the audience, the principal reason for the enormous sales of East Lynne, reaches its height when Isabel (while her young son, William is dying) elicits sympathy from Joyce, the nurse (who has already recognized her on a previous occasion):

Crying, sobbing, calling, she flung herself upon him; she clasped him to her; she dashed off her disguising glasses; she laid her face upon his, beseeching him to come back to her, that she might say farewell--to her, his mother; her darling child, her lost William. (414)
As Joyce calls out My Lady! My Lady!, Isabel recognizes the familiar title she once had (414).

Prior to returning to her former home, Isabel secures a position as a governess to another family; she encounters a former acquaintance, Mrs. Ducie, who fails to recognize her altered appearance. She now realizes that she can go anywhere and not be recognized. The narrator again intrudes to describe the state of mind of the heroine:

I don't know how to describe it; the vain yearning, the inward fever, the restless longing for what might not be. Longing for what? For her children. Let the mother, be she a duchess, or be she an applewoman at a stand, be separated for awhile from her little children. Let her answer how she yearns for them. . . . talk of mal du pays, . . . that is nothing compared to the heartsickness which clung to Lady Isabel. She had passionately loved her children. (269)

Of the various theories concerning the attachment of a mother to her child (as reviewed by Chodorow), the biological approach and the mothering instinct approach (which is supported by psychoanalysts) both apply to the view held by the audience of the Victorian period. In addition to these views, Chodorow's explication of the

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294 The heroine, Lady Isabel, now gray-haired, though young, who has been injured in a railway accident, walks with a limp. Her face scarred, she wears disfiguring clothes, a bonnet, spectacles, and a broad band of gray velvet across her forehead. Some of her teeth are missing, so she speaks with a lisp.

295 See note 30, Nancy Chodorow, Reproduction.
role-training perspective relates to Isabel's situation.\textsuperscript{296}

In any of these views, the Victorian reader identifies with the heroine's loss and can even forgive her transgression.

The author influences the reader to sympathize with the heroine in two ways: the frequent passages of Isabel's yearning for her children as well as general statements of a mother's strong biological attachment to her child; the passages in which Barbara, the second wife of Mr. Carlyle,\textsuperscript{297} relinquishes any aspect of nurturing of her own child to the nurse. Barbara says:

\begin{quote}
I was never fond of being troubled with children. . . . Let the offices properly pertaining to a nurse be performed by a nurse--- . . . But I hope that I shall never fail to gather my children round me daily, at stated and convenient periods, for higher purposes; to instill into them Christian and moral duties; . . . . A child should never hear aught from his mother's lips but persuasive gentleness; and this becomes impossible, if she is very much with her children. (282)
\end{quote}

The emphasis here lies in the neglect of nurturing/mothering by Barbara, thus depriving her own children (hers and Carlyle's) of the primary attachment to the mother. While Barbara advocates the general principles

\textsuperscript{296}Chodorow, Reproduction 39. "In the process, it [women's mothering] contributes to the reproduction of those aspects of the sexual sociology of adult life which grow out of and relate to the fact that women mother."

\textsuperscript{297}When Mr. Carlyle receives news that his wife has died in a railway accident, he marries Barbara Hare, who has loved him passionately for years. Their acquaintance begins when he advises her in a legal capacity in matters which concern her brother.
of Christian and moral duty, her priorities remain in trying to please her husband. Yet, as Isabel best exemplifies the nurturing mother, the novel is careful not to villainize Barbara. Although Sergeant deems the intrusion of too many characters and unnecessary trifles as detrimental to the central plot, it is in juxtaposing Isabel and Barbara that the nurturing theme can best be explicated.

By illustrating the opposing views of Barbara and Isabel, the author stresses the overwhelming drive which results in Isabel's returning to care for her children disguised as a Madame Vine, the governess. After Isabel (Madame Vine) has been in the home for six months, she has "greatly endeared herself to them [her children]; she loved them, and they loved her—perhaps nature was asserting her own hidden claims" (301).

Examining women's roles as mothers provides only one entity of the attachment bond. The loss of the mother in East Lynne from the children's point of view can be evaluated through twentieth-century clinical findings. Bowlby states that "From empirical observation we suggested that 'the young child's hunger for his mother's love and

298 Sergeant, "Mrs. Henry Wood" 181. In relegating acceptance of the commonplace in life, Wood, according to Sergeant, causes us "to close the book with a suspicion that she preferred the intolerable Barbara to the winsome and erring Lady Isabel."

299 Sergeant, "Mrs. Henry Wood" 179.
presence is as great as his hunger for food,' and that in consequence her absence inevitably generates 'a powerful sense of loss and anger.' Of Isabel's three children, William, Lucy (Isabel), and Archie, it is William, the oldest, who exhibits the most distress at his mother's absence.

As Isabel (Madame Vine) nurses her dying son, she hears him ask his father,

Papa how shall I know mamma in Heaven? . . . She will be in heaven, you know. . . . Madame Vine knows she will. She saw her abroad; . . . . Mamma was more sorry than she could bear, . . . . She wanted you papa, and she wanted us, and her heart broke, and she died. (411)

William bids "good-bye" to his sister, Lucy, and brother, Archie, as he is dying. Much like Little Eva in Uncle Tom's Cabin, he looks forward to dying and being in heaven, but for him the thought of seeing his beloved mother, whom he mourns for, remains the key to his anticipation.

Like the children deprived of their mother in the clinical studies of Bowlby and others, William could well have progressed through phases identified in contemporary psychology. Although the age of Isabel's children when

300 John Bowlby, Attachment and Loss xiii.

301 Since young William, his brother, his sister, and his father have not recognized his mother in disguise, he assumes the stories of her death are true.

302 Bowlby, Attachment and Loss 27. Bowlby's example cites a clinical case. The child described in the setting had not been previously parted from his mother, and is a child of fifteen to thirty months. It is stated that he will
their mother leaves is unknown, William's deep grieving and his listless, weakened condition appear to be a result of his mourning for his mother. At the same time, Isabel blames herself for the neglect of William. She feels that had she not left and had she been attentive to him as his mother, his condition might have improved. Her remorse eventually weakens her so that she outlives William by only a few days.

A comparison/contrast of the "ideal mother" serves to distinguish East Lynne from an American Victorian novel in the way that the focus on mothering and nurturing is exemplified. In the Victorian American novel, Ellen Glasgow's Virginia, the mother Mrs. Pendleton, represents the Chodorow model of a combination of role-training and societal influence.303 The heroine, Virginia, never strays

"commonly show a predictable sequence of behavior. . . . We describe these phases as those of Protest, Despair, and Detachment." During the initial phase, that of protest, "he appears acutely distressed at having lost his mother and seeks to recapture her by the full exercise of his limited resources." During the phase of despair, the child's preoccupation with his missing mother is still evident, though his behaviour suggests increasing hopelessness. . . . He is withdrawn and inactive, makes no demand on people in the environment, and appears to be in a state of deep mourning." In the third phase of detachment, after his mother comes to visit, the child fails to respond and shows "a striking absence of the behaviour characteristic of the strong attachment normal at this age."

303 Chodorow, The Reproduction of Mothering 39. Chodorow associates the reproduction of mothering very closely with the society, psychology, and the family institution. She states that, "Women's capacities for mothering and abilities to get gratification from it are strongly internalized and psychologically enforced, and are built developmentally into
from her family; on the contrary, she replicates her own mother, refusing to accompany her husband, Oliver, on any trips to New York where his plays are being produced. She devotes her entire efforts to rearing her children. Depriving herself of luxuries, she becomes a martyr, only to lose the respect of her husband and her children, who chide her for her narrow view of the world. She has become her mother. Wood illustrates nurturing, but she does so more dramatically.

While Wood continued to write novels which appeal to the Victorian mind—a "sensation" type replete with heart-wrenching scenes, caused by excesses of drink, neglect of children, separation from children, or any of the other various aspects of societal problems, Glasgow only three years later wrote Life and Gabriella, advancing the theme of women's changing roles. Gabriella is not the conformist like Virginia Pendleton; she anticipates the twentieth-century heroine.304

The social restrictions of the Victorian age in regard to the duties of the wife-mother are well represented in East Lynne. Disobedience to her husband and neglect of her children amplify the lack of moral strength. At times, the feminine psychic structure. Women are prepared psychologically for mothering through the developmental situation in which they grow up, and in which women have mothered them."

Wood's narrator speaks to the reader directly, but the pitiable heroine is enough of a warning. Elaine Showalter explains an alternate perception of the author's motives: her misfortunes accurately represent the plight of Victorian women and the sense of hopeless dependency in the lives of the Victorian gentlewomen:

Detail by detail, Mrs. Wood builds up her case study of women's position in a patriarchal society. . . . Mrs. Wood condemns her heroine's weakness and folly, but she also gives the reader a sympathetic documentary of Lady Isabel's empty hours, her loneliness, isolation, and hopelessness. . . .

Notwithstanding the "fallen woman" character represented in the novel, the issue of attachment and loss illustrates a focus as pertinent here as in the novels of Burney and Radcliffe.

While the author creates a tragic situation, which exudes pity and self-pity, Isabel fails as a tragic heroine. According to Adeline Sergeant, the author subordinates the tragic plot by numerous incidents in subplots, at times introducing vulgar farce:

There is no reason why pathos should be marred because a dying child asks for cheese with his tea, . . . or because Miss Cornelia Carlisle [sic] displays her laughable eccentricities at Lady Isabel's bedside. The pathos is marred now and then, not because of these trifling yet irritating incidents, but because we get an impression that the author has forced a number of utterly prosaic people into a tragic situation

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for which they are eminently unfitted...; but there is in Mrs. Wood's acceptance of the commonplace of life which makes us feel her an inadequate painter of tragedy. 306

It is, however, the element of pathos (although not tragedy) which accounts for the popularity of East Lynne in the Victorian society.

The melodrama of East Lynne is reduced to the trials of the middle class. Wood wrote chiefly of the great English middle class, but Sergeant points out that she wrote about the lower middle class with "a zest and a conviction and a sincerity, which we do not find in many modern writers." Sergeant adds that a large circle of her readers are "inclined to glory in the name of 'Philistine.'" 307

Other Novels

The elements of goodness, purity, and piety remain strong in Wood's other novels. According to Charles in Memorials, her life abroad "greatly influenced the singularly-formed mind," and her memories were "utilized

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when the pen was taken seriously in hand."\textsuperscript{308} Charles Wood discusses the author's quiet spiritual nature:

She possessed also what perhaps was the strongest and certainly the highest faculty within her—an eminently spiritual nature, to which everything else was subservient. Devotion was her first duty; quiet, simple, and unobtrusive; . . . . \textsuperscript{309} Her "goodness of character" and the experiences and recollections under the shadows of the Worcester Cathedral near her grandparents' home form the background for the characters and scenes. As discussed by her son, she used the mischievous pranks of the College, which echo in her Johnny Ludlow stories.\textsuperscript{310} Also, the simple people in a primitive Alpine village and her neighbors in France form the background for some of her characters. The "mal du pays" in the description of Isabel in \textit{East Lynne} can be traced to an incident while Wood lived in France. An elderly woman from Marseille, who had come to Savoie with a wealthy family, married and had a family, but died of "mal du pays," never having overcome her homesickness. Wood also formed lasting friendship with Madame Marseine, the

\textsuperscript{308}Charles Wood, \textit{Memorials} 99-100. When Ellen Price, the delicate invalid, married Henry Wood, a wealthy banker, they moved to an Alpine village in the south of France. The many incidents of enduring friends and scenes of devoted servants stand as evidence of her fondness for life in France. In her travels in the provinces of the country she encountered the simple inhabitants: "To Mrs. Wood, with her responsive nature, there was something moving in the faith of the simple people."

\textsuperscript{309}Charles Wood, \textit{Memorials} 17.

\textsuperscript{310}Charles Wood, \textit{Memorials} 17-18.
wife of Comte de Marseine, who owned a chateau in the neighborhood (although their home was in Paris). Madame Marseine's moving story of Charlotte Corday's martyrdom affected the author greatly.

Wood's characters touch the deeper chords of human nature. Her son relates that she "makes the common uncommon." She knew in advance what the outcome of the story would be. The plots have fixed purposes and were well planned in advance. Even in a weakened condition when she wrote East Lynne, she never dictated. The brain and the pen worked together.

As Wood wove her plots, she fixed solidly on the strength of the family. Just as she reminisced with Charles, about the faithfulness of the French nurse, Joachime, her brother Louis, and le cousin Pascal, so also she inserts the steadfastness of Jane, the eldest of

311 Mrs. Wood told her son the story related to her by Madame Marseine, whose husband's grandfather had lost his life on the scaffold in the Revolution of '93, and of the brave Charlotte Corday, a true heroine, who also had mounted the scaffold.

312 Charles Wood, Memorials 221-224. East Lynne was written through illness and suffering in a reclining chair. When East Lynne appeared, her health rallied from the strain of a long illness and she was able write at her writing table with support.

313 Charles Wood, Memorials 60-63. Charles Wood relates that Joachime, the French nurse in her old age had promised her brother Louis that she would visit his grave after he died, a distance of one mile. Even with severe rheumatism, she was determined to walk, so with the help of Malvina (a servant) to lean on, they walked the distance, carrying a chair and stopping at intervals for Joachime to rest.
Captain Chesney's daughters in *Lord Oakburn's Daughters*. Maintaining the house, keeping accounts for her father, a half-pay captain, and caring for him in his fierce and choleric gouty attacks, Jane, aged thirty, bears the brunt of the family problems. She replaces the mother for her sister Laura, aged twenty-three, whose chief characteristic is vanity, and the youngest sister, Lucy, a graceful girl of eleven.

While mothering/nurturing remains a key component of the Victorian novel, it is taken for granted in other of Wood's novels. As she weaves "sensation" plots, Wood, nevertheless, creates domestic tales; in the *Shadows of Ashlydyat* the mother Maria (Hastings) Godolphin, a young mother, weak in body as well as in character, mourns the death of a young daughter and dies after her husband's financial ruin. Here also, as in *East Lynne*, the death scene is reminiscent of "Little Eva" in *Uncle Tom's Cabin*. Maria speaks to her husband George:

"Oh, George, my husband, it is a bitter thing to part, but we shall meet again in heaven, and be together forever. It has been so weary here; the troubles have been great!"

"[T]he troubles have not killed you, have they, Maria?"

"Yes, I suppose it has been so. I try and struggle against them, but--I don't know--. . . . It will be a better home in heaven," she resumed,

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laying her poor pale face upon his shoulder. You will come to me here, George; . . . .”\(^{315}\)

Of Wood's other novels which deal with death, *Dansebury House* (1860) focuses on attachment and loss. As Mrs. Danesbury leaves her children, Arthur and Isabel, in London to rush to her infant, William, who has been poisoned by laudanum,\(^ {316}\) she cautions her young son Arthur against the evils of drink: "My darling, . . . Mr. and Mrs. Searle may press you to take beer and wine, but you will remember that I wish you not to do so."\(^ {317}\)

After his mother's death, young Arthur falls into the equivalent of the protest stage (which Bowlby discusses). He retreats to the room where it had been customary for his mother to assemble with her children each day after breakfast and read to them. He sobs as his aunt tries to console him: "Aunt Philip I shall never see her again! . . . Oh mama! mama!"\(^ {318}\)


\(^{316}\) *Dansebury House* 33. In Mrs. Danesbury's haste to return home from London by chaise to her child William, who had been administered laudanum instead of a cough medicine (by the drunken nurse), she is involved in a fatal accident. The emphasis on the evils of drink is further emphasized when Roger Giles, the gatekeeper, consumes too much alcohol and lets the gate strike the horse, overturning the carriage, causing Mrs. Danesbury's death.

\(^{317}\) *Dansebury House* 13.

\(^{318}\) *Dansebury House* 31.
Young Arthur, realizing that drunkenness has been the cause of his mother's death, reinforces the severe social stricture against drinking:

The child gazed upwards at the blue sky, almost as if he were looking for his mother's face there. Soon he gave his head that very decided shake, which in him, child as he was, expressed firm, inward resolve.

"No, Aunt Philip, I will never drink."

_Danesbury House_, written for the Scottish Temperance League, was Wood's first novel.

As Wood creates the Victorian novel, admonishing her readers against the evils, she also elevates the importance of the model mother image in other novels. Two of these, in addition to _East Lynne_, feature the abomination of the stepmother (A mother's nurturing appears to be the only constant nurturing in Wood's novels). In _The Shadow of Ashlydyat_, as she is dying, Maria extracts a promise from her husband not to marry Charlotte Pain.

"But there is one promise that I do wish to be of you," she resumed, mastering her emotion sufficiently to speak. "If—if you should marry, and your choice falls upon one—upon her—then, in that case, do not seek to have Meta [their child] home; let her remain always with Cecil [George's sister]."

A pause, broken by George. "Of whom do you speak, Maria?"

"Of Charlotte Pain."

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319_Danesbury House_ 33.

320_In _East Lynne_ Isabel's children are deprived of the mother's love and no substitute mother's love appears in Barbara, their father's second wife.
"Charlotte Pain!" echoed George, shouting out the name in surprise. "I could not bear it," she shivered. "George, George! do not make her the second mother of my child!"\textsuperscript{321}

Unlike \textit{The Shadow of Ashlydyat}, in which George never marries Charlotte Pain, in \textit{Danesbury House}, John Danesbury marries Miss St. George.\textsuperscript{322} Eyed by Mr. Danesbury's servant Glisson, she presents a disagreeable picture: "A thin, shortish, vinegar-looking lady, with cold, light eyes, a sharp nose, and flaxen hair; Miss St. George was one of those whom black attire does not improve."\textsuperscript{323} She tells her sister, "I hate children, . . . and to assume to 'love' these will be more difficult than I thought, . . . ."\textsuperscript{324} As Wood portrays the lack of mothering qualities, she also expounds again on the evils of drink as the stepmother tries to force young Arthur to drink wine at his sister Isabel's birthday celebration. Arthur refuses and reminds his sister of the promise to their mother not to drink. Scenes such as these also advance the cause of the Scottish Temperance League.\textsuperscript{325}

\textsuperscript{321}\textit{The Shadow of Ashlydyat} 449.

\textsuperscript{322}\textit{Danesbury House} 29. "She [Miss St. George] had no parents, no money, and had been obliged to her sister for a home. She was not always comfortable in it; her temper was bad."

\textsuperscript{323}\textit{Danesbury House} 29.

\textsuperscript{324}\textit{Danesbury House} 30.

\textsuperscript{325}\textit{Danesbury House} 35-37.
The moralistic, didactic tone of Wood's novels coincides with the view of the Victorians and their revulsion of drinking and gambling. The evils of drinking surface again in *Danesbury House* as William, the youngest child, succumbs to drink when he is grown. Ironically, his stepmother, Mrs. Danesbury, becomes the instrument of his weakness. As she lies on her deathbed, she repents: "She took William's hands in hers: 'Forgive me, as I have asked God to forgive me, for having forced you to drink wine and beer in your childhood.'" In *The Shadow of Ashlydyat*, George Godolphin becomes the agent for his wife Maria's illness as he succumbs to gambling: "The roll had gone; and more to it had gone; and George Godolphin was Mr. Verrall's debtor to a heavy amount." The novels of Wood, while glorifying the mother, expound and preach on the evils as seen by the Victorians.

The numerous novels and short stories of Mrs. Wood abound with characters woven into intricate plots and as they feature the glorification of the mother and the need for temperance, they also introduce the supernatural.

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326 *Danesbury House* 215.

327 *The Shadow of Ashlydyat* 161.

328 Charles Wood, *Memorials* 26-30. Charles Wood relates that Mrs. Price (Ellen's mother) had many supernatural and spiritualistic experiences. She recounted dreams, one of which she contended came to pass as three men (whom she dreamed about) died in the order in which they had passed into the darkness in her dream.
In *The Shadow of Ashlydyat* the shadow becomes an intricate feature intertwined in the plot as the mother of the Godolphin children dies. The significance of the shadow is accentuated as the mother dies and emphasis is placed on the effect of her untimely death on the youngest daughter Cecilia. "Five years before the present time, when pretty Cecilia was in her fifteenth year, and most needed the guidance of a mother, Mrs. Godolphin died. . . . For three months antecedent to the death of Mrs. Godolphin, the Shadow of Ashlydyat was to be seen every night, and all Prior's Ash flocked up to look at it."329 When Mrs. Godolphin hears of the appearance, she waits for her opportunity, and when all the intruders have left, she proceeds to the ash-trees and the Dark Plain. When the servants and her husband become alarmed and search for her, she says to her husband George330: "You will believe that my death is coming on quickly now, George."331 The supernatural surfaces also in *Mildred Arkell* as is indicated the press' criticism of that day: "Mrs. Henry Wood certainly possesses in a wholly exceptional degree the power of uniting the most startling incident of supernatural influence, with a certain probability and

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329 *The Shadow of Ashlydyat* 12.

330 George is the father of George Godolphin (husband of Maria) I alluded to earlier.

331 *The Shadow of Ashlydyat* 13.
naturalness which compels the most critical skeptical reader, having once begun, to go on reading..."332

Wood reaches the audience of her day, a fact substantiated by the sale of between one and two million copies of her novels.333 Her son Charles asserts that the author is a "born story-teller," a fact indicated by the great numbers of her short stories and novels she has written.334 At the same time, Sergeant says, "It has, however, sometimes been wondered why Mrs. Henry Wood's works should have attained so great a circulation when they are conspicuously wanting in the higher graces of literary style or intellectual attainment." Sergeant adds that "certain qualities of her writings" appeal to the "heart and mind of the British public."335

The heart and mind of the British public in the Victorian period glorified the mother figure. Sergeant indicates that "the spectacle of the mother nursing the dying boy, who does not know her, is one that will go far


333The Shadow of Ashlydyat. Listed on the page following iv are some of the numerous novels of Mrs. Henry Wood with numbers indicating the copies each sold.

334Sergeant, "Mrs. Henry Wood" 186, 192. It has been computed that she wrote approximately four hundred short stories and forty novels.

335Sergeant, "Mrs. Henry Wood" 187.
to account for the extraordinary popularity of 'East Lynne'."\textsuperscript{336}

\textsuperscript{336}Sergeant, "Mrs. Henry Wood" 179.
CONCLUSION

The nurturance theme evolves from contemporary psychology and "attachment theory," an "affectional tie" that one person forms to another, binding them in space and enduring over time. Psychologists John Bowlby and Mary D. Ainsworth support this theory, in which an individual's tendency to seek proximity to another is persistent in infancy as well as in times of stress, grief or emotional trauma. The infant forms a primary attachment to the mother or mother figure. The attachment can be transferred to another person when an individual loses the primary bond. Although based on biological factors, proponents emphasize the relevance of "protection."

Attachment theory derives from clinical research and the need for therapy. Some psychotherapists, according to Juliet Hopkins, resist the theory because "some of its findings are unpalatable and its implications for adult psychotherapy are unclear." She adds that "Clearly there is the need for major change in cultural attitudes towards mothering and the provision of support for parents."337 She continues:

Meanwhile, it is probably the finding that an infant's security is more dependent on his parents than on his innate temperament or

337Hopkins 469.
fantasies which is most difficult for some psychotherapists to accept.  

The role of proponents of attachment theory falls in the category of clinical research for behavior of children while psychotherapists who oppose or doubt the validity of the theory concern themselves more with its function as an implement for adult psychotherapy.

Further evidence of the need for an infant's attachment surfaces in a study conducted by Harris et al. Bowlby explicates the developmental pathways in which working-class London girl is at high risk of becoming depressed, who has lost her mother because she would not thereafter receive adequate care. Bowlby adds that "Girls in the middle class families were found not to be at such hazard, largely because after their loss they were far more likely to receive reasonably adequate care."  

He concludes that "The more secure an attachment a girl has experienced during her early years, we can confidently predict, the greater will her chances be of escaping the slippery slope."

Nurturing and attachment theory are relevant to the heroines in the novels of Fanny Burney, Ann Radcliffe, and Ellen Price Wood where the mothers are absent. I have

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338Hopkins 468-469.

339Bowlby, A Secure Base 176.

340Bowlby, A Secure Base 177.
indicated how each has received nurturing and cherishing after the mother's death and all were from middle or upper class families. These authors from the late eighteenth up to the twentieth century have expressed the need (either covertly or overtly) for the changing status of women, but while they develop the bildungsroman, they signify the support which allows each heroine to overcome obstacles. The protagonist of Mary Wollstonecraft's *Maria* in the eighteenth century resists conformist societal situations, just as the early Romantic heroine, Juliet (and the radical Elinor Joddrel) in Burney's *The Wanderer*. In the middle and late nineteenth century, Victorian literature confronts issues of the industrial revolution and society's ills.

While these issues are being expounded, the heroines inadvertently seek or are benefitted by the nurturing necessary to support them as they progress in their "novels of education." As Alan Richardson has stated, Mary Shelley's *Frankenstein* very vividly displays the monster that Victor has created: "Frankenstein can create a kind of life; what he cannot give is precisely what the reproduction of mothering in women assures: sympathy, love, nurturing." Since the mothers in these novels are absent, various attachment figures, such as guardians,
surrogate mothers, and sister/friend relationships serve in the nurturing capacity.

While feminist writing emphasizes the way that women's role has been downplayed, I show in certain aspects in these works how the maternal role is uplifted and how in the Victorian era, it is glorified. Although Nancy Chodorow's theory, "the way that women's mothering reproduces itself cyclically"\textsuperscript{342}, serves as an example in regard to some of these circumstances, the feminist theories which represent a single-minded campaigning for women's rights are not expounded here.

While the effect of nurturing on these heroines is relevant, a common thread, a paradigm of obscurity, appears in these novels. The authors have placed a restriction on the heroines, possibly because of their gender (the name in the manners and morals novels, the imprisonment and veiling in the Gothic novels, and the woman in the workplace in \textit{The Wanderer}). Certainly, society's influence in each of these periods, late eighteenth century, early Romantic, and Victorian, is relevant. The connection between nurturance theory and the paradigm of obscurity conceivably is illustrated in the heroine's ability to overcome impediments because of her response to a secure foundation in infancy and childhood. In Burney's novels, \textit{Evelina}, \textit{Cecilia}, and \textit{The Wanderer}, the lack of name and/or

\textsuperscript{342}Chodorow, \textit{Reproduction} 7.
restrictions of name become a paramount form of obscuring the heroine. In The Wanderer and additional overshadowing surfaces in the Juliet's disguise as she flees France during the Revolution. In Radcliffe's Gothic novels, The Mysteries of Udolpho, and The Italian the incarceration of the young girl serves to overshadow her. Also, in The Italian, the veiling image dominates the plot as Ellena's and the nun, Olivia's veils represent good, and Schedoni and the other monks' cowls signify evil. Isabel's disguise in Wood's East Lynne resembles that of Juliet in The Wanderer. The clandestine circumstances of the heroine's name and her disguise allow her to return and nurture her own children as their governess. The novels mirror the societal ills and restrictions.

Because fiction mimics life, we assume that the nurturing so vital to humans can apply to the characters in fiction. In Burney's Evelina establishing the primary attachment is problematic because Evelina's mother dies shortly after she is born. Her guardian Mr. Villars provides the maternal nurturing, and presumably her father, who acknowledges her at the end of the novel becomes the attachment figure. In this manners and morals novel, the young girl emerges more confident as she secures a name and an inheritance.

In Burney's Cecilia the name dominates the plot of the novel. Cecilia's official guardians after her father's
death, fail as satisfactory protectors; in addition, she must forfeit her inheritance if the man she marries refuses to take her name; therefore once again, the author uses the name to control her actions. While the surrogate mother Mrs. Charlton is not recognized as an influential character by any critics, she serves as the nurturer, providing protection and support after Cecilia's father dies and later when Cecilia takes refuge in her home after various frightening escapades in London at the home of Harrel, one of her guardians.

Burney's last novel, *The Wanderer*, introduces the Romantic period, so as the heroine flees France during the French Revolution, the obstacles which restricts the protagonist's actions in *The Wanderer* are manifested by two means. Juliet must remain incognito, so the secrecy of her name as well as the disguise of her appearance are vital. With the care and love of her grandmother and later her guardians, the Bishop and his sister, the Marchioness, the heroine enjoys a secure base in her childhood. The most critical attachment bonds in the novel, however, are sister bonds with her girlhood friend Gabriella and her new-found half-sister Lady Aurora. Burney's heroines in all three novels surmount restrictions put upon them, presumably with the support of nurturing as infants and through their novels of education.
The Gothic novels of Radcliffe fall chronologically between Burney's earlier novels and The Wanderer. Like the manners and morals novels of Burney, they represent certain aspects of the fears and uncertainties of society. Ronald Paulson confirms that "The Gothic did in fact serve as a metaphor with which some contemporaries in England tried to understand what was happening across the channel in the 1790's." In Radcliffe's The Mysteries of Udolpho and in The Italian, the heroines face imprisonment and whereas the author projects no real terror for the sensitive heroines, they nevertheless must confront frightening situations, real or imagined. In The Mysteries of Udolpho, the stable childhood of Emily with her parents in La Vallee and the subsequent careful education which forms her mind enable her to overcome the perils and function as an autonomous heroine, making decisions concerning her property. The nurturing in The Italian is provided by Ellena's aunt Signora Bianchi until the heroine's discovery of her mother, the nun Olivia. In this novel also the paradigm of obscurity restricts the heroine. Similar to Burney's novels, the uncertainty of the name, follows the pattern of obscurity, but more obvious is the imprisonment of the

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heroines. As emphasized by K. K. Ruthven, women are not capable of terrorizing men as men can terrorize women.\textsuperscript{34}

The Victorian novel conforms more readily to the maternal nurturing because of society's view of the mother's place as the center of the home. In an unusual turn of events, however, the heroine Isabel in \textit{East Lynne}, abandons her husband and children, an abomination according to Victorian society's standards. In tear-jerking episodes the author portrays her heroine pining for her children, causing the audience to sympathize with the unfortunate Isabel. Society's restrictions are all too obvious in other Wood's novels as she confronts other ills of society, such as drinking and gambling.

A projection beyond the late Victorian period speculates on women's position in society and its consequences. Some Victorian women authors reflect mid- and late nineteenth societal view of the wife and mother's importance. At the same time, other nineteenth-and twentieth-century writers, such as Ellen Glasgow and Virginia Woolf begin to question and evaluate (Woolf with more subtlety) the effects of a woman's having spent her entire life in the home. In Woolf's \textit{A Room of One's Own}, she poses the question:

\begin{quote}
What had our mothers been doing then that they had no wealth to leave us? Powdering their noses? Looking in at shop windows? Flaunting in
\end{quote}

\textsuperscript{34}Ruthven 118.
the sun at Monte Carlo? There were some photographs on the mantel-piece. Mary's [Seton] if that was her picture--may have been a wastrel in her spare time (she had thirteen children by a minister of the church), but if so her gay and dissipated life had left her too few traces of its pleasures for her face.345

While Woolf strikes a chord for the amenities that women lacked (money to leave endowments or privacy to have a room of one's own in which to write), she nevertheless, reflects on her earliest memories of her own mother and the all-important role of the mother: "Certainly, there she was, in the very centre of the great Cathedral space which was childhood: the scratch of some beads on her dress comes back to me as I pressed my cheek against it."346

The importance of the mother and the oneness the child feels with the mother resound in the words of Glasgow in The Woman Within:

I see the firelight, but I do not know it is firelight. I hear singing, but I do not recognize my mother's voice, nor any voice, not any singing. I feel myself moved to and fro, rocked in my mother's arms, only I do not know that I am myself, or that arms are enfolding me, or that I am lulled to sleep, with a murmur, with a rhythm, a pause, a caress. All this I learn afterwards. All this is attached, long afterwards, to my earliest remembered sensation.347

345Virginia Woolf, A Room of One's Own, 21.


347Glasgow, The Woman Within 3.
Contemporary psychologist Bowlby further amplifies the mother's importance:

From time immemorial mothers and poets have been alive to the distress caused to a child by the loss of his mother; but it is only in the last fifty years that by fits and starts, science has awoken to it.348

In the absence of the mother, I have evaluated the importance of another attachment figure. Through the works of twentieth-century psychologists Klein, Bowlby, Ainsworth, Winnicott, and Lamb, I have explored the various effects of the human nurturing on the heroine. The difficulties and complications take on different values in the various novels, but in the final analysis, Burney's and Radcliffe's heroines profit from the strong primary attachment and sustained substitute attachment figure. Ellen Price Wood's East Lynne amplifies the strong bond of the mother to a child by supplying the nurturing for a dying child. The novels which I have explored merge at a common interface: they demonstrate the need for human attachment.

348Bowlby, Attachment and Loss 24.
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DOCTORAL EXAMINATION AND DISSERTATION REPORT

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Title of Dissertation: Nurturing in the Novels of Fanny Burney, Ann Radcliffe, and Ellen Price Wood

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