CLASSICISM AND ROMANTICISM:
DYNAMICS OF JANE AUSTEN'S NOVELS

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Classicism and Romanticism:
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This dissertation explores Jane Austen's six completed novels, *Northanger Abbey* (1818), *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), and *Persuasion* (1818), from the perspectives of classicism and romanticism. It is imperative to investigate her works from these perspectives because she historically belongs to the time of transition from the classical period to the romantic. Although many critics tend to see mainly the notable aspects of classicism in all her novels except *Persuasion*, I dispute the traditional assessment that Austen is only a classicist.

My dissertation attempts first to explore the classical and romantic aspects in Austen's works by examining her six novels chronologically, second to reveal the shift from her interest in only classicism to her emphasis on both classicism and romanticism, and third to show how and why she begins to accept romanticism in her later years. Finally, it seeks to conclude that Austen, who deepens her romantic tendency in *Mansfield Park* and *Emma*, attains an identity as both a classicist and a romanticist in *Persuasion*, and to evaluate the significance of such a new dynamic identity.
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# TABLE OF CONTENTS

**INTRODUCTION** .................................................. 1

1. The Importance of Classicism-Romanticism Problems 1
2. Definitions of the Terms Used .......................... 3
3. The Objectives of This Dissertation ................. 6
4. Review of Related Literature .......................... 13

**CHAPTERS**

1. *Northanger Abbey*: Austen's Anti-Romantic Evolution
   Shown in the Transformation of the Heroine ........ 23

2. *Sense and Sensibility*: Austen's Classical Assertion
   of Reason's Supremacy and the Necessity of Harmony
   and Emotional Restraint ................................ 46

3. *Pride and Prejudice*: Austen's Classical Concern
   with Human Moral Nature and a Balance of Structure 68

4. *Mansfield Park*: Austen's Romantic Concern with
   Emotion, a Crucial Element of the Inner Life .... 93

5. *Emma*: Austen's Classical and Romantic Views of
   Imagination Seen in a Dual Structure of Mystery 117

6. *Sense and Sensibility* and *Persuasion*: A Shift in
   the Balance Between Reason and Emotion in Austen's
   Heroines .................................................. 140

7. Austen's View of Nature and its Shift from the
   Classic to the Romantic ............................ 164

**CONCLUSION** .................................................. 195

**NOTES** ...................................................... 211

**WORKS CITED** ................................................ 240
INTRODUCTION

1. The Importance of Classicism-Romanticism Problems

"Jane Austen occupies an embarrassing position in literary history--embarrassing because never for a moment does she accommodate herself to the facile generalizations which are made about her contemporaries,"¹ says Andrew H. Wright. Austen was born in 1775, five years after the birth of William Wordsworth (1770-1850) and three years after that of Samuel Taylor Coleridge (1772-1834). While her contemporaries Wordsworth and Coleridge are called romantic poets, Austen's position as either a classicist or a romanticist is hard to define. Wright further states: "... she is too little a writer of the nineteenth century to be called Romantic, too much a person of her time to be called Classic."²

Historically, Austen belongs to the time of transition from the classical period to the romantic, from the "Age of Reason" to the "Age of Sensibility." During her life from 1775 to 1817, there were two outstanding literary movements, classicism and romanticism. On the one hand, classicism, which began in the latter half of the seventeenth century, still had a deep impact on critics and writers. As a representative of such Augustan classicism, Samuel Johnson (1709-84) played an active and significant part. On the other hand, the new movement known
as pre-romanticism appeared in the mid-eighteenth century. Pre-romanticism highly prized not reason but sensibility and in the second half of the century this tendency was further enhanced by the vogue of the Gothic novel, which aimed to evoke fear and thrills by appealing to the readers' sensibilities. These movements eventually led to the flowering of romanticism. In 1798, Wordsworth and Coleridge published *Lyrical Ballads*, and the preface to its second edition in 1800, marking a break with the classical tradition, became a manifesto of British romanticism. The romantic movement reached its peak in the 1820s and lasted till around 1832.

Between these two diametrically opposed literary trends, classicism and romanticism, Austen has been considered a follower of classicism. Louis Cazamian applauds her for her classical perfection:

> All Jane Austen's work is transfused with the spirit of classicism in its highest form, in its most essential quality: a safe, orderly harmony among the powers of the mind, a harmony where of necessity the intellect is paramount.³

However, in recent years some critics have paid more attention to Austen's romantic aspects. One such critic is Virginia Woolf, whose comment on *Persuasion*, Austen's last completed novel, is well known: "She [Austen] is beginning to discover that the world is larger, more mysterious, and more romantic than she had supposed."⁴ Thus,
because of Austen's ambiguous position as either only a classicist or as both a classicist and a romanticist, and because of the new tendencies in Austen criticism, I find it imperative to investigate Austen's six completed novels from classical and romantic perspectives.

2. Definitions of the Terms Used

Before exploring the problems of classicism and romanticism, it is necessary to make clear how the terms "classicism" and "romanticism" are employed in the present study. These terms are so complex and variously used in different countries, times, and contexts that a definition of them seems extremely difficult. Therefore, I will summarize what classicism and romanticism mean and how they are used in English literary history.

Classicism is one aesthetic tendency which attempts to emulate the spirit of the works of ancient Greek and Roman writers such as Aristotle and Horace. This admiration of their classical works caused classical revivals in the history of literature. In the fourteenth and fifteenth centuries, it occurred among the Renaissance Italian humanists, who aimed at the proportion of structure and clarity of thought shown in the ancient writings. In sixteenth-century England, Ben Jonson (1573-1637), a playwright and English humanist, became "the new mouthpiece of Aristotle." In seventeenth-century France, Nicolas
Boileau (1636-1711), a French poet, contributed to the development of French classicism by codifying the principles of Aristotle and Horace in his *L'art Poétique* (1674). Boileau's influence brought on the classical revival in seventeenth and eighteenth-century England, and such Augustan writers as John Dryden (1631-1700), Alexander Pope (1688-1744), and Samuel Johnson followed this classical movement.7

Strictly speaking, classicism in the seventeenth and eighteenth centuries is distinguished from the ancient Greek and Latin classicism, and is often called neoclassicism.8 Therefore, in precise terms this study treats the question of whether Austen is only a neoclassicist or both a neoclassicist and a romanticist. However, the word classicism is generally used in lieu of neoclassicism in literary criticism. Also, in a negative context, the term "neoclassicism" sometimes means not the imitation of the true spirit but the imitation of formalism and rules of ancient classicism.9 Therefore, for the sake of clarity I will use the word classicism rather than neoclassicism to refer to the Augustan classicism which seems to typify Jane Austen.

What are the characteristics of classicism? First, classicism emphasizes human ethical reason. The devotees of classicism assume that human intellectual and moral natures are one and the same, and based on this assumption they aim at the ideal perfection of human character.10
Hence, in the conception of classicism, reason and moral nature are placed first and foremost. In addition, an insight into the universal is essential for classicists to achieve their goal, because they believe that truth can be grasped only through the general nature of things and human beings. Classicism involves more qualities. Dominique Secretan views some of them as "serene beauty, taste, restraint, order and clarity." Walter Jackson Bate states that classical aesthetic values are "unity, simplicity, and the natural and harmonious adaptation of parts to the whole." To sum up, classicism is characterized by esteem for the universal, reason, moral nature, restraint, balance, clarity, order, and harmony.

However, because classicism places excessive emphasis on objectivity, rationality, rules, forms and restraint, it leads to a lack of subjectivity, emotion, spontaneity, and self-expression. Therefore, romanticism served as a reaction against classicism especially in the late eighteenth and nineteenth centuries. In England, the romantic movement started with *Lyrical Ballads* by Wordsworth and Coleridge.

Since romantic art began as a shift away from the classical standard, the former differs from the latter in many respects. While classicists believe that they can find truth through the universal, romanticists believe that they can do so through the particular. While classicists attempt to grasp this truth by the reason in man
which is intellectual and moral, romanticists do so by "some faculty or capacity in man which is imaginative and often emotional." Thus, a respect for the individual and his inner realm of imagination and emotion underlies the creed of romanticism. Lilian R. Furst summarizes certain features of romanticism as follows:

... the many fundamental recurrent qualities of Romantic art [are]... its individualism, its idealism, the primacy of the creative imagination, the subjective perception of nature, the importance of feeling, the use of symbolic imagery, etc.

Thus, classicism and romanticism which represent the major literary movements in the latter half of the seventeenth century through the beginning of the nineteenth century possess many opposite aspects. Classicism emphasizes the universal, reason, moral nature, formal balance, order, and harmony, whereas romanticism stresses the particular, the individual, emotion, the creative imagination, and the subjective perception of nature.

3. The Objectives of This Dissertation

This dissertation attempts to explore the classical and romantic aspects in Austen's works by examining her six completed novels, *Northanger Abbey* (1818), *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield*
Park (1814), Emma (1815), and Persuasion (1818), and to show the change of Austen's interest from her concern with only classicism to an emphasis on both classicism and romanticism. Finally, it seeks to conclude how and why Austen, who starts as a classicist, comes to accept romanticism notably in her later years, and to evaluate the significance of this gradual change in her writing career.

This study consists of seven chapters. The first six chapters, treating six novels chronologically, discuss the various aspects of classicism and romanticism as previously defined. The last chapter examines Austen's view of nature and its shift. The chronology of Austen's earlier three novels, Northanger Abbey, Sense and Sensibility, and Pride and Prejudice, is intricate and controversial, although her later novels, Mansfield Park (1811-13 draft, 1814 publication), Emma (1814; 1815), Persuasion (1815-16; 1818), can be arranged chronologically without dispute. This intricacy of chronology is caused mainly because there is a gap between the drafting of each novel and the publication thereof.

First, Sense and Sensibility was drafted as Elinor and Marianne. Around 1795-96, Austen started writing Elinor and Marianne, the earliest version of Sense and Sensibility, in epistolary form. In October 1796 she began First Impressions and completed it in August 1797. In November 1797, the title of Elinor and Marianne was changed to Sense and Sensibility and it began to assume
its present form. In the years 1798-99, *Northanger Abbey* was drafted and finished in the year 1803.18

These novels were not published immediately after the completion of their manuscripts. *Sense and Sensibility* and *Pride and Prejudice* were published more than 15 years after they were drafted: *Sense and Sensibility* was published in 1811; *Pride and Prejudice* in 1813. Right before the publication, *Sense and Sensibility* and *Pride and Prejudice* are known to have undergone a considerable number of revisions,19 although we cannot tell the contents, processes, and dates of the revisions because of the lack of surviving manuscripts. Different from *Sense and Sensibility* and *Pride and Prejudice*, *Northanger Abbey* seems to have been completed in 1803, and to have undergone no major revision between then and its publication in 1818.20

Thus, in general *Northanger Abbey* holds the place as the earliest work among Austen's six novels, followed by *Sense and Sensibility* and *Pride and Prejudice*. Therefore, according to this chronological order, I will discuss the six novels, *Northanger Abbey, Sense and Sensibility, Pride and Prejudice, Mansfield Park, Emma, and Persuasion* in Chapters 1 to 6.

Chapter 1 attempts to prove Austen's position as an anti-romantic classicist at the beginning of her writing career through an examination of *Northanger Abbey*. This novel includes the author's dual intention of satirizing the Gothic romance and creating a credible novel centering
on the heroine Catherine's moral and intellectual growth. I believe that Austen makes this difficult attempt to unify the two opposed elements by Catherine's transformation from an anti-heroine into a Gothic heroine, then further into the heroine of the novel. Therefore, by exploring when and how her transformation occurs, I will first show how Austen combines the satire with the novel, then reveal her views of life and fiction, and finally define her anti-romantic position.

Chapter 2 analyzes Sense and Sensibility. This work reveals Austen's classical belief both in reason's supremacy and in the importance of harmony and emotional control through the portrayals of the two Dashwood sisters, Marianne and Elinor. Oversensitive Marianne, experiencing real life and learning from prudent Elinor, awakens herself to the necessity of reason, emotional restraint, and harmony with others. Therefore, by focusing on Marianne's experience and the language used by Marianne and Elinor, this chapter explores how and why Austen fictionalizes her classical creed.

Chapter 3 on Pride and Prejudice seeks to show Austen's deep concern with human moral nature and with a balance of structure. Although the heroine Elizabeth has been considered "prejudiced," she is frequently described also as "proud." Therefore, by centering on the heroine Elizabeth's pride and by examining the scheme of her pride vs. Darcy's pride, this chapter first pursues how the two
protagonists regulate their improper pride and become humble moral beings, secondly reveals Austen's strong interest in human moral nature, and thirdly discusses another classical element, a balance of structure.

These first three novels, Northanger Abbey, Sense and Sensibility, and Pride and Prejudice, certainly take on a classical complexion. Even so, Austen is not indifferent to romantic leanings. For instance, her concern with emotion already exists in the heroines of the three novels, Catherine, Marianne, and Elizabeth; moreover, Catherine and Marianne are greatly imaginative, too. Yet in her early works Austen seems to think that emotion and imagination should be controlled and kept within the realm of reason. However, her interest in romantic aspects, particularly her interest in the inner life, gradually increases. Austen's later works, Mansfield Park, Emma, and Persuasion show such a new tendency despite their classical elements. Therefore, Chapters 4, 5, and 6 treat the unique aspects of romanticism which these three novels illustrate.

Chapter 4 discusses the subject of emotion in Mansfield Park, by focusing on the heroine Fanny's feelings. Fanny typifies classical virtues such as propriety, modesty, and principles. Because she is almost too virtuous, she has frequently been criticized as a cold prig. However, a close examination of the work reveals that she has delicacy of feeling along with her moral values.
Therefore, this chapter demonstrates that Mansfield Park possesses the romantic facet of the analysis of Fanny's feelings as well as the classical facet of her moral analysis, and seeks to discover its literary impact on Austen's writing.

Chapter 5 deals with the subject of the heroine's imagination in Emma. Critical approaches to Emma from the perspective of imagination have often made critics conclude it to be the manifestation of Austen's anti-romanticism and her admiration of classicism. However, I consider this work to reveal not only Austen's classical view and classical usage of imagination, but also her romantic view and romantic treatment of imagination. She attempts to achieve this complex task by combining imagination with "mystery." Emma has a dual structure of mystery: the first mystery is a series of mysterious things related to matchmaking and the second mystery is Emma's failure to know herself. Imagination and mystery are both vital and essential elements of romanticism. Therefore, by approaching Emma from the perspectives of imagination and mystery, this chapter seeks to show that it expresses a romantic view of imagination as well as a classical one, and to conclude that it reveals Austen's expanding concern with and inclination toward romanticism.

Austen's leaning toward romanticism, as exemplified in Mansfield Park and Emma, becomes more explicit and more decisive in Persuasion. This is most clearly shown in her
treatment of reason and emotion. As one of her major concerns, the subject of reason vs. emotion relates itself, more or less, to all her novels. However, her views of reason and of emotion continue to change in her early and later novels. For example, Sense and Sensibility, the first drafted novel, shows the primacy of reason and the restraint of emotion, whereas Persuasion, the last novel, praises the supremacy of romantic feelings. This shift seems to have been caused by the change of the spirit of the times from classicism to romanticism and by the expansion of Austen's personal experiences. Therefore, by analyzing Sense and Sensibility and Persuasion comparatively and by examining the spirit of the times and Austen's biographical details, Chapter 6 discusses the question of the balance between reason and emotion in her heroines and its shift, and seeks to explore how and why the shift is caused and what Austen's final response to the reason-emotion proposition is.

Chapter 7 examines Austen's six novels from the perspective of nature in order to prove that she starts out as only a classicist but finally begins to accept romanticism to some extent. Her novels have not many but diverse descriptions of nature--picturesque landscapes, the country houses and estates of the great landowners, and such natural objects as the weather and the seasons. Austen's view of nature seems to change between her early and later works. For example, in Northanger Abbey, Sense and Sensi-
bility, and Pride and Prejudice, nature functions mainly as a background to man's doings or as something to serve man, whereas in Mansfield Park and Emma the heroines show love for and sensitivity to nature, and in Persuasion there is a deep intercourse between the heroine and nature. The final chapter explores such a shift from Austen's classical view of nature to her romantic one.

4. Review of Related Literature

For a long time, Austen was considered a classicist and therefore the romantic side of her novels was ignored. It is only in recent years that critics have started noting the romantic side and reassessing her works from this perspective. Although there can be no doubt that Austen is a classicist, concerning her romantic facet there are still diversified, controversial opinions. Roughly speaking, these opinions may be divided into three groups: the first group basically claims Austen to be only a classicist; the second group finds romantic qualities in any or all of her three later works, Mansfield Park, Emma, and Persuasion; and the third group insists that there are romantic elements in her all works.

Frank W. Bradbrook is one of several critics who represent the first group. In his Jane Austen and her Predecessors (1966), which is an enlightening study of influences on Austen's art and views of life, Bradbrook traces
Johnson's influence on Austen and places her in the same tradition of Augustan classicism as Johnson. He argues that Austen is deeply influenced by Johnson in many respects--style, language, terminology, wit, and seriousness. Above all, she feels in tune with Johnson's moral attitudes. Bradbrook points out that the virtues of fortitude and endurance which Johnson inculcates are illustrated in Austen's works, too. Also, they share common attitudes to emotion in that both of them teach "the passions to move at the command of virtue." Thus, because Bradbrook sees such classical elements as a strong concern with moral issues and reticence of emotion in Austen, as seen also in Johnson, he categorizes Austen as a classicist.

Though Bradbrook claims that "the bases of Jane Austen's art were Augustan and eighteenth century," he does not completely deny her sympathy with romanticism and tolerance towards the new trend. However, some writers and critics in the first group never admit that there is any romantic tendency in Austen's novels. One such writer is Charlotte Brontë. In her letter to W. S. Williams in April 12, 1850, she writes about Austen and emotion:

The passions are perfectly unknown to her [Austen]; she rejects even a speaking acquaintance with that stormy sisterhood. Even to the feelings she vouchsafes no more than an occasional graceful but distant recognition . . .
Marvin Mudrick, who indicates Austen's distrust of feeling, would seem to agree with Brontë, too:

Now it is true that Jane Austen begins with the notion of sensibility as it appears in the Mackenzian novel, as a foolish, exaggerated, literary, indeed an emotionless emotionalism: ... [For Austen] Not merely false feeling, but feeling itself, is bad.²⁷

Unlike the first group including Bradbrook, Brontë, and Mudrick, the second group of critics, Virginia Woolf, David Marshall, John P. McGowan, Michael Williams, A. Walton Litz, LeRoy Smith, and Marilyn Butler, recognizes romantic aspects in Austen's later works. This group is further separated into two categories: those who find the romantic tendency in her last two or three novels and those who find only Persuasion, her final novel, romantic. Representing the former category are three studies: "True Acting and the Language of Real Feeling: Mansfield Park" (1989), an article by Marshall; "Knowledge/Power and Jane Austen's Radicalism" (1985) by McGowan; and Jane Austen: Six Novels and their Methods (1986) by Williams.

Marshall sees Austen's commitment to feeling in Fanny, the heroine of Mansfield Park. Though many discussions on Mansfield Park have been focused on Fanny's classical virtues, Marshall explores the problem of the difference between acting and true feeling by paying attention to the theatrical scene and Fanny's feeling. Distin-
guishing her true feeling from other characters' false feelings such as insincerity and hypocrisy, he affirms that "Fanny is regarded as the model of real, true and genuine feeling." Indeed, Fanny possesses sincerity, integrity, and single-mindedness which Marshall calls "true feeling," yet her tastes are for the picturesque and the sentimental, the components of eighteenth century aesthetics. Therefore, her feeling neither necessarily equals the romantic feeling of the Wordsworthian manner, nor can it be expressed in language.

McGowan finds Austen's romantic challenge in the technique of *Emma*, the fifth novel. By examining the conflict between classic and romantic in Austen's novels epistemologically and socially, McGowan discloses her moral position and states that Austen's moral position is "essentially a moral imagination." He further argues: 

... while Austen values classical certainties highly and attempts to insure their social reign at the end of her novels, her novelistic practice and her image of a just society place her firmly within the romantic system of knowledge.

From this perspective he analyzes *Emma*. The willful romantic heroine Emma is reincorporated into her community and the social order is harmoniously restored at the end of the novel. This plot shows classical certainties, whereas the way in which the story unfolds is romantic. By presenting the story from within Emma's mind, *Emma*
gives an inward account of the heroine, including her confrontation with deep passions. This "epistemological commitment to the inner life, and ... [the] identification of the emotions as that life's most crucial element" is what McGowan calls romantic sensibility or a romantic system of knowledge.

Like McGowan, Michael Williams also regards Emma as romantic. The base of his argument is the functioning of imagination in the novel. He explains that the word "imagination" has two sets of meanings: one pejoratively means "the wrong or the false" and the other favorably means "useful and pleasing acts of creation." Namely, the former concept of imagination is classical and the latter romantic. Traditionally, Austen's view of imagination has been considered classical because she herself states that an excess of imagination could easily be harmful to good judgment. However, Williams insists that while Austen is not always for classical sense and against feeling and imagination, she is inclined to seek appropriate ways of combining sense, feeling, and imagination. For Austen imagination is not merely the "ability to indulge in fanciful speculations," but also the ability to understand the world sensibly. Because Williams finds the combination of understanding and imagination in Emma, he asserts that this novel includes both classical and romantic elements.

There are not so many critics who assess Austen's
novels before *Persuasion* as romantic, while *Persuasion* has lately been regarded as romantic by many critics. Such critics are, for instance, Woolf, Litz, Smith, and Butler. They see its new, romantic element mainly in the change of Austen's attitude to emotion. First, Woolf insists that *Persuasion* shows a deeper concern with feelings than any other novel of Austen's: "... the observation is less of facts and more of feelings than is usual."\(^{37}\) Woolf says that *Persuasion* treats emotion beautifully and that moreover, the emotion includes not merely the movement of sentiments in characters, but also their sensibility to nature. Litz, who completely supports Woolf's view, states as follows: "Most readers would also agree that there is a 'peculiar' beauty in *Persuasion* [as Woolf indicates in her essay], that it has to do with a new allegiance to feeling rather than prudence, ..."\(^{38}\) Smith further points out that in *Persuasion* emotion is, for the first time, explicitly expressed: "Never before had Austen expressed strong feeling so effectively, so closely linked human activity with emotional meaning as well as with rationality, so strongly emphasised rightness of feeling ..."\(^{39}\) Butler remarks that such an interest in feelings, that is, inward interest, differs from the interest in objectivity in Austen's earlier novels, and that the new element appeals to modern readers and critics: "It is of course precisely this 'inward interest' of *Persuasion*, its access to Anne's feelings, that has given it a relatively high standing in
the twentieth century."

Unlike the groups of critics mentioned above who consider Austen to be not romantic at all or romantic only conditionally, there are a small number of scholars who see romantic elements through all her novels. One of them, Susan Morgan, calls Austen a romantic writer in two respects. As for her first respect, Morgan regards Austen as a romanticist because she revolts against the tradition of the eighteenth century novel. According to Morgan, the revolutionary quality in Austen's novels lies in her view of human nature. While her eighteenth century fathers, Richardson and Dr. Johnson, view human nature as typical and predictable, Austen defines human nature not as either fixed or universal but as flexible or particular. From this viewpoint, human beings are capable of growing because of their surroundings, the people around them, and many other influences. Austen embodies such a view through the portrayals of the heroines of Northanger Abbey, Pride and Prejudice, Mansfield Park, and Persuasion.

The second respect in which Morgan regards Austen as a romanticist is her commitment to imagination and emotion. While most critics tend to notice this characteristic only in her later works, especially in Persuasion, Morgan claims that there is this quality from start to finish in Austen's works:

Elinor is the most feeling as well as the most reasonable of the Dashwood sisters; Emma
Woodhouse learns not to repress imagination but to use it to understand her world; while Fanny Price and Anne Elliot . . . combine a delicacy of heart with the power to think about what they see around them.42

Thus from two viewpoints Morgan concludes that "while Austen need not be termed a romantic in the tradition of Wordsworth or Coleridge, her work is firmly a part of the romantic revolution in British literature."43

Barbara Hardy also sees Austen's preoccupation with emotion in all her novels. In "The Feelings and the Passions," the second chapter of A Reading of Jane Austen, Hardy states that "Jane Austen's people are always creatures of strong feeling"44 and exemplifies this idea as follows:

The successive waves of feeling and reflection on feeling are characteristic of Jane Austen and utterly central in each novel. In each novel there is a prevailing register of feeling, coloured by character and theme. Elizabeth's has assurance, shyness, humour; Anne Elliot's is brave but agitated and anxious; Elinor's is sad but relatively serene and stable.45

Furthermore, Hardy's argument on emotion focuses on two points. First, she asserts that Austen concerns herself with "a progress of feelings," that is, "a development from the first germ of sensibility to the utmost en-
ergies of feeling." Second, Hardy stresses that for Austen feelings should be always checked by reason whether or not they are right feelings. Referring to these two points, Hardy writes as follows:

It [a progress of passion] is a development of passion inevitably accompanied by an intellectual growth. . . . she [Austen] was consistently and lucidly interested in people possessed both of strong feeling and a knowledge of their feelings. To be able to be rational and passionate, and to look rationally at the passions, was her ideal requirement.47

Thus, in Hardy's view Austen values people of strong feelings, the development of their feelings, and the blend of feelings and reason.

J. A. Kearney, supporting Hardy's assertion almost in its entirety in his essay, "Jane Austen and the Reason-Feeling Debate," declares that his own critical position is also to "look rationally at the passions."48 In Kearney's view, Austen stresses neither the primacy of reason nor that of emotion, but finds the harmony of reason with feeling as ideal.

According to Kearney, far from denying feeling, Austen values strong feeling: "each of her novels . . . shows how much she values intensity of feeling."49 At the same time, however, she knows the necessity of moderating intense feeling in real life so that it may not bother
other people. This ideal integration of feeling and reason can already be seen in Elinor and Fanny. Also, Kearney says, "intense feeling isn't impaired by such a process of restraint according to reasoned principle." Thus, Kearney considers feeling and reason in Austen's novels to be two opposing forces in the individual, but forces which are potentially able to harmonize.

Indeed, the above-stated studies have made some significant critical contributions to the classicism-romanticism debate on Austen's novels in referring to her works either partially or separately. However, none of them deals with all her novels systematically and extensively in relation to classical and romantic perspectives. Therefore, my dissertation will attempt, first, to explore, by a close textual analysis, the classical and romantic aspects exemplified in Austen's six completed novels; second, to investigate the gradual shift of her concern from the classical to the romantic; third, to assess whether she is only a classicist or both a classicist and a romanticist; and finally to evaluate the significance of these findings.
CHAPTER 1

Northanger Abbey: Austen's Anti-Romantic Evolution

Shown in the Transformation of the Heroine

I

Northanger Abbey (drafted in 1798-99 and completed in 1803, but published in 1818) includes Jane Austen's dual intention; that is, the intention of both satirizing the Gothic novel and fictionalizing Catherine Morland's growth as the central theme. It is well known that Austen started writing Northanger Abbey initially as her parody of and satire on the Gothic novel. In the late 1790s, when she sketched Northanger Abbey, the Gothic novel had reached the height of its fashion. Austen, critical of this dubious form of fiction, attempts to satirize the genre, but especially Ann Radcliffe's *The Mysteries of Udolpho* (1794), the best-known Gothic novel, through a portrayal of Catherine Morland, a female Don Quixote misled by her Gothic reading. On the other hand, Austen intends to create not a Gothic romance but a pure novel based on the realistic story of Catherine's emotional, moral, and intellectual development.

It is difficult to unify these two elements successfully in the same work because, as Kenneth L. Moler points out, the satiric element sometimes "mar[s] the credibility of the more realistic 'serious' story . . . ." How does
Austen relate the satire to the credible story, the Gothic world to the common, ordinary life? Does she succeed in combining these notably different elements?

The word "heroine" recurrently employed in Northanger Abbey becomes the key to answer these questions. Chapter 1, the best example of its usage, begins with a concise and impressive sentence containing the word "heroine": "No one who had ever seen Catherine Morland in her infancy, would have supposed her born to be an heroine." In Austen's novels, openings not only imply the theme of the novel, but also show her remarkably concise and exact usages of the language. This is clearly true in the case of Northanger Abbey. As suggested here, I consider the novel's theme to be Catherine's evolution from an anti-heroine to a Gothic romance heroine, and then to the heroine of the novel, tracing her growth from girlhood through adulthood. Catherine, who started the life of an anti-heroine as a girl of mediocre parentage, appearance, and character, turns into a Gothic heroine at the age of 17, because she grows up to be pretty and experiences love and adventures in a Gothic abbey called Northanger Abbey, as is expected in a Gothic romance. Such a heroine becomes the object of Austen's satire, but after awakening from her Gothic delusion, Catherine finally matures into the genuine heroine of the novel, endowed with the true knowledge of life and human nature.

Then, when and how does Catherine's transformation
occur? To answer these questions also reveals Austen's concept of fiction and her views of life and human nature which underlie her literary attitudes. According to Austen's "Advertisement" written in 1816 and prefaced to the first edition of 1818, Northanger Abbey is the novel which was finished first among her six completed novels. Prior to starting the draft of Northanger Abbey in 1798-9, Austen had already written the drafts of Sense and Sensibility and Pride and Prejudice: Elinor and Marianne, the first epistolary version of Sense and Sensibility, was written around 1795 to 1796 and turned into Sense and Sensibility in 1797, and First Impressions, the original version of Pride and Prejudice, was written in 1796.\textsuperscript{4} However, while Northanger Abbey probably revealed no major revisions in the years between 1803, when it was completed and offered to a publisher as Susan, and 1818, the year of publication, Sense and Sensibility and Pride and Prejudice are known to have been revised drastically right before their publications in 1811 and 1813.\textsuperscript{5} Thus, being Austen's first completed novel, Northanger Abbey reveals her sense of values and her creed and stance as a novelist in her earliest stage.

Therefore, by exploring when and how Catherine Morland transforms from an anti-heroine into a Gothic heroine, then further into the heroine of the novel, I should like to attempt first to show how Austen combines the satire with the credible story, and the Gothic elements with
those of the novel, then to reveal her view of life and of fiction, and finally to define her position as a novelist from the dual perspective--classicism and romanticism.

II

In order to examine Catherine's transformation, it is necessary to distinguish the aspects of the novel from those of the Gothic novel and to make clear how differently presented the heroine of the novel and that of the Gothic novel are. Therefore, here in this section I will explore what historical backgrounds, definitions, and characteristics these literary forms reveal.

One of the greatest products of the eighteenth-century English culture is the English novel. Preceding the eighteenth century, various types of literature both in Europe and in England--the classics of Greece and Rome, the stories of Arthur, the cycles of romance, pastoral literature, the picaresque tales, allegory, diaries, journals, and so on--prepared the rise of the novel. Besides all these elements and influences, the increase of the reading public, their interest in human character and real life, and their need for moral guidance--all these eventually gave rise to the novel. According to many historians and critics, the English novel originates in Samuel Richardson's Pamela, or Virtue Rewarded in 1740. After Richardson (1689-1761), the century brought forth great novelists of different types; Henry Fielding (1707-54),
Tobias Smollett (1721-71), and Laurence Sterne (1713-68). During the last thirty years of the century, especially after these four masters, however, the development of the novel became so diverse as to cause many types of novel such as "the novel of sentiment, . . . the oriental tale, the novel of doctrine."8 One of them is the Gothic novel, namely the Gothic romance or the novel of terror. Then, what are the novel and the Gothic novel like, and what characteristics do they disclose to the readers?

According to The Oxford English Dictionary, the novel means "a fictitious prose narrative or tale of considerable length . . . , in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity."9 Anthony Trollope's remarks which express his attitude toward novel writing further explain the unique elements of the novel, in addition to its strong interest in actual life: "In Rachel Ray I have attempted to confine myself absolutely to the commonest details of commonplace life among ordinary people . . . ."10 Thus, we can summarize that the novel aims to present the common, real life of ordinary people, to portray their actions, characters, and feelings with realistic details, and to create verisimilitude.

Unlike the novel deeply rooted in real life, to use Gillian Beer's expression, the Gothic novel "oversteps the limits by which life is normally bounded."11 Margaret Drabble and Jenny Stringer define the Gothic novel as
"tales of the macabre, fantastic, and supernatural, usually set amid haunted castles, graveyards, ruins, and wild picturesque landscapes." We can interpret the Gothic novel as a romance set in a Gothic setting. This type of fiction often sets its story in a medieval castle or abbey exemplified by Horace Walpole's *The Castle of Otranto* in 1764, the origin of the Gothic novel. Therefore, it is designated as Gothic which originally implies "medieval." Besides the Gothic background, it possesses the chief characteristics of the romance.

In the early Middle Ages, the term "romance" meant "the new vernacular languages derived from Latin, in contradistinction to the learned language, Latin itself," but it has later come to mean the literature written in the Romance languages and its qualities. The romance as a literary type represents remote worlds and incidents from those of ordinary life, putting emphasis on love and adventure. Being the product of the author's imagination, it aims to appeal to sensation.

Since the Gothic novel is a mixture of the Gothic and the romance, its major characteristics can be summarized as follows: a Gothic setting, themes of love and adventure, simplified characters, improbability or remoteness from actual life and society, sensibility, that is, emotionalism as opposed to rationalism, and an indulgence in imagination.

Among these qualities, the last two—sensibility and
imagination—are especially important because they are closely related to my discussion of Northanger Abbey from the perspective of the novel and the Gothic. First, Allen, defining sensibility as primarily the power of sensation or perception, points out that it underlies the Gothic novel. Beer further links sensation in the Gothic novel to the grotesque, the sublime, and the supernatural. Therefore, we can safely indicate that such feelings as terror, awe, wonder, admiration, and marvel essentially characterize the Gothic romance. Along with sensibility, imagination becomes another principal element of the Gothic. This free exertion of imagination, or fancy, probably results from a reaction against the novel which requires a strict adherence to realism and probability.

So far I have examined the definitions and characteristics of the novel and the Gothic romance. This examination provides us with a clear picture of what the heroine of each type of fiction is like. The young heroine of the novel usually leads a common life among ordinary people in a well-known world. After undergoing real-life experiences, she attains accurate knowledge of life, society, and human nature, and by this understanding, she establishes a self that can accept reality.

In contrast, the heroine of the Gothic romance lives in the mysterious and horrific Gothic world which is remote and unattainable from our society. There she encounters both a hero and a villain like Montoni in The Mystery—
ies of Udolpho, and experiences love and adventure, as is common to romance. She is so idealized and stylized that she lacks reality in her character, action, and feelings. She relies not on sense but on sensibility and prefers to indulge in imagination or fancy.

Keeping such natures of each heroine in mind, I should like to explore Catherine's shift from an anti-heroine to a Gothic heroine, and then to the heroine of the novel.

III

Catherine starts her life as entirely an anti-heroine, as the opening sentence of Northanger Abbey humorously and satirically reveals to us: "No one who had ever seen Catherine Morland in her infancy, would have supposed her born to be an heroine" (13). Following this, we learn why ten-year-old Catherine is exactly the antithesis of the typical heroine of the Gothic romance: "Her situation in life, the character of her father and mother, her own person and disposition, were all equally against her" (13). She was born as one of ten children of the Morlands, which is opposed to the convention of the Gothic romance because its heroine is usually an only child. Her father, a clergyman, has never been either sexy or handsome though his name Richard implies a sexy figure in the Gothic romance. Her mother is "a woman of useful plain sense, with a good temper, and, what is more remarkable,
with a good constitution" (13). Thus, she comes from a common, matter of fact family which has nothing romantic or heroic. She is a plain girl who has "a thin awkward figure, a sallow skin without colour, dark lank hair, and strong features," (13) and prefers boys' games to girls'. Besides, she has no taste for music and drawing and her proficiency in French, writing, and accounts is poor. Thus, in all of her aspects--family background, appearance, mind, character, intelligence, and abilities--ten-year-old Catherine is not at all a heroine but "a strange, unaccountable character" (14) as the narrator calls her.

As she grows up, however, this unheroic Catherine gradually becomes qualified to be a heroine. First, at fifteen her appearance improves so much that her parents find her to be a "almost pretty" (15), and two years later she becomes even pretty. From fifteen to seventeen, she makes progress in mental endowments and accomplishments as well: she reads sonnets and the works "heroines must read" (15); she still cannot play the pianoforte well but can listen to others' musical performances "with very little fatigue" (16). This prospective heroine matures into a true-quality heroine at the age of seventeen through her romance and Gothic adventures during her journey to Bath, then to Northanger Abbey. Therefore, next I wish to further explore how she changes into a heroine, and why.
Catherine's stay at Bath and Northanger Abbey provides her with two kinds of experience: one is the experience of a Gothic heroine both within her imagination and without, and the other is the experience of a heroine of real life. First, let us pursue the process of her transformation into a heroine of the Gothic type. Apparently, Catherine traces the Gothic pattern, especially that of The Mysteries of Udolpho, "the stock example of the Gothic novel," because Northanger Abbey originally intends to satirize the Gothic novel. Emily de St Aubert, the beautiful heroine of The Mysteries of Udolpho, is the ward of her aunt, Madame Cheron. Although she attaches herself to the Chevalier de Valencourt, her aunt disapproves of her marriage to him because of his lack of means and she is carried off to Udolpho, the castle of Montoni, her aunt's husband, in the Apennines. There happen various mysterious, supernatural, and horrific things including Madame Cheron's death caused by Montoni's cruelty.

Like Emily, Catherine is led to Northanger Abbey by a Montoni-like figure, General Tilney, though by courteous means of an invitation to the Abbey, and she goes through romance and mysterious adventures there. As Tony Tanner states, "her chances of being a 'heroine' only begin when she goes to Bath." She gets acquainted with the Tilneys during her stay at Bath accompanied by Mr. and Mrs. Allen, her affluent friends from her home town, Fullerton,
Wiltshire. The Tilneys are a very respectable family in Gloucestershire, and the head of the family, General Tilney, is staying at Bath with his second son Henry and his daughter Eleanor. Catherine, who longs for romance, immediately attaches herself to Henry, a 25-year-old agreeable and intelligent clergyman, in her first meeting with him at a ball in the Lower Rooms. Encouraged by her favor, he also feels friendly toward her. Noting warm feelings on both sides and believing Catherine to be the daughter of man of property, General Tilney invites her as Henry's bride to be to Northanger Abbey, a convent at the time of the Reformation and now his house in Gloucestershire.

Catherine, having thus started her career as a Gothic heroine, undergoes three mysterious adventures in the abbey because of her fancy. Her first and second adventures lead her to examine mysterious pieces of furniture furnished in her apartment of the Abbey. First, the sight of a mysterious large high chest in a deep recess stimulates her curiosity so fearfully that she searches it for something frightening, but its content turns out to be only a white cotton counterpane. Next, attracted by a high, old-fashioned black cabinet, she examines it, but again finds the prosaic fact that it contains only a collection of old bills.

These morbid fantasies are induced partly by the deep influence of Catherine's reading of The Mysteries of
and partly by Henry's practical joke on their way to Northanger Abbey, for he, teasing her indulgence in the Gothic world, hints that mysterious adventures are waiting for her in the Abbey. Thus, deluded by self-created fancy, Catherine temporarily becomes enslaved by such sensations as terror, wonder, and alarm. However, these experiences gradually lead her to the recognition of how absurd and improbable Gothic fancies are and of how ordinary and unromantic reality is.

Despite Catherine's repentance about the first two delusions, she soon fabricates the third, more hideous fancy; that is, General Tilney's villainy of having confined and killed his wife. General Tilney first impresses Catherine favorably as a handsome, "perfectly agreeable and good-natured, and altogether a very charming man" (129). However, he gradually decreases in her estimation as a commanding, impatient, and strict man, and eventually the cruel murderer of his wife, another Montoni. Therefore, she goes on an expedition to Mrs. Tilney's room alone to see if there is any trace of imprisonment or murder left.

Thus, again, preposterous fancy occupies Catherine's mind and causes her various feelings. In the Gothic novel, setting takes a vital role to enhance such sensation or sensibility; so here I will refer to the relationship between setting and sensibility. Allen, pointing out the significance of setting in The Mysteries of Udolpho,
states that "the background of scenery exists to feed Emily's sensibility." Similarly, the landscape in Northanger Abbey also functions to feed Catherine's sensibility. Let us see a description of a path in the grounds of the Abbey.

It was a narrow winding path through a thick grove of old Scotch firs; and Catherine, struck by its gloomy aspect, and eager to enter it, could not, even by the General's disapprobation, be kept from stepping forward. (emphasis added, 179)

The path used to be Mrs. Tilney's favorite walk. When Eleanor tries to lead Catherine there, General Tilney stops her, saying that it is too cold and too damp to walk. Besides his dubious remarks, this gloomy scenery heightens Catherine's dark suspicion of his being a murderer, and it results in her feeling of terror and hatred toward him.

The above quotation is also significant in that it presents a picturesque landscape. According to Margaret Drabble and Jenny Stringer, picturesque landscapes often become the setting of the Gothic novel. In this respect, the Gothic novel and the picturesque are closely connected. The picturesque is a taste for the appreciation of beauty which began in the 1760s and was made fashionable in the 1780s through the 1790s by William Gilpin. Gilpin defines picturesque beauty as the "kind of beauty which would look well in a picture." (italics as in original)
Different from the beautiful, the traditional concept of beauty, the picturesque values landscapes which are "irregular, uneven, rough, [and] random."\textsuperscript{23} Moreover, Drabble categorizes the words "serpentine" and "shaggy," which appear in Walpole's description of gardens, as picturesque vocabulary.\textsuperscript{24} Therefore, as the equivalents to "serpentine" and "shaggy," the words "winding," and "thick" in the above quotation become picturesque metaphors.

Austen was well acquainted with the picturesque movement and its theories.\textsuperscript{25} In spite of her abundant knowledge and deep interest in it, however, she disapproves of and satirizes its excessive sensibility and emotionalism.\textsuperscript{26} As for the subject of the picturesque in Austen's works, I will explain in more detail and more comprehensively when dealing with her six completed novels in Chapter 7.

Catherine's third adventure at Northanger Abbey, led by her fancy, eventually brings her life as a Gothic heroine to a humiliating end. Her searching Mrs. Tilney's room for evidence of the general's villainy reveals that the room is not such a dark prison as she expected it to be but a modern, comfortable room full of warm sunlight. At this moment, she completely realizes how distorted her fancy is and what an awful blunder she has committed. This is the state of "undeception" or "awakening" as C. S. Lewis calls it,\textsuperscript{27} or "disenchantment" in Levine's terms.\textsuperscript{28} What is worse, Henry, whom Catherine comes across outside the room, immediately sees through what she has done and
reproves her for her act of folly:

"Dear Miss Morland, consider the dreadful nature of the suspicions you have entertained. What have you been judging from? Remember the country and the age in which we live. Remember that we are English, that we are Christians. Consult your own understanding, your own sense of the probable, your own observation of what is passing around you." (197)

With this painful awakening to reality Catherine's visions of Gothic romance and her career as a Gothic heroine come to an end.

Thus, Catherine begins and ends her career as a heroine of a Gothic romance. Through my examination I have discovered that her heroinehood exactly corresponds to the conventional pattern of the Gothic romance in that a beautiful heroine endowed with excessive imagination and sensibility experiences love and adventure in a mysterious Gothic world.

However, Austen refutes Gothicism and the Gothic sense of values:

... it [Catherine's act of folly] had been all a voluntary, self-created delusion, each trifling circumstance receiving importance from an imagination resolved on alarm, and everything forced to bend to one purpose by a mind which, before she entered the Abbey, had been craving
to be frightened... it seemed as if the whole might be traced to the influence of that sort of reading which she had there indulged.

Charming as were all Mrs. Radcliffe's works, and charming even as were the works of all her imitators, it was not in them perhaps that human nature, at least in the midland countries of England, was to be looked for. (199-200)

Thus, the author dismisses such irrational, superficial knowledge of human nature and "oversimplified 'black and white' moral vision" as the Gothic romance represents, and conveys to us the recognition of more complex human nature and the danger of too much indulgence in imagination and emotion.

V

So far I have demonstrated that Catherine lives her life as a Gothic heroine in the dimension of her imagination. At the same time, she lives an ordinary life of a seventeen-year-old girl whose mind is "ignorant and uninformed" (18). In other words, Austen creates a Gothic romance with an intention of parody on the one hand, and on the other she intends to write a novel which reflects reality. Then, how does Austen create a novel out of a Gothic romance, and what is the novel she intends to write like? Because she seems to achieve it by using Gothic devices metaphorically, I will further explore Catherine's
life on an ordinary level by focusing on the usage of Gothic devices.

There are conventional devices of the Gothic mode such as a ruined church, a tyrannical villain, an over-imaginative heroine, storms, manuscripts, imprisonment, sexual tyranny, madness, and so on. In Northanger Abbey the author seems to make skillful use of the devices of "villain" and "imprisonment" to create a credible story. The first group of villains for Catherine are John and Isabella Thorpe whom she meets during her stay at Bath. They are the children of Mrs. Thorpe, Mrs. Allen's former schoolfellow, and besides John is a friend of Catherine's brother James at Oxford; therefore, Catherine quickly becomes close to them. However, by exercising their tyrannical power over innocent Catherine in the name of friendship, they come to bind her free will and conduct. This is what I call "imprisonment."

Catherine's metaphorical imprisonment by John and Isabella is mainly exemplified by two episodes. One day Catherine promises to go for a country walk with Henry and Eleanor Tilney, but they do not show up at the appointed time because of rain. Moreover, John informs her that he saw Henry driving a carriage with another girl, so she starts off to Blaize Castle with John, Isabella, and James by carriage. However, John's remarks turn out to be a lie; besides, when on the way to the castle their carriage is passed by Henry and Eleanor heading for Catherine's
lodging, John ignores her request of stopping to let her out, and drives on.

John's and Isabella's tyrannical control of Catherine even becomes physical violence in the second incident. When Catherine makes new plans for a country walk with Henry and Eleanor, John and Isabella interfere again. They schedule a drive to Clifton for the same day as her country walk and force her to go with them. Yet, seeing Catherine disagree with them, John postpones the country walk by negotiating with Eleanor without consulting Catherine. When Catherine, furious at him, is about to run after Eleanor, Isabella catches hold one of Catherine's hands and John the other to stop her. This action exactly discloses their intention of keeping Catherine under their thumbs.

John's and Isabella's overbearing cruelty comes from selfishness to satisfy their desires. Isabella needs Catherine as a sort of chaperone to have a date with James. John wants to accompany her because he is interested both in her and in beating Henry. Thus, their selfish and ego-centric desires become a monstrousness under a new guise in real life.

Catherine, who is thus initiated into the heart of darkness, is finally awakened to the grotesque reality of human nature by Isabella's betrayal. Isabella, engaged to James, breaks her engagement off for a more advantageous marriage with Captain Tilney, the eldest son of the
Tilneys. However, because he loses interest in her, she asks Catherine to mediate between James and her to help them be reconciled again. Isabella's shameless request gives Catherine an acute perception of her inconstancy, insincerity, selfishness, heartlessness, and vain coquetry. This leads to Catherine's painful but profound understanding of the complex human nature as a mixture of right and wrong.

Thus, Catherine gradually matures morally and emotionally by learning the reality of life and that of human nature. This education completes itself at Northanger Abbey through other kinds of imprisonment. As Victor Sage states, certain edifices are closely connected with confinement: "Castles and convents . . . bring with them the theme of imprisonment." Likewise, Northanger Abbey also exemplifies a dual imprisonment: Catherine's captivity in the Abbey by General Tilney and her imprisonment in her own fancy. As seen before, General Tilney is not a Gothic villain who has killed his wife, but he is certainly a monstrous figure from a different perspective. He does incarnate greed. At his first meeting with Catherine at Bath, he is exaggeratedly informed by John Thorpe that she is an heiress of a large fortune. Accordingly, he invites her to Northanger Abbey, scheming her marriage with Henry for her money. In this sense, his cordial reception of her at the Abbey actually means his wish to confine her. The general discloses his greedy monstrosity most when he
perceives his misunderstanding about her possessions and family background. On discovering that she is not as rich as he has expected, he behaves in the most uncivil manner: he drives her out of his house all of sudden without giving any reason; he neither offers any carriage nor any servant to attend her. For a daughter of a respectable family, such a breach in social manners is an evil-doing almost equal to murder in the Gothic romance. Therefore, we can identify the general as a contemporary villain or monster. Thus, by applying the Gothic metaphors of villain and imprisonment to General Tilney, Austen reveals the grotesque moral monstrosities of human nature—greed, egotism, and indecency. This is one of the realities Austen attempts to show in the fictional form of the novel.

Another kind of imprisonment we find in Northanger Abbey is Catherine's confining herself in her deluded fancy. As we have seen, she encounters three Gothic mysteries in the Abbey; namely, the mysteries of a high chest, of an old cabinet, and of General Tilney's murder of his wife. Yet these turn out to be fantasies her imaginative energy has created, induced by her reading of The Mysteries of Udolpho and further accelerated by Henry's jokes. Because of her outsized power of fancy, she goes beyond the limits of reality into a Gothic world. Thus, she becomes a deep prisoner of her self-created delusion, which is the utmost monstrousness implicit in the novel. Howev-
er, she breaks out of the prison with the help of Henry, her lover-mentor, and becomes disillusioned with her absurd imaginative self and enlightened as to the truth of reality.

Thus, by metaphorically assigning General Tilney, John and Isabella Thorpe the role of villain, and Catherine the role of prisoner, Austen skillfully creates a fictional world by reflecting reality out of the Gothic ambience. For her, reality means an understanding of the intricacy of real life and human nature. Catherine, who set out on her journey to Bath and Northanger Abbey three months earlier, now completes her journey by attaining an accurate perception of this reality, and self-knowledge.

VI

"No one who had ever seen Catherine Morland in her infancy, would have supposed her born to an heroine" (13). Contrary to the general forecast, seventeen-year-old Catherine undergoes two kinds of heroinehood—the life of a Gothic heroine and that of the heroine of the novel. In Northanger Abbey she experiences vicariously the mysterious adventure of Emily de St Aubert of The Mysteries of Udolpho within her fancy, subjecting herself to the sensations of horror, alarm, and fright. On the other hand, through her association with John and Isabella Thorpe and the Tilneys, she comes to learn the reality of life and the diversity of human nature. Because Catherine, who was
entirely ignorant of the real world, acquires its knowledge and becomes able to accept a less romantic reality, she is defined as the heroine of the novel.

Austen attempts to combine Catherine's dual dimension of experiences by metaphorically employing the Gothic devices of "villain" and "imprisonment." In other words, by this means she transposes an imaginative, remote Gothic world into common, realistic eighteenth-century English society. In actual life, Northanger Abbey becomes not a ruined abbey haunted with ghosts but a modern home with a number of improvements. General Tilney becomes not a murderous villain but a mercenary patriarch, and John and Isabella become pleasure hunting, selfish, and immoral beings.

We cannot necessarily say that Austen succeeds in her attempt because the Gothic and real worlds are not represented in a balanced scale, and because Catherine is not developed so fully as to make her conflict between the two planes persuasive. This may be partly because of Austen's immaturity as an apprentice writer. Besides, this is also probably because Austen, who started Northanger Abbey first only to satirize Gothicism, later shifts her focus to creating not a parody but a novel.

However, even if she fails in her first attempt, Austen at least achieves what she intended to do in the literary form of the novel; that is, to convey to us "the most thorough knowledge of human nature." This knowledge
is the recognition of complex human nature which possesses not only good but also, implicitly moral monstrosity. This monstrosity is, as Tanner says, "more sinister and frightening than anything in the Gothic novels." Besides, Austen stresses the danger of excessive imagination and emotion and the importance of ethical reason.

This view of human nature and this sense of values reflect Austen's belief in classicism and her anti-Gothic, anti-sentimental, and anti-romantic attitudes. She seems to be deeply influenced by Dr. Johnson's moral attitudes and John Locke's philosophy which gives supremacy to experience and reason. Therefore, she takes a critical stance toward the vogue of the novel of sentiment, of the Gothic novel, and of pre-romantic literature in mid- and later eighteenth-century England, though she is more or less indebted to them. She repudiates sentimentalism because of its "overindulgence in emotion ... [and] optimistic overemphasis of the goodness of humanity" and pre-romanticism because of its overemphasis on feelings, imagination, and freedom.

Thus, because Austen evaluates ethical reason most highly as a guide and judge to understand people and the world, and because she warns of the harmfulness of excessive imagination and sensibility, we can safely recognize her as an anti-romantic classicist at the beginning of her writing career.
CHAPTER 2

Sense and Sensibility: Austen's Classical Assertion of Reason's Supremacy and the Necessity of Harmony and Emotional Restraint

I

Sense and Sensibility was the first novel that Austen drafted among her six completed novels, even though Northanger Abbey was the first one she finished. This fact seems to indicate that, like Northanger Abbey, Sense and Sensibility definitely reveals Austen's views as a young writer in the early stage of her career. Around 1795 at the age of 20, Austen started writing Elinor and Marianne, the earliest version of Sense and Sensibility, in epistolary form.¹ In November 1797 she changed the title to Sense and Sensibility, which symbolizes Elinor's sense and Marianne's sensibility in marked contrast, and began writing not in epistolary style but in prose style like its present form.² Having made further revisions,³ she finally had it published in 1811—sixteen years after she started the project. Hence, despite its belated publication, Sense and Sensibility reflects Austen's view in her early stage, especially, dealing with the classicism-romanticism debate.

Sense and Sensibility discloses Austen's classical assertion of reason's supremacy and the necessity of har-
mony and emotional restraint for human beings through the discerning portrayals of two sisters. As defined in the "Introduction," classicism emphasizes reason, restraint, harmony, balance, order, moral nature, and the universal. Among these qualities, Austen discusses the first three aspects: the importance of reason, emotional restraint, and harmony. In Sense and Sensibility these aspects are specifically exemplified by Elinor and Marianne Dashwood's romances. In this novel, Austen, dealing with "three or four families in a country village" in her cosmos of art, mainly treats the life at the Dashwoods at Barton Cottage in Devonshire, especially the experiences of Elinor and Marianne, the two elder sisters of marriageable age. Elinor and Marianne are deeply attracted by Edward and Willoughby respectively, but the two sisters are diametrically opposed in the behavior and language which express their affection. Their experiences of love not only mark their extraordinary characters and their contrasting senses of values, but also help the sisters, particularly Marianne, to mature mentally. As she matures, Marianne, like her sister, recognizes the need of reason, emotional restraint, and harmony.

Therefore, by focusing first on Marianne's experience, then on Marianne's and Elinor's language, I should like first to discover how Austen reveals the importance of reason, emotional restraint, and harmony in Sense and Sensibility and then to prove Austen's classical view in
her early stage.

II

Before discussing Marianne's experience as exemplified in the novel, I will show why a person's experience is essential for Austen. It is because Austen is a writer of realism as well as a classicist. The English novels which started with Daniel Defoe (1660-1731) in the eighteenth century are essentially based on realism. Austen holds a place not only as a follower of that tradition but also as the leading figure of such a literary school. Realism is, as William Dean Howells puts it, "nothing more and nothing less than the truthful treatment of material." In other words, fictional realism means the observation of things as they really are and the faithful recreation of them in an artistic form. By this realistic approach, Austen vividly portrays and recreates the realities of life and those of human nature.

For writers of realism, a person's experience is thematically indispensable because realism is based on individual experience. According to Ian Watt, modern realism is analogous to the philosophical realism which originates from Descartes and Locke, and Descartes, whose proposition is cogito ergo sum, asserts the primacy of individual experience and regards the pursuit of truth as a "wholly individual matter, logically independent of the tradition of past thought." Watt further points out that modern
realism is also based on the belief that "truth can be discovered by the individual through his senses." Therefore, realistic writers regard "individual experience" as the most important aspect of seeking the truth about life. Being one of these realists, Austen highly values a person's experience and the truth acquired by it. However, significantly, because she is also a classicist who longs for an insight into the universal, a person's truth becomes not only the truth of a particular individual, but also the universally acknowledged truth of human beings. Hence, Austen scrupulously investigates Marianne's experience in Sense and Sensibility from these dual perspectives.

III

In Sense and Sensibility Marianne's individual experience plays a central part and leads her to the discovery of reality. Calling the whole experience of the individual his "model of reality," Leech and Short interpret it as something "which we as human beings carry inside our heads, and which consists of all the things we know, believe, judge or understand to be the case in the world in which we live." If we employ this interpretation of Leech and Short, Marianne's model of reality is quite restricted at first. At the age of nearly seventeen, Marianne has gained only limited knowledge of life mostly from books and a small circle of acquaintances in a coun-
try village. However, this ingénue is awakened to the truth about life and a wider recognition of reality through her romance with Willoughby and its failure. To sum up, this journey—from innocence to awareness—represents Marianne’s individual experience that Austen portrays in *Sense and Sensibility*.

In order to offer a fuller analysis of Marianne’s experience and a more perceptive disclosure of her mental growth by broadening her experience, we need to know the two problems that Marianne faces. One of her problems is that she cannot delve into a person’s real character with any insight, and the other is that she cannot understand social reality.

Marianne’s first problem, being a poor judge of character, brings her romance with Willoughby to its tragic end. This love story starts because of her romantic imagination. Marianne is inclined to be too romantic and too emotional because the books that have moved her are romances and pre-romantic poetry by such writers as Sir Walter Scott (1771-1832) and William Cowper (1731-1800). So romantic a girl, Marianne has pictured her ideal husband in her imaginative world:

"... To satisfy me, those characters [grace, spirit, virtue, intelligence and taste] must be united. I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feelings; the
same books, the same music must charm us both." In addition, "his person and manners must ornament his goodness with every possible charm" (18). She demands and expects such qualities from her husband-to-be so much that, young as she is, she already considers it impossible to meet an ideal man she can really love and trust.

However, such a man does seem to appear. One day Marianne falls down as she runs down a hill to avoid rain, and sprains her ankle. Just then a young gentleman passing by her takes her up in his arms and carries her into her house. This rescuer is Willoughby. The dramatic encounter with him matches the pattern of the romantic love story her fancy has drawn. In addition, the young, handsome, elegant gentleman Willoughby is exactly what she has expected an ideal lover to be; so immediately she falls in love with him.

Furthermore, Marianne's romantic love becomes intense and unreal because of her impetuousness, one striking aspect of her personality. Elinor, who has both an excellent head and an excellent heart, knows how feelings, which yield to reason, should be controlled; whereas Marianne, although intellectual just as Elinor is, tends to show excessive sentiments.

Elinor . . . possessed a strength of understanding, and coolness of judgment, . . . She had an excellent heart;--her disposition was affectionate, and her feelings were strong; but
she knew how to govern them: it was a knowledge which her mother had yet to learn, and which one of her sisters had resolved never to be taught.

Marianne's abilities were, in many respects, quite equal to Elinor's. She was sensible and clever; but eager in every thing; her sorrows, her joys, could have no moderation. She was generous, amiable, interesting: she was every thing but prudent. (6)

Hence, because of her impetuous tendency, Marianne becomes enslaved by her romantic and vehement love for Willoughby before she discovers what he really is.

However, Marianne's relationship with Willoughby ends in failure, for actually he is very different from what Marianne has expected him to be. Handsome and talented as he is, he lacks the moral virtues, especially sincerity and constancy, essential to be an ideal lover. Fond of luxury and extravagance, Willoughby seeks only his own pleasure. Because of such vanity and selfishness, he deserts Marianne who deeply loves and trusts him, and marries Miss Grey, an affluent young lady, only for money. Since Marianne blinds herself with her romantic imagination and limited knowledge of life, she is unable to see the real identity of Willoughby, until she is betrayed by him.

Besides being a poor judge of character, Marianne cannot understand social reality, namely, the order or
norms in her society. This is the second problem with her model of reality. A classicist, Austen considers sense or intelligence paramount.11 According to Jean-Pierre Petit, in Austen's novels intelligence first consists in understanding social order.12 To keep such social order the eighteenth-century society upheld such values as "respectability," "sense," and "decorum."13 Above all, women were required to meet these moral and social standards in every respect more strictly than men were, as is proved by the fact that many conduct books for women were published in those days.14 However, Marianne is totally ignorant and indifferent to such social reality.

Marianne's lack of understanding of social order and social norms is exemplified most clearly by her attitude toward her "engagement." In the eighteenth-century society where the story is set, an "engagement" and its announcement had much significance for the gentry. For, besides a personal agreement to marry, the engagement typified a convention to maintain social order by socially approving a personal relationship of affection. Therefore, a couple had to announce their engagement to have it approved by their family and society. After the social ceremony, they were allowed to show their affection in public. However, Marianne ignores this formality because she thinks mutual love is sufficient to unite Willoughby and herself. Accordingly, although her family worries about whether she is engaged to Willoughby or not, she declares
her total indifference to the legal aspect of her engagement: "I felt myself, ... to be as solemnly engaged to him, as if the strictest legal covenant had bound us to each other" (188). For the same reason, she breaks the social code and taboos by giving him a lock of her hair, exchanging letters with him openly, and visiting Allenham, the estate he is to inherit, alone with him, in spite of her non-engaged status. Marianne's conduct of this kind is not acceptable in *Sense and Sensibility* because, as H. R. Dhatwalia states, "Jane Austen does not advocate romantic love which violates social barriers and makes social and family relationships tense."¹⁵

It is interesting to compare Marianne's attitude to engagement with that of Elinor. The question of how one understands and interprets a certain fact or a phenomenon depends upon one's knowledge and experience. In this respect, Elinor's view of engagement shows not only her sense of values, but also her large "model of reality." Unlike Marianne, Elinor regards an engagement as very important. For her, an engagement means a formal procedure by which society approves one's individual relationship based on affection. In other words, it is to endow an individual relationship with a social meaning. Therefore, she considers that a love affair without social approval results in public censure of a woman as a "flirt" or a "jilt" to be banished from society as a "fallen woman" in the worst case. Eliza, Colonel Brandon's first love, is
one such example; Lydia, the youngest daughter of the Bennets in *Pride and Prejudice*, also nearly ruins herself by her elopement with Wickham. An "indispensable member of society"\(^{16}\) or "one of the maintainers of it [society],"\(^{17}\) Elinor possesses an inclination to respect propriety and the social code, as well as having her superior prudence and understanding. Therefore, she becomes nervous about whether or not Marianne is engaged to Willoughby.

IV

Section III has proved that Marianne can see neither the reality of what Willoughby is nor that of what society is because of her excessive sensibility and limited, distorted "model of reality." In order to overcome these two problems, Marianne must enlarge her "model of reality," that is, her whole experience. Elinor points out the necessity of Marianne's expanding her "model of reality" by getting a better knowledge of the world: ". . . a better acquaintance with the world is what I look forward to as her greatest possible advantage" (56); "A few years however will settle her opinions on the reasonable basis of common sense and observation; . . . " (56).

Such an expansion of Marianne's "model of reality" results from her failure in love. Her love affair with Willoughby comes to a tragic end when he becomes engaged to Miss Grey, a rich girl of property worth fifty thousand
pounds. Although he seemed to Marianne an ideal life partner, he finally proves himself a fortune hunter as well as an inconstant villain. Faced with this real identity of Willoughby, Marianne becomes aware that her romantic vision of him and that of life are false and that real life is less romantic and more eventful than books tend to portray. This experience thus awakens the ingénue Marianne to the harsh reality of life and human nature.

Marianne's first step toward awakening to the reality of life is further reinforced by Elinor's and Colonel Brandon's experiences. Elinor's experience is her love affair with Edward Ferrars, a brother of her sister-in-law. This romance, which proceeds in parallel with Marianne's romance outwardly, presents a sharp contrast to the latter. Marianne loves Willoughby passionately and impetuously, whereas Elinor loves Edward affectionately and calmly. When Willoughby deserts Marianne, she withdraws into her grief and melancholy and spreads them over the whole family, whereas Elinor, who also suffers from a nearly broken heart because Edward's secret engagement to Lucy Steele is disclosed to her, endures her grief calmly and tells none of her family about her disappointment so as not to worry them. Although both of them are deeply attached emotionally to their lovers, the ways in which they show their affection and carry out their love affairs are thus very different. What Marianne lacks are her sister's admirable fortitude and self-control.
Elinor's composure comes not from her apathy, but from her strong sense of duty. Answering Marianne's question about how she has sustained herself for four months since she learned of Edward's engagement to Lucy, she states:

"By feeling that I was doing my duty.--My promise to Lucy [to keep a secret of her engagement to Edward], obliged me to be secret. I owed it to her, therefore, to avoid giving any hint of the truth; and I owed it to my family and friends, not to create in them a solicitude about me, which it could not be in my power to satisfy." (262)

Besides, Elinor's heroic endurance is the fruit of constant effort:

"... If you [Marianne] can think me capable of every feeling--surely you may suppose that I have suffered now. The composure of mind with which I have brought myself at present to consider the matter, the consolation that I have been willing to admit, have been the effect of constant and painful exertion; ..." (264, author's italics)

Sensitive Marianne is so touched by Elinor's confession that she, reflecting on her selfish indulgence in sentiments, is awakened to a truth about life. It is the necessity to control herself and live harmoniously with oth-
ers in society; this is precisely what Austen calls a person's duty as a social being.

As for Colonel Brandon, he has great influence on Marianne because of a tragic experience in his youth. The 35-year-old bachelor is, at first, an object of pity and disdain for Marianne. To the girl who thinks only the young deserve to feel or can inspire affection, the middle-aged man in a flannel waistcoat seems incapable of having romantic feelings and getting married. In Austen's literary world, however, an older person who has enough experience, sense, and a better knowledge of the world, often becomes a "mentor" for a heroine and is capable of being her lover. Like Knightley in *Emma*, the lover-mentor for Emma Woodhouse, Colonel Brandon, eighteen years Marianne's senior, also becomes a mentor for her as a man who "has seen a great deal of the world; has been abroad; has read, and has a thinking mind" (51). While Knightley guides his future bride in terms of his deep insight and judgment, Colonel Brandon does so by providing Marianne with new information related to his youthful love and Willoughby.

The reason he has remained single is his tragic romance with his first love, Eliza. Eliza, who was forced to marry Brandon's brother, led such an unhappy married life that she soon got divorced. Then, she sank deeper in a sinful life: she committed adultery and had an illegitimate child; got confined in a sponging-house for debt; and
finally died young of consumption. Since Eliza's death, Colonel Brandon has taken care of her daughter, whom Willoughby seduced and persuaded to run away with him, and abandoned miserably.

On the one hand, this anecdote frees Marianne from illusions about Willoughby by revealing the fact that he is inconstant and irresponsible in his conduct. On the other hand, it enables her to imagine the danger she will face if she gets married to the wrong person. There is a strong resemblance between Marianne and Eliza in both appearance and character. Marianne is, so to speak, another Eliza. Therefore, unreal and preposterous as the episode of Eliza's downfall from an "ingenue" to a "fallen woman" may sound, it becomes a moral lesson for Marianne. Hence, Colonel Brandon's experience enlightens her about the reality of life.

Through three love affairs, her own, Elinor's, and Brandon's, Marianne learns a great deal about the realities of life and human nature. Also, she learns the necessity of self-control and thoughtfulness in order to live harmoniously with others in society. Her final transformation by her newly gained knowledge comes to her after her illness. After failing in her love affair with Willoughby, she becomes seriously ill. As the case of Tom Bertram in Mansfield Park shows, in Austen's works illness often means the spiritual death of one's old self. Here in Marianne's case, too, it symbolizes the death of the
old self and the birth of a new self. After recovering from her illness, she commendably declares her new resolution: "... my feelings shall be governed and my temper improved" (347). In this way, Marianne establishes a new self endowed with an enlarged "model of reality."

V

In Austen's novels, language as well as a person's experience plays a vital role, and this is true of Sense and Sensibility. Therefore, by contrasting Marianne's and Elinor's language and speech habits, this section attempts to further support my argument that Sense and Sensibility presents the necessity of reason, emotional restraint, and harmony from the perspective of language.

Austen's works are called the "literature of language" because she possesses an unmatched gift of language: her sentences are economic and appropriate; and her dialogues are vivid and humorous. By such skillful use of language, she subtly portrays various shades of characters. For instance, in Pride and Prejudice Mrs. Bennet and Mr. Collins disclose their imprudence in their speeches, and in Sense and Sensibility Nancy Steele discloses her foolishness and husband-hunting frivolity comically by using the term "beau" repeatedly.

The tendency for language to disclose the true character applies to Marianne and Elinor, too. First, Marianne's language discloses her romantic and emotional
propensity. She frequently uses exaggerated expressions such as exclamatory sentences and intensifiers. Also, the overuse of "extasy" [sic] and "rapture" in her ordinary speech proves her excessive sensibility in that "her sorrows, her joys, could have no moderation" (6).

In contrast, Elinor's language reflects ethical reason unaffected by sentiments. Let us see a passage where she tells Marianne how she esteems Edward:

"Of his sense and his goodness . . . no one can, I think, be in doubt, who has seen him often enough to engage him in unreserved conversation. The excellence of his understanding and his principles can be concealed only by that shyness which too often keeps him silent. . . . I have seen a great deal of him, have studied his sentiments and heard his opinion on subjects of literature and taste; and, upon the whole, I venture to pronounce that his mind is well-informed, his enjoyment of books exceedingly great, his imagination lively, his observation just and correct, and his taste delicate and pure. His abilities in every respect improve as much upon acquaintance as his manners and person." (20)

Since this comment is made by a woman in love, it may overpraise her lover, Edward. Yet here are two marked characteristics of Elinor revealed: one is to judge a per-
son's values based on rational observation; and the other is to evaluate a person morally. To get to know him, she first observes him, then studies his sentiments rationally and evaluates his opinion on various subjects critically. In this direct observation of and contact with him, Elinor discovers his moral and intellectual values such as "sense," "goodness," "understanding," and "principles," all of which form the basis of her love for Edward. Thus, when we compare Elinor's language with that of Marianne, we notice that Elinor epitomizes the apotheosis of ethical reason, the main feature of classicism.

Furthermore, in Chapter 4 the different terminology of Marianne and Elinor reveals their opposed views of language, reason, and emotion. In this chapter Elinor expresses to Marianne her true feelings about Edward and provokes an argument between the sisters:

"I do not attempt to deny . . . that I think very highly of him--that I greatly esteem, that I like him."

Marianne here burst forth with indignation--

"Esteem him! Like him! Cold-hearted Elinor! Oh! worse than cold-hearted! Ashamed of being otherwise. Use those words again and I will leave the room this moment." (21)

To Marianne who thinks that loving means intense feelings accompanied by "extasy" [sic] and "rapture," her sister's moderate expressions such as "esteem" and "like" sound too
cold for affection and tenderness. Laughing at Marianne's harsh criticism, Elinor more convincingly explains:

"Excuse me, . . . and be assured that I meant no offence to you, by speaking, in so quiet a way, of my own feelings. Believe them to be stronger than I have declared; believe them, in short, to be such as his merit, and the suspicion—the hope of his affection for me may warrant, without imprudence or folly. But farther than this you must not believe." (21, author's italics)

Marianne expresses her intense feelings in equally intense language, while Elinor governs her intense feelings and confines them within rational language and reason. Thus, the comparative analysis of Elinor's language and Marianne's and their speech habits disclose their different views of language, reason, and emotion.

Between the two sisters' outlooks on reason and emotion, Austen advocates Elinor's. Walter Allen writes as follows:

Miss Austen was untouched by the romantic movement. This does not mean that she was ignorant of the power of feeling or that she despised it; it does mean that she believed it should be controlled and that in writing its expression should be intellectual.19

As Allen points out, an examination of the two heroines in Sense and Sensibility illustrates that Austen ranks reason
above emotion and regards emotional restraint as essential for a human encounter.

Concerning language, this section has examined only uttered language, namely, "fluency" in Leech and Short's term. However, as Leech and Short claim that conversation in real life consists of both "fluency" and "non-fluency," I will discuss "non-fluency" in Sense and Sensibility. According to Leech and Short, one feature of "non-fluency" is "hesitation pauses," that is, the pauses "which are plugged by stopgap noises such as er and erm." In Elinor's speech we can find "silence" as a variation of such "hesitation pauses."

Let us overhear the conversation which is taking place between Elinor and Lucy, her rival in love. While pretending to confide her secret engagement with Edward, Lucy asserts her priority over Elinor regarding marriage to Edward:

Elinor for a few moments remained silent. Her astonishment at what she heard was at first too great for words; but at length forcing herself to speak, and to speak cautiously, she said with a calmness of manner, which tolerably well concealed her surprise and solicitude—"May I ask if your engagement is of long standing?" (130, my italics)

Furthermore, when Elinor sees a miniature painting of Edward's face which he gave Lucy and hears her say that she
will give him her picture in return, Austen writes: "'You are quite in the right;' replied Elinor calmly. They then proceeded a few paces in silence" (132, my italics). Apparently Elinor controls her agitation by asserting her strong will and extending courtesy, but "silence" tells her true feelings--deep sorrow and jealousy.

Pierre Macherey equates this kind of silence with the Freudian unconscious:

The speech of the book comes from a certain silence . . . for in order to say anything, there are other things which must not be said. Freud relegated this absence of certain words to a new place . . . which he paradoxically named: the unconscious. 21 (author's italics)

It was in 1900 when Freud's Die Traumdeutung (The Interpretation of Dreams), the birth of psychoanalysis, was published. The fact that a hundred year before this publication, Austen already showed deep insight into characters' psychology, as shown by Elinor's case, tells us her insight into human nature as a psychologist as well as a novelist. Also, it tells us her belief that some emotion should be silently controlled.

So far, I have analyzed Elinor's language and speech habits in comparison with those of Marianne from aspects of both fluency and non-fluency. Consequently, I conclude that Austen highly values reason, emotional restraint, and moral virtue.
VI

By focusing first on Marianne's experience of life, then on Marianne's and Elinor's language and speech habits, I have attempted in this chapter to prove that Austen regards reason, harmony, and emotional restraint as essential for a human being and expresses such a view as a classicist in Sense and Sensibility. As a result, we can find Austen's support for these classical aspects. By facing real life, Marianne learns about the necessity of seeing things objectively and rationally. Also, she learns the necessity of controlling feelings and of having consideration for others, and finds it most important to live harmoniously with others in society. In the meantime, the usage of Elinor's and Marianne's language signifies the supremacy of human ethical reason and emotional control. This view of seeking a harmony which centers on reason typifies the view of classicism.

Walton Litz, a recognized authority on Austen studies, assesses Sense and Sensibility negatively: "most readers would agree that Sense and Sensibility is the least interesting of Jane Austen's major works." This is because he considers that sense and sensibility are schematically polarized in Elinor and Marianne and that this novel discloses the defects of crude antitheses such as "the confrontation of stereotypes, and the automatic opposition of extremes." However, for the investigation of classicism and romanticism in Austen's novels, Sense and
Sensibility holds a significant place. In her later works, she changes her stance from only classicism to both classicism and romanticism, but in *Sense and Sensibility*, Austen undoubtedly champions the "Age of Reason" and advocates the values of the classical period.
CHAPTER 3

_Pride and Prejudice:_ Austen's Classical Concern with Human Moral Nature and a Balance of Structure

I

Two years after the publication of _Sense and Sensibility_, Jane Austen brought out _Pride and Prejudice_. Originally, she began this novel as _First Impressions_ in October 1796, and completed it in August 1797.¹ Later, influenced by the phrase "pride and prejudice" printed in capital letters three times in Fanny Burney's _Cecilia_ (1782),² Austen changed the title to _Pride and Prejudice_, and after making radical revisions,³ she published it in 1813. Since then, as a comedy of love arising from Fitzwilliam Darcy's "pride" and Elizabeth Bennet's "prejudice" this novel has attracted a large audience.

By examining _Pride and Prejudice_, this chapter attempts to reveal Austen's interest both in human moral nature and in a balance of structure, two aspects of classicism. In order to attain this goal, I will focus on both Elizabeth's pride and Darcy's, because "pride" belongs to the sphere of moral disposition.⁴ While Darcy is a "proud" hero, Elizabeth is considered a "prejudiced" heroine. However, she is frequently also described as "proud" in the novel. Miss Bingley, Elizabeth's rival in love for Darcy, criticizes Elizabeth, saying: "Her manners were
pronounced to be very bad indeed, a mixture of pride and impertinence." Is this a comment provoked by her jealousy and antipathy against Elizabeth? We cannot categorically say so. For when Elizabeth notices her misjudgment on Darcy's character after reading his letter, she cries her heart out: "How despicably have I acted! . . . I, who have prided myself on my discernment!" (236). Thus, the subject of "pride" is very significant not only for Darcy, but also for Elizabeth. Furthermore, her pride differs from Darcy's and the antagonism and reconciliation between the two prides form the needed tension of the novel's plot.

Therefore, by focusing on Elizabeth's pride and by examining the scheme of her pride vs. Darcy's pride, this chapter will first reveal how the two protagonists regulate their improper pride and become humble moral beings, and then prove that Austen is deeply concerned with human moral nature. In the process, I hope to show another classical element, a balance of structure. By these dual aspects I will attempt to reveal ultimately that *Pride and Prejudice* is undoubtedly a representative product of Austen's classical creed.

II

The term "pride" possesses manifold meanings ranging from positive to negative. In his article, "E Pluribus Unum: Parts and Whole in *Pride and Prejudice*, "Heilman
defines pride as follows:

The neutral center of pride . . . is a universal self-regard or self-esteem, . . . In one direction it can become self-admiration, in another, self-respect; in one direction, complacency and sense of privilege, in the other, sense of obligation; in one, the assertion of assumed quality, in the other, commitment to a quality to be maintained by constant effort; in one, the freedom to look down on the world, in the other, the need to live up to the standards that claim one's loyalty.6

To sum up, when pride is properly used, based on correct knowledge of the self, it becomes moral virtue as self-respect, whereas when it is excessively and falsely used, pride becomes such moral defects as vanity, arrogance, conceit, and snobbishness.

Then, what is Elizabeth Bennet's pride? It is personal pride; that is, self-confidence and faith in her own personal worth. Different from social pride, which arises from a sense of superiority based on such social, status-related conditions as fortune, rank, and family background, personal pride is not affected by such social background at all. Therefore, endowed with this kind of pride, one never cowers before any one of property and high social standing. This is clearly shown in the scene of Elizabeth's first meeting with Lady Catherine de
Bourgh. When Elizabeth visits her best friend Charlotte Lucas in her new house after her wedding to Mr. Collins, she is invited to the mansion of Lady Catherine who is Collins' patroness. In the presence of the lady, Charlotte's father and sister who have accompanied Elizabeth are too afraid to speak publicly because of awe of the aristocrat, whereas Elizabeth behaves confidently:

Elizabeth's courage did not fail her. She had heard nothing of Lady Catherine that spoke her awful from any extraordinary talents or miraculous virtue, and the mere stateliness of money and rank, she thought she could witness without trepidation. (196)

This quotation reveals that Elizabeth values not social worth but personal worth based on such qualities as talents and virtue; therefore, supported by such personal pride, she can fearlessly confront haughty Lady Catherine.

Elizabeth's proud attitude, exemplified in her encounter with Lady Catherine, reminds us of a famous passage of *Jane Eyre* (1847) written by Charlotte Brontë. The heroine Jane decides to leave Thornfield, where she is working as a governess, because the master of Thornfield, Mr. Rochester, with whom Jane is deeply in love, is going to marry Miss Ingram soon. Before her departure, Jane cries her heart out to Mr. Rochester:

"I tell you I must go! ... Do you think I can stay to become nothing to you? Do you think I
am an automaton?--a machine without feelings?

... Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?

You think wrong!--I have as much soul as you--and full as much heart! ... it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal--as we are!"7

Here in this scene, Jane insists on people's equality and dignity beyond the differences of rank, money, and gender. Her remarks are, so to speak, a proud declaration of modern female ego. Thus, in that both Elizabeth Bennet and Jane Eyre take pride in their own abilities or worth, undoubtedly Elizabeth becomes Jane's elder sister, despite the fact that the former is superior to the latter in appearance, rank, and fortune.

As for Elizabeth's pride, as defined previously, it is self-confidence based entirely on her personal worth. If this is so, what does Elizabeth more concretely think constitutes her personal worth? She believes that her superiority in morals, manners, and mind does. For Austen, morals, manners, and mind become the major concerns and they all are concentric to morality. Austen, who "looks at actions and characters in relation to moral principles"8 as a follower of classicism, is "fundamentally a moralist."9 Therefore, she highly values "morals," and this sense of value of hers is, as Litz states, found
vividly and repeatedly in *Pride and Prejudice*: "Darcy and Elizabeth share the common eighteenth-century assumption that a man of real taste is usually a man of sound moral judgment." "Manners" also has a moral implication in Austen's literary world. She means by "manners" not merely the external behavior in social intercourse, but also the outer manifestation of morality. *The Oxford English Dictionary* defines "manners" in the latter sense as "a person's habitual behaviour or conduct, especially in reference to its moral aspect; moral character, morals." Noting this definition, David Lodge asserts that Austen employs the term "manners" in such a moral context and applies it to the case of Edmund Bertram, a protagonist of *Mansfield Park*. In *Pride and Prejudice* this moral content of manners is exemplified by Elizabeth, too. When her sister Jane gets sick in Mr. Bingley's house, Netherfield, Elizabeth, anxious about Jane, walks three miles along a muddy road alone and arrives there to take care of her. While Miss Bingley condemns Elizabeth's behavior as ill-mannered and "a most country town indifference to decorum" (82), Austen seems to favor Mr. Bingley who admires Elizabeth's manners because they manifest her sisterly love for Jane. In this way, as Walter Allen puts it, "it is not quite true that for Miss Austen morals and manners are interchangeable, but the main emphasis in her work is on manners, which she sees as morals in microcosm."
Like "manners," "mind," too, can never be separated from a moral connotation, and K. C. Phillipps states that "qualities of mind relate to morals." According to Phillipps, "Mind, in fact, as used by Jane Austen, represents the basic and essential foundation of the whole personality." Furthermore, Gilbert Ryle, inferring that Austen takes over Shaftesbury's concept of mind, defines her concept of mind as follows: "'Mind' . . . stand[s] not just for intellect or intelligence, but for the whole complex unity of a conscious, thinking, feeling and acting person." Certainly, Austen succeeds to the Shaftesburian use of mind in that mind means more qualities than the mere intelligence. When Darcy tells Elizabeth that he admires her for "the liveliness of [her] mind" (388), mind indicates her intellectual and mental activity of wide comprehension. Besides, when he says, "where there is a real superiority of mind, pride will be always under good regulation" (102), mind assumes a moral implication relevant to the principles of good behavior such as proper pride and judgment.

Thus, for Austen manners and mind represent not only social behavior or intelligence, but also moral qualities essential to form a moral being. Accordingly, Elizabeth's confidence in her morals, manners, and mind constitutes her personal pride and criteria by which to assess herself and others. However, when her pride is excessively or improperly employed, it results in vanity or arrogance to
such an extent that it leads her to prejudice or false judgment. Elizabeth, intelligent but still inexperienced, is in danger of going in a wrong direction like Emma Woodhouse because she is under the care of a negligent father and a silly mother.

III

Unlike Elizabeth's personal pride, we can call Darcy's pride a social pride, namely, self-esteem based on his superiority of socio-economic state such as family background and fortune. Darcy appears in the community of Meryton as a fine, tall, handsome, noble-mannered man with an income of ten thousand pounds a year. Moreover, he comes from a distinguished family with a large estate in Derbyshire. Michael Williams explains just how wealthy Darcy is, citing statistics: "Darcy is decidedly richer than every other major character in the six novels [of Jane Austen]. . . . by Mingay's figures, Darcy is within the 'top' category of 400 families who constitute the 'great landlords.'" In fact, Darcy himself confesses to Elizabeth that it is mainly his advantageous social position which provokes his pride:

". . . my parents . . . allowed, encouraged, almost taught me to be selfish and overbearing, to care for none beyond my own family circle, to think meanly of all the rest of the world, to wish at least to think meanly of their sense and
worth compared with my own." (377-78, author's italics)

Referring to Darcy's pride which thus derives from hierarchy, LeRoy W. Smith further connects this pride with the order of the patriarchal society: "Darcy appears at Meryton as a refined product of the patriarchal order: handsome, self-assured, cultivated and apparently confident of his superiority." Thus, Darcy's pride can be defined as pride based on his socio-economic superiority in the patriarchal society.

How do the people in Meryton react to Darcy, a man of such pride? Except for Charlotte Lucas, most people condemn him as excessively self-important and snobbish. As Charlotte has a pragmatic view of life, which is exemplified by her loveless and calculating marriage to Mr. Collins, she acknowledges that Darcy is qualified to be proud because of his superiority in society:

"His pride . . . does not offend me so much as pride often does, because there is an excuse for it. One cannot wonder that so very a fine young man, with family, fortune, every thing in his favour, should think highly of himself. If I may so express it, he has a right to be proud." (66-67, author's italics)

However, the general opinion about Darcy is negative and accusatory:

. . . he was discovered to be proud, to be above
his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance. (58)

He was . . . haughty, reserved, and fastidious, and his manners, though well bred, were not inviting. (64)

No wonder these residents in Meryton label Darcy as a man of the worst kind of pride before they know him better.

Such is the general opinion about Darcy, yet for a while we need to reserve an ultimate assessment as to whether his pride is proper or not because of two reasons. First, although Darcy's pride derives mainly from his sense of socio-economic superiority, it derives partly from his unsociable and retiring disposition. He analyzes his character, saying, "I am ill qualified to recommend myself to strangers" (209). Heilman states that society tends to reject a person who holds back from "conventional intercourse, pleasantries and small talk" and that this tendency brings about people's accusation of Darcy's being proud: "... it [an accusation of pride] is also a way of disapproving partial non-compliance with neighborhood social ways."20

Second, Austen considers the general public irresponsible, frivolous, and untrustworthy. For instance, the famous opening sentence of Pride and Prejudice not only
implies the love-and-marriage theme treated in the book, but also satirizes people's frivolous and calculating wish of marrying their daughters to rich men: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (51). "A truth universally acknowledged" is not a truth for Austen but a truth for the general public. Austen observes the burlesque on marriage played by people ironically and dispassionately.

Thus, I conclude that Darcy's pride is social pride and that like Elizabeth's personal pride, it has possibilities of becoming either proper or improper by the personal, committed ways of using it.

IV

Centering on Elizabeth's personal pride and Darcy's social pride, *Pride and Prejudice* develops its story. The story starts with the antagonism between Elizabeth's and Darcy's prides and through the conflict their prides become properly regulated and help them grow into humble moral beings to be united in an ideal marriage. Austen has this plot materialize successfully by ingenious structural planning, for the major six occurrences which constitute the novel are placed with a classical precision and balance. The six occurrences are (1) Darcy's and Elizabeth's first encounter at a ball, (2) Darcy's first proposal to Elizabeth and her refusal, (3) Darcy's expla-
nation in his letter concerning Elizabeth's accusation against his character and conduct, (4) Elizabeth's discovery of the true Darcy at his estate, Pemberley, (5) Elizabeth's discovery of Darcy's benevolence to her sister Lydia through Mrs. Gardiner's letter, and (6) Darcy's second proposal to Elizabeth and her acceptance. These six major incidents are arranged in a well-balanced way among the 61 chapters of which *Pride and Prejudice* consists. The first event, Elizabeth's and Darcy's encounter in Chapter 3, occurs almost at the beginning of the book; and the sixth event, Elizabeth's and Darcy's final agreement of marriage in Chapter 58, comes almost at the end. The second event, Elizabeth's refusal of Darcy's first proposal, which marks the climax of the novel by becoming a turning-point of their relationship, occurs at the center of the novel in Chapter 34. The third, fourth, and fifth events which occur respectively in Chapters 35, 43, and 52 are placed at nearly equal intervals in the second half of the book. Such a search for a balanced and stable composition reveals Austen's intricate involvement with classicism which characterizes structural balance or harmony.

By further exploring these six incidents one by one, I will investigate how Elizabeth and Darcy interact and change their relationship from antagonism to union and how the classical composition connects itself with the prog-
ress of the plot. The first event, Elizabeth's and
Darcy's first meeting, takes place at a ball in Chapter 3,
where Darcy impresses Elizabeth unfavorably and hurts her
pride. Mr. Bingley, who sees Elizabeth sitting down with­
out a dance partner because of the scarcity of males,
presses his friend Darcy to dance with her. However, to
Bingley's request Darcy answers: "She is tolerable; but
not handsome enough to tempt me; and I am in no humour at
present to give consequence to young ladies who are
s slighted by other men" (59). This criticism rouses Eliza­
beth's prejudice that Darcy is arrogant and obnoxious.
According to Heilman, prejudice is "a pre-judgment that
remains indifferent to evidence." Elizabeth negatively
judges Darcy without any evidence because his criticism
hurts her female pride, and because she is reputed to be a
beauty by her neighbors, though inferior to her sister
Jane. Elizabeth tells this episode cheerfully and humor­
ously among her friends. She does so not only because she
has "a lively, playful disposition, which delighted in any
thing ridiculous" (59), but also because, as Bernard J.
Paris insightfully observes, "it [her conduct] is a defen­
sive technique . . . [and] distances her from her hurt
feelings, it denies the significance of the event by turn­
ing it into an object of laughter." Elizabeth, who later
remarks that "I could easily forgive his [Darcy's] pride,
if he had not mortified mine" (67), feels her pride se­
verely mortified here at the first encounter with Darcy,
and harbors deep-rooted prejudice against him, which, in turn, affects and clouds her judgment for a long time.

Elizabeth's prejudice against Darcy gradually changes into harsh antipathy because of two main incidents and reaches a climax in Chapter 34, nearly at the central point in the book. The two incidents are George Wickham's slander against Darcy and a revelation of Darcy's interference in Bingley's and Jane's romance. Wickham, an officer of a militia regiment stationed at Meryton, is the son of a steward who served the Darcys for a long time. To repay this steward's faithful service, Darcy's father did his son Wickham a great favor financially and in many other ways. According to Wickham, however, the late Mr. Darcy's heir Fitzwilliam Darcy deprived him of all these benefits because he was jealous of Wickham who was loved by the late Darcy more than himself. As Elizabeth becomes attracted by Wickham's agreeable manner and countenance and moreover feels her beauty admired by him, she believes what he says. Wickham's explanation not only enhances Elizabeth's criticism of Darcy, but also changes the nature of her criticism. So far, Elizabeth has criticized him for being proud because of his haughtiness deriving from his superior socio-economic background. However, his cruel treatment of Wickham discloses that his pride comes from his moral defects.

"I [Elizabeth] had not thought Mr Darcy so bad as this--though I have never liked him, I had
not thought so very ill of him--I had supposed him to be despising his fellow-creatures in general, but did not suspect him of descending to such malicious revenge, such injustice, such inhumanity as this!" (123-24)

The above remarks of Elizabeth reveal that she shifts her criticism of Darcy from his social aspect to his moral, personal aspect so essential for a human being.

Besides Darcy's immoral behavior toward Wickham, his interference in the love between Jane and Bingley makes Elizabeth's antagonism against him decisive. Jane and Bingley have been deeply attracted to each other, but when people begin to expect their engagement, Bingley suddenly leaves his house in Hertfordshire for London and never comes back. On discovering that this is brought about by Darcy, Elizabeth furiously denounces him to be a man of the "worst kind of pride" (219), for she assumes that Darcy's interference results from his selfish and arrogant wish of avoiding any marriage which lacks socio-economic importance for himself and his friend Bingley.

When Elizabeth's antagonism towards Darcy reaches a climax, Darcy, unaware of her exasperation, proposes to her; accordingly, he is, of course, rejected. Austen's way of arranging the climax at the central point discloses her grave concern with formal balance. Laura G. Mooneyham points out the significance of structure in *Pride and Prejudice*:
... in *Pride and Prejudice*, the structure is a product of the relationship between Elizabeth and Darcy. ... Since the structure results from the dynamics of attraction and antagonism between hero and heroine, it is appropriate that Darcy's first proposal to Elizabeth marks almost the exact centre of the novel.24

Mary Lascelles also refers to the pattern of *Pride and Prejudice* as follows:

... its pattern shows an equal delight in the symmetry of correspondence and antithesis; ... This pattern is formed by diverging and converging lines, by the movement of two people who are impelled apart until they reach a climax of mutual hostility, and thereafter bend their courses towards mutual understanding and amity.25

This point where Elizabeth and Darcy draw far apart is, in Lascelles' expression, an utmost "diverging" point.

At this diverging point, the two prides of heroine and hero directly clash. Darcy confidently proposes to Elizabeth, yet his thoughtless statement about her familial inferiority—the want of important connections and family members' ill-manners—mortifies her pride. Moreover, his arrogant manner of proposal, having not the slightest doubt of a favorable answer, drives her into violent anger because she proudly feels she is in no way inferior to him in personal worth. Consequently, reproach-
ing Darcy's immoral conduct to Wickham and Jane and his ungentleman-like manner of proposing, Elizabeth flatly rejects him. As Smith interprets, Elizabeth's rejection of Darcy's proposal may be "the most courageous act of her independent spirit and her boldest challenge of the view of marriage in her society." 26

After Darcy's proposal and its failure, in the second half of *Pride and Prejudice* Elizabeth's and Darcy's relationship takes a turn for the better, starting with the third event, Darcy's explanation in his letter in Chapter 35. Although Darcy feels deeply humiliated by Elizabeth's unexpected rejection, he attempts to clear the two charges against him, namely, his injustice to Wickham and his interference in Jane's and Bingley's love, by writing a long letter to Elizabeth. In the letter he confesses that Jane's indifferent countenance and air to Bingley made him misjudge that she did not love him deeply enough to wish to marry him. However, concerning Wickham's slander against him, Darcy declares himself to be totally innocent of the charge. The fact is that after Darcy gave Wickham enough benefits according to his father's wish, he broke off relations with Wickham because of his negligent and dissipated life. Wickham went as far as to attempt an elopement with Darcy's 15-year-old sister Georgiana motivated by her large fortune and his grudge against Darcy.

Darcy's letter is of the utmost importance in the novel, for it marks not only a turning point of the Eliza-
The Elizabeth-Darcy relation, but also a crucial point in Elizabeth's mental growth—her great awakening to a true self-knowledge. Greatly shocked by the letter, Elizabeth cries to herself:

"How despicably have I acted!" she cried. --"I, who have prided myself on my discernment! --I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity, in useless or blameable distrust. --How humiliating is this discovery! --Yet, how just a humiliation!" (236)

Thus, when Elizabeth finds her accusation of Darcy totally unjust, she realizes how blind and prejudiced she has been in her judgment and understanding.

Why does Elizabeth err in judging Darcy's and Wickham's characters despite the fact that she, endowed with intelligence and insight, acknowledges herself to be "a studier of character" (88)? This is because her pride becomes vanity by being improperly directed. She herself remorsefully admits this fact:

"Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly.--Pleased with the preference of one [Wickham], and offended by the neglect of the other [Darcy], on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either
were concerned. Till this moment, I never knew myself." (236-37)

As Elizabeth confesses, her crucial mistake lies in the fact that she has judged Wickham and Darcy not by reason but by emotion. She favors Wickham because he has satisfied her pride by admiring her, whereas she detests Darcy because he has mortified her pride by disregarding her. Here at this moment, Elizabeth recognizes such a prejudiced, erring self and awakens to a true knowledge of self.

Free of her prejudice against Darcy, Elizabeth intends to reassess him fairly and impartially. This is mainly done by the fourth and fifth events, that is, Elizabeth's visit to Pemberley, the Darcys' estate in Derbyshire, and her receiving Mrs. Gardiner's letter addressed to her. In Chapter 43, on her trip to Derbyshire with Mr. and Mrs. Gardiner, her uncle and his wife, Elizabeth happens to visit Pemberley. On entering Pemberley, she is captivated by the large estate which retains its natural beauty without being distorted artificially:

It [Pemberley House] was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high woody hills;--and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal, nor falsely adorned. Elizabeth was de-
lighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. (267)

In his note to a 1972 Penguin edition of *Pride and Prejudice*, Tony Tanner states that, as is best expressed by Pope, in the eighteenth century there was a notion that "the way a man landscaped his grounds might give some indication of his moral and mental qualities." Judging from this viewpoint, the magnificent appearance of Pemberley House symbolizes the ethical superiority of its owner Darcy. Therefore, Elizabeth's praise of Pemberley House leads to her high evaluation of Darcy's moral qualities.

At Pemberley Elizabeth comes to evaluate Darcy from two aspects, namely, from the aspects of social worth and personal worth. First, the stately view of Pemberley House makes Elizabeth realize how superior Darcy is socially and financially. Although Elizabeth regards mutual love and understanding as the first prerequisite of marriage, she does not quite ignore socio-economic necessity. For example, she modestly agrees with Mrs. Gardiner when she advises her not to marry Wickham imprudently only out of affection, because he has no fortune. Thus, because she cannot be indifferent to socio-economic considerations about marriage, she discloses her frank admiration for Darcy's social worth by saying, "to be mistress of Pemberley might be something!" (267).
In addition to acknowledgment of Darcy's social worth, his housekeeper's opinion of him vouches for his personal worth. Mrs. Reynolds, the housekeeper of Pemberley, who shows Elizabeth and Mr. and Mrs. Gardiner into the house, calls Darcy "the best landlord, and the best master . . . that ever lived" (270) and praises his tenderness, benevolence, and generosity to his sister, servants, and tenants. Among the eighteenth-century gentry, servants' and tenants' opinions were regarded as very important concerning an evaluation of their master. Lady Sarah Pennington's remarks inform us of this fact:

... if a man is equally respected, esteemed, and beloved by his tenants, by his dependents and domestics--from the substantial farmer to the laborious peasant--from the proud steward to the submissive wretch, who, thankful for employment, humbly obeys the menial tribe; you may justly conclude, he has that true good nature, that real benevolence, which delights in communicating felicity, and enjoys the satisfaction it diffuses; ... 29

Elizabeth, who also considers that the praise of an intelligent servant is more valuable than any other thing (272), considers Mrs. Reynolds' opinion trustworthy and feels confident of Darcy's noble character.

Thus, Elizabeth, who has her eyes newly opened to both Darcy's social and personal worth at Pemberley, be-
comes ready to accept him emotionally, too. Her emotional acceptance of Darcy is enforced by an improved performance on his side. Since she accused him of an ungentlemanly, arrogant manner in his proposal, he has striven to become humble. At Pemberley the strikingly altered Darcy with "his manners so little dignified" (273) appears before Elizabeth and speaks "with such gentleness" (273) even to Mr. and Mrs. Gardiner, far below him in rank and fortune. Therefore, Elizabeth's warm feelings toward him heighten quickly to become deep gratitude and esteem: "She respected, she esteemed, she was grateful to him, she felt a real interest in his welfare" (285). As J. A. Kearney points out, gratitude and esteem are foundations of affection for Austen:

Gratitude and esteem are the feelings, for Jane Austen, on which the soundest kind of love is based, since they are inseparable from acts of reason and reflection, and also because they develop in a natural way in corresponding with the major events of a relationship.30

Hence, Elizabeth comes to love Darcy deeply enough to wish for the renewal of his proposal of marriage.

Elizabeth's love for Darcy becomes perfect by Mrs. Gardiner's letter informing her of Darcy's secret benevolence for the Bennets in Chapter 52. Lydia, the flirtatious and imprudent youngest daughter of the Bennets, elopes with Wickham. At this crisis, by supplying penni-
less Wickham with a fortune to induce him to marry her, Darcy saves Lydia from her destiny of desertion by Wickham and her family from grief and disgrace. When Elizabeth discovers this fact in Mrs. Gardiner's letter, her love for Darcy becomes supreme. Therefore, she most willingly accepts Darcy's second proposal in Chapter 58.

VI

Thus *Pride and Prejudice*, which started with the conflict between Elizabeth's pride and Darcy's, ends with their marriage after their having undergone a moral and emotional education. This happy ending reveals two significant meanings: one is the completion of a "lesson of humility" for Elizabeth and Darcy, and the other is the birth of new moral value through their marriage. As Bradbrook points out, the lesson of humility is an essential moral lesson Austen's protagonists have to learn. 31 Elizabeth and Darcy are no exceptions. By regulating their prides properly, they become humble moral beings: "She [Elizabeth] was humbled." (325); "By you [Elizabeth], I [Darcy] was properly humbled" (378). Moreover, in the union of Elizabeth and Darcy by their marriage they complement each other's minds and manners and produce higher moral virtues:

It was an union that must have been to the advantage of both; by her ease and liveliness, his mind might have been softened, his manners im-
proved, and from his judgment, information, and knowledge of the world, she must have received benefit of greater importance. (325)

In this way, a thematic approach to *Pride and Prejudice* by centering on the antithesis between Elizabeth's pride and Darcy's pride reveals Austen's profound concern with human moral nature, which is an indispensable aspect of classicism.

The process of Elizabeth's and Darcy's moral growth from improper pride to modesty also discloses another aspect of classicism, namely, a balanced and stable structure. The six major events which relate and complete their moral growth—Darcy's and Elizabeth's first encounter, Darcy's first proposal, his explanation in a letter, Elizabeth's visit to Pemberley, Elizabeth's receiving Mrs. Gardiner's letter, and Darcy's second proposal and Elizabeth's acceptance—achieve such an intricate symmetry that each event can connect itself with the whole story. Allen regards structure as essential for such a writer of the pure novel as Austen:

> The writer of the pure novel sets out to delight us ... by attention to the formal qualities of composition, to design, to the subordination of the parts to the whole, ... .32

Thus, *Pride and Prejudice* exemplifies Austen's strong interest in a classical precision and balance of structure.

As mentioned before, Austen drafted *Pride and Preju-
"dice as First Impressions in 1796, and had it published eventually in 1813 with radical revisions before publication. In spite of such late revisions and publication, an analysis from the dual perspectives of human moral nature and of the structure of the novel reveals that *Pride and Prejudice* is undoubtedly a representative product of classical creed in the early stages of Austen's career as a novelist."
CHAPTER 4

Mansfield Park: Austen's Romantic Concern with Emotion, a Crucial Element of the Inner Life

I

As discussed in Chapters 1, 2, and 3, Jane Austen's three earlier novels, Northanger Abbey, Sense and Sensibility, and Pride and Prejudice, notably reveal the aspects of classicism from different perspectives. Northanger Abbey ridicules the excessively romantic imagination and sensibility through a portrayal of the heroine overly affected by Gothic romance. Sense and Sensibility shows the importance of reason, emotional restraint, and harmony. Pride and Prejudice reveals Austen's deep concern with human moral nature and a classical balance of structure.

However, these novels do not always ignore romantic qualities despite the fact that they explicitly advocate classical creed. For instance, the heroines of the three novels--Catherine Morland, Marianne Dashwood, and Elizabeth Bennet--all possess overflowing feelings and fertile imagination, though they have to learn how to control their emotion and imagination and shape them properly by reason. Austen's interest in romantic aspects, especially in the inner life such as emotion and imagination, seems to gradually increase in her later works, Mansfield Park,
Emma, and Persuasion. Therefore, in the present chapter I would like to examine the subject of emotion in Mansfield Park by exemplifying especially Fanny, the central character.

II

Fanny Price, the heroine of Mansfield Park, significantly differs in disposition from such an early heroine as Elizabeth Bennet. While Elizabeth typifies such qualities as wit, quickness, and liveliness, Fanny remains serious, calm, and reticent. Accordingly, she has frequently been criticized as an emotionally cold prig.1 Austen creates such a static heroine mainly because in Mansfield Park she intends to write a novel different from her earlier works. Pride and Prejudice, the most popular and evaluated work among Austen’s early novels, received favorable acceptance and reviews mainly because of its unique features: wit and liveliness. However, Austen herself regarded this successful work as "too light, and bright, and sparkling; it wants shade."2 From this reflection, in Mansfield Park she comes to attach greater importance to good sense than to wit and liveliness, creating a heroine superior in sense and morality.3 As a result, the novel takes a sober and restrained tone.

However, Fanny is in no way an unfeeling prig or a cold moralist. Referring to Fanny, her rival in love, Mary Crawford, aptly remarks: "she [Fanny] . . . has a
great deal of feeling." Also, recent criticism tends to notice Fanny's exquisite sensibility. David Marshall states, for instance: "Fanny Price is presented in *Mansfield Park* as the one character who both experiences and expresses real feelings." Laura G. Mooneyham, too, declares that "Whereas the emphasis for Elizabeth Bennet and Emma Woodhouse is on the inner life of reason and judgment, for Fanny the emphasis falls on the inner life of emotion."

Therefore, through an analysis of Fanny's feelings this chapter will make clear that she is not only a classical heroine but also a romantic heroine endowed with fertile sensibility, and that *Mansfield Park* marks a new stage in Austen's art by disclosing a strong romantic tendency as well as a classical tendency.

III

Unlike Marianne Dashwood, the heroine in *Sense and Sensibility*, Fanny seldom manifests her emotions either in attitude or in language. This may make her look rather emotionally cold. However, contrary to her ostensible coolness and reticence, Fanny has a deep and intense emotional life. For instance, according to the narrator, she inarticulately expresses her joy on a prospective visit to her parents' house in Portsmouth: "her happiness was of a quiet, deep, heart-swelling sort; and though never a great talker, she was always more inclined to silence when feel-
ing most strongly" (369). A close examination of Fanny will reveal that such profound feelings are expressed in various ways different from direct language or explicit attitude. Two of these ways are the uses of facial expression and free indirect speech.

First, Fanny discloses her feelings through delicate changes of facial expression. To what others say she does not respond orally but blushes frequently, which tells her genuine emotions swirling within her more compellingly than her words do. For example, Fanny's long-cherished love for her cousin Edmund Bertram is indicated not by her words but by her facial expressions. Since the age of ten, Fanny has been reared by her affluent uncle, a baronet, Sir Thomas Bertram, as a dependent at Mansfield Park, his handsome country house and estate in Northampton. It is Edmund, the second son of Sir Thomas, who first comforted and encouraged the lonely and helpless 10-year-old girl, and ever since he has guided her intellectually and morally. Fanny, who has just turned 18 years old, loves her cousin Edmund more than anybody in the world. However, she is proposed to by Henry Crawford, the brother-in-law of the new parson in Mansfield, Dr. Grant. His proposal seems to Sir Thomas and his family the most ideal offer for the heroine without any fortune, because he has a good estate in Norfolk, an agreeable air and countenance, and lively and pleasant manners. Yet, she rejects it resolutely. When, unable to understand the reason for
Fanny's refusal, Sir Thomas asks her if she loves somebody else, then he sees to his relief that her lips form into a "no." However, her face tells us the painful truth. The fact that Fanny's face turns "scarlet" at his question confirms for us that she would never accept any suitor except Edmund.

Not only affection but also other kinds of emotion such as anger and grief make Fanny blush. Her occasional blush in the presence of Henry often results from her negative feelings like embarrassment, dislike, and indignation toward him. One incident at a ball held in Mansfield Park for Fanny and her brother William exemplifies this fact. Fanny, who is to play the leading role at the ball, has no accessories to wear except an amber cross given by William; what is worse, she has no chain to fasten to it. To help her out of such a predicament, two gold chains are presented to her by two persons: one from Edmund and the other from Mary Crawford at her brother Henry's request. Although Fanny is eager to wear Edmund's chain, she finds it impolite and impossible to reject Mary's kindness; so finally she compromises with wearing both William's cross fastened to Edmund's chain and Mary's necklace. Unaware of this dilemma of Fanny's between her true wish and her sense of courtesy, Henry gives a satisfied smile on seeing her wear the necklace which he gave her through his sister. His smile immediately makes Fanny turn red. In fact, her blush indicates her embarrassment, wretchedness,
and anger at Henry, partly because she has yieldingly worn his necklace and partly because he conceitedly assumes that her doing so means that she returns his affection.

Thus, Austen conveys Fanny's active inner life to us, especially a strong flow of emotion by means of the frequent changes of her facial expression.

As another means to represent Fanny's interior aspects, Austen employs the narrative method of free indirect speech. Since her childhood Fanny has acted as a silent observer in Mansfield Park so as not to attract attention because she recognizes her low position as a dependent there. Accordingly, her repressed feelings and thoughts create a unique inner world: "Her own thoughts and reflections were habitually her best companions" (80). This world is effectively presented by way of Austen's skillful command of free indirect speech.

Free indirect speech (or represented speech) is a suitable method for describing people's fluid feelings and thoughts. For, as "the form in between direct speech and indirect speech," it becomes, as Ann Banfield states, "the style which is the vehicle for the expression of consciousness responsive to the emotional dimension." In Austen's early novels, *Northanger Abbey, Sense and Sensibility*, and *Pride and Prejudice*, this style is less employed than in *Mansfield Park*, presumably because Austen is concerned primarily with reason in her early works. Also, it is because, as Norman Page surmises, the heroines
of the early novels are extroverted. Different from such early works, Mansfield Park, where Austen's interest turns from the outside to the inside, is markedly characterized by the frequent use of free indirect speech. To represent Fanny's inner landscape, Austen uses two kinds of free indirect speech, one with quotation marks and the other without. Of them, here I will examine the common type of free indirect speech without quotation marks and exemplify two cases of this kind.

First, let me look at a passage which reveals Fanny's inner turmoil caused by Henry's proposal. In order to win her favor, Henry helps her beloved brother William to be promoted to the rank of lieutenant in the navy. As soon as she hears the news of William's elevation, she joyously expresses her heartfelt gratitude to Henry, and then he proposes to her. His unexpected courtship drives her into great astonishment and confusion because she cherishes constant love for Edward, and besides dislikes Henry on account of his lax morals. Rejecting his suit, Fanny runs into her room and walks around there in the utmost agitation. Her confusion is caused by her ambivalent feelings—a sense of obligation because of Henry's kindness to William and a mixture of indignation and mortification because of his attempting to win her favor in exchange for kindness. This state of Fanny's mind is vividly presented as follows:

(1) She was feeling, thinking, trembling,
about every thing;—agitated, happy, miserable, infinitely obliged, absolutely angry. (2) It was all beyond belief! (3) He was inexcusable, incomprehensible!—(4) But such were his habits, that he could do nothing without a mixture of evil. (5) He had previously made her the happiest of human beings, and now he had insulted—she knew not what to say—how to class or how to regard it. (6) She would not have him be serious, and yet what could excuse the use of such words and offers, if they meant but to trifle?

(7) But William was a Lieutenant.—(8) That was a fact beyond a doubt and without an alloy. (9) She would think of it for ever and forget all the rest. (10) Mr. Crawford would certainly never address her so again: he must have seen how unwelcome it was to her; and in that case, how gratefully she could esteem him for his friendship to William! (302, numbers added, author’s italics)

This passage begins with objective narration in the form of indirect speech. It is followed by free indirect speech in sentences (2) and (3), which have no reporting clauses and keep the same third person pronouns and verb tenses as in indirect speech. This style successfully illustrates Fanny’s confusion and resentment. Similarly, sentences (4) to (10) further reveal her disturbed inner
world. Thus, in this quotation we can see a well-organized expression of Fanny's interior aspects epitomized and dramatized by the use of free indirect speech.

Next, I will examine one of the free indirect speeches in which Fanny's intense emotions manifest themselves in a more disorganized way. Toward Henry who would not give up his plan for marriage with her in spite of her refusal, she blows into a rage:

(1) Now she was angry. (2) Some resentment did arise at a perseverance so selfish and ungenerous. (3) Here was again a want of delicacy and regard for others which had formerly so struck and disgusted her. (4) Here was again something of the same Mr. Crawford whom she had so reprobated before. (5) How evidently was there a gross want of feeling and humanity where his own pleasure was concerned—(6) And, alas! how always known no principle to supply as a duty what the heart was deficient in. (7) Had her own affections been as free—as perhaps they ought to have been—he never could have engaged them. (328-29, numbers added)

Sentences (3) and (4) are in "colored narrative," a variation of free indirect speech. Graham Hough defines the "narrative or reflection or observation more or less deeply coloured by a particular character's point of view" as "colored narrative" and states that Austen often uses this
method. Since sentences (3) and (4) are tinged by Fanny's observation and reflection about Henry's emotional and moral deficiencies, they are considered to be colored narrative. The denouncing tone toward Henry in these sentences further heightens in free indirect speech (5). Finally, her anger reaches a climax in sentence (6), which contains a contraction, "how always known no principle," and makes her cry silently that "he never could have engaged them [Fanny's affections]." Tony Tanner regards this part as a contraction for "how clear it had always been to her that he had no principle," and says that it shows the condensation of Fanny's intensified feelings: "The compression might be accounted for by the fact that Fanny is angrily communing with herself about Crawford's bad qualities."13

Thus, we perceive that undoubtedly Fanny has a rich emotional life and that it is reflected and enforced not by language but by the delicate change of her facial expressions and the skillful use of free indirect speech.

IV

Why does Fanny not articulate her feelings and thoughts? There seem to be three reasons for her being a silent observer: her silence is caused first by her position as a dependent in Mansfield Park; second by the social background of the eighteenth century; and last by her lack of self-confidence and self-assertiveness.
First, as for Fanny's locus in Mansfield Park, Banfield regards her state of being a hanger-on as one of the major factors in her character formation: "Her situation . . . as a social outcast in the household makes of her a silent observer and an unwilling participant. This is the source of her timidity and her inertia, . . ." 14

Fanny was only ten years old when she first came to Mansfield Park to live with her aunt Lady Bertram and her family. The head of the family, Sir Thomas Bertram, runs the house with a strict order and rule; accordingly, he makes a clear distinction between Fanny, a dependent, and his daughters, the legitimate heiresses of the Bertrams:

"There will be some difficulty in our way, Mrs. Norris," observed Sir Thomas, "as to the distinction proper to be made between the girls [his two daughters and Fanny] as they grow up; how to preserve in the minds of my daughters the consciousness of what they are, without making them think too lowly of their cousin [Fanny]; and how, without depressing her spirits too far, to make her remember that she is not a Miss Bertram. . . . but still they cannot be equals. Their rank, fortune, rights, and expectations, will always be different." (10-11, author's italics)

Fanny's other aunt Mrs. Norris, who overindulges the Bertram daughters and persecutes Fanny, implants more
deeply in Fanny the recognition of her inferior situation:

"I do beseech and intreat you not to be putting yourself forward, and talking and giving your opinion as if you were one of your cousins—as if you were dear Mrs. Rushworth or Julia. That will never do, believe me. Remember, wherever you are, you must be the lowest and last; . . ." (221, author's italics)

Therefore, Fanny tries to efface herself as much as possible by keeping silent and hiding her feelings.

However, when Fanny does not need to restrain herself, she reveals a natural flow of emotions. This is illustrated in her reunion with her favorite brother William after seven years' absence. Through Henry's close observation, Austen conveys to us the vivid emotional powers which Fanny shows while listening to William's adventures on the sea:

[Henry] saw, with lively admiration, the glow of Fanny's cheek, the brightness of her eye, the deep interest, the absorbed attention, while her brother was describing any of the imminent hazards, or terrific scenes, which such a period, at sea, must supply. . . . Fanny's attractions increased--increased two-fold--for the sensibility which beautified her complexion and illuminated her countenance, was an attraction in itself. He was no longer in doubt of the capabil-
ities of her heart. She had feeling, genuine feeling. (235)

This quotation reveals that, far from being a cold-hearted prig, Fanny is more sensitive than anyone else by nature and that her emotional restraint is forced by her inferior position in Mansfield Park.

Second, the spirit of the times of the eighteenth century makes Fanny a silent observer. Called the "age of reason," the eighteenth century, in which the novel is set, regarded reason and harmony based on reason as paramount and reproved indulgence in emotion. A product of the century, Austen worshiped this classical view so ardently that, as Walter Allen states, "she believed it [the power of feeling] should be controlled and that in writing its expression should be intellectual." 15

Another characteristic of eighteenth-century culture is that the society imposed a strict sense of morality especially on women. Eighteenth-century conduct literature instructed young girls as to what they should read, what they ought to be, and how they must behave in order to become true ladies in the patriarchal society. According to these conduct books, "[women's] physical weakness is endorsed because women are pleasing when they are delicate and soft" 16 and "self-assertion in women is usually designated as masculine behavior, and it is unanimously condemned." 17 In such a male-dominated eighteenth-century society, Fanny behaves discreetly, suppressing her feelings.
Hence, she refrains from revealing her candid feelings.

Third, Fanny's inability to enunciate her real feelings and inner thoughts results from her lack of self-confidence and self-assertiveness. Shortly after she starts her life in Mansfield Park, she finds herself inferior to her cousins, Maria and Julia Bertram, in physique, intellect, and appearance, and confesses to Edmund her sense of diffidence:

[Fanny] "I can never be important to any one."
[Edmund] "What is to prevent you?"
[Fanny] "Everything--my situation--my foolishness and awkwardness." (26)

As her inferiority complex has lasted since then, she can have confidence neither in her understanding nor in judgment even now when she has grown up. Because of this, when Fanny suspects Henry's illicit flirtation with Maria, who is engaged to Mr. Rushworth, she does not tell anybody of her doubt and misgivings.

Bernard J. Paris explains Fanny's lack of confidence, by adopting the theory of Third Force psychology. According to Third Force psychologists, the human being possesses the inner nature called a "third force."18 Paris summarizes this third force as follows:

... there is present in him [a human being] a third force, an "evolutionary constructive" force, which urges "him to realize his given potentialities." Each man has "an essential bio-
logically based inner nature" which is "good or neutral rather than bad" and which should be brought out and encouraged rather than suppressed. If this inner nature "is permitted to guide our life, we grow healthy, fruitful, and happy." If it is "denied or suppressed," we get sick.19

As Paris explicates, when this force develops soundly, one can fulfill oneself, whereas when it does not, one alienates oneself from others. Fanny exemplifies the latter, the case of self-alienation. For, since she is not provided with such external support as affection, encouragement, and a sense of belonging necessary for a healthy growth except by William and Edmund, she fails to fully develop her third force and to establish the self and relate herself to others. Fanny is what Paris calls "the product of a pathogenic environment which forces her to develop in a self-alienated way."20 Therefore, as the means of survival in Mansfield Park, Fanny tries to efface herself by hiding her feelings and thoughts lest she should rouse others' inordinate attention and hostility. This is Paris's interpretation of Fanny's lack of self-assurance.

Certainly, interesting as Paris's opinion is, I disagree with his assertion that Fanny is forced to assimilate herself into the moral and living codes which Sir Thomas imposes on his family because she, who wishes to
remain embedded in his protection and care, is afraid of being expelled from Mansfield Park. Actually, she accepts these codes not because she wishes to protect herself, but because she agrees with him about the sense of values, especially about respect for morality, order, and harmony.

In Sections III and IV, I have argued that Fanny has a rich emotional life and some other means than language to express it and discussed why she does not articulate her feelings. In taking up the theme of emotion in Austen's works, we cannot fail to note its connection with morality. Therefore, next I will explore the relationships between feelings and morality by mainly centering on Fanny and Edmund.

V

The most essential element which constitutes Fanny's character is a keen sense of morals. So let me begin by tracing the growth of her moral self. When the 10-year-old Fanny arrives at Mansfield Park, Edmund already perceives the indication of her moral quality: "He talked to her more, and from all that she said, was convinced of her having an affectionate heart, and a strong desire of doing right . . . " (16-17). Fanny's innate propensity for virtue is further enhanced as she grows up in Mansfield Park. Its patriarch, Sir Thomas, values "good principle, respectability, decorum" and makes it a principle to "do
right" (4). Consequently, "the elegance, propriety, regularity, harmony— and perhaps, above all, the peace and tranquillity" (391) are predominant in his house and everything is proceeded in "a regular course of cheerful orderliness" (392). Like Sir Thomas, Fanny also prizes principle, order, and harmony so highly that she feels as if "Mansfield was home" (431).

The person who influences Fanny more than Sir Thomas in her moral development is his younger son, Edmund. While Tom, the elder son and legal heir of Sir Thomas, remains indiscreet and unprincipled, Edmund, endowed with "strong good sense and uprightness of mind" (21), desires to become a clergyman and to protect people from religious and moral devastation as the guardian of "religion and morals, and consequently of the manners which result from their influence" (92). In this respect, he inherits his father's sense of values. Through Edmund's guidance and encouragement Fanny cultivates her moral and intellectual selves:

... his attentions were otherwise of the highest importance in assisting the improvement of her mind, and extending its pleasures. He knew her to be clever, to have a quick apprehension as well as good sense, and a fondness for reading, which, properly directed, must be an education in itself... he recommended the books which charmed her leisure hours, he encouraged
her taste, and corrected her judgment. (22)

Unlike Emma Woodhouse, who at first would not listen to her mentor Knightley, Fanny becomes the most faithful student of Edmund from the beginning. Thus, educated by Edmund, she matures to be the heroine of "all the heroism of principle" (265).

Austen reinforces this strong moral sense of Fanny's in an episode concerning the performance of a play. While Sir Thomas is gone to Antigua in the West Indies to settle the trouble on his property, Tom and his friend, John Yates, plan to perform a play in Mansfield Park. During the absence of the head of family, putting on a play at home without his permission is indecorous and thoughtless according to eighteenth-century moral sense. Moreover, the intended play, Lovers' Vows, contains immoral contents which imply incest and illegitimacy. Therefore, whether or not to approve the performance becomes a moral test to distinguish who is ethically right and who is wrong. 23

While Tom, Maria, Julia, Henry, and Mary are all so anxious to participate in the play, Edmund and Fanny disagree with this plan. However, as Edmund, yielding to Mary's attraction, finally consents to acting, only Fanny observes the moral code of Mansfield Park and resolutely refuses to endorse the play. To Sir Thomas, who has come home from Antigua, Edmund justifies Fanny's moral righteousness:

"Fanny is the only one who has judged rightly
throughout, who has been consistent. Her feelings have been steadily against it [the performance] from first to last. She never ceased to think of what was due to you [Sir Thomas].”

(187, author's italics)

Thus, as John Lauber points out, Fanny becomes "the moral guardian of Mansfield [Park]" and a true heiress of Sir Thomas's spirit.

As well as a keen sense of morality, deep and intensive affection supports Fanny's inner life. She has cherished constant love for Edmund for almost eight years since the age of ten when she was treated kindly by him first of all family members. Edmund, "her champion and her friend" (152) for the girl, gradually becomes the object of her love as she grows up. When in exchange for one of his horses he bought a mare for Fanny to practice riding, she had the compounded sentiments of "all that was respectful, grateful, confiding, and tender" (37) toward him. Moreover, when she was about to be excluded from the party of the family outing to Sotherton, Mr. Rushworth's country estate, because of the lack of seats in a barouche, and Edmund suggested that she should be taken there in place of him, "Fanny's gratitude . . . was in fact much greater than her pleasure" (79). As explicitly seen in the relationship between Elizabeth and Darcy in Pride and Prejudice, respect and gratitude become the bases of love in Austen's novels. Therefore, Fanny's
appreciation for Edmund changes into deep love before long. Although Edmund, attracted to Mary, neither becomes aware of Fanny's affection nor requites it, she continues to adore him.

Here I would like to note the word "friend" which is used in the epithet about Edmund, "her champion and her friend." Leech and Short contend that there are three different scales or spheres of value in Austen's descriptions; moral, social, and emotive scales. According to this classification, the word "friend" presumably becomes a value term in an emotional dimension. Since authors' diction reflects their views of life or senses of values, the term "friend" is considered to clarify Austen's attitude toward emotion. Therefore, by the analyses of a few usages of "friend" in Mansfield Park, next I will investigate what Austen's view of feelings is.

For Fanny, a "friend" means something or somebody for which she feels a strong attachment. Although she sometimes calls some articles or memories her friends, the persons on whom she confers the title of friend are only Edmund and William. As Edmund becomes "her champion and her friend," so William is her "brother and friend" (234). What Fanny feels toward both of them are affection and respect for their characters. In other words, not only a sense of fondness but also moral integrity is necessary for someone to become her friend. Austen explicitly reveals this view in Edmund's statement:
'You [Fanny] have good sense, and a sweet temper, and I am sure you have a grateful heart, that could never receive kindness without wishing to return it. I do not know any better qualifications for a friend and companion.' (26)

Although Edmund's words are about Fanny's qualities, they universally imply essential requirements for a friend. Having "good sense, a sweet temper, a grateful heart"—that is, only when other characters possess both moral and emotional virtues, are they worthy of being friends of Austen's protagonists.

The relationship between Fanny and Mary Crawford confirms such a concept of friendship of Austen from a different angle. Unlike Edmund and William, Mary is the person whom Fanny cannot accept as a friend, or "her false friend" in Morgan's words. After Maria has left Mansfield Park due to her marriage to Mr. Rushworth and Julia has gone with her to stay at the new couple's in Brighton, Fanny is left alone with Sir Thomas and Lady Bertram. Accordingly, Mary, who is visiting her aunt and uncle, the Grants, at the parsonage of Mansfield, becomes the only young female acquaintance of Fanny in her neighborhood. Those around Fanny consider her association with Mary to be most desirable; particularly, Edmund even calls Fanny's and Mary's relationship "a perfect friendship" (264). However, Fanny and Mary greatly differ in their feelings to each other and in their views of friendship.
Mary declares Fanny to be her intimate friend. For Mary, friendship means only a shallow relationship with others based on sharing pleasure and convenience. Therefore, she carelessly uses the word friend even for her playmates in the fashionable world: "Mrs. Fraser has been my intimate friend for years. . . . Lady Stornaway . . . was rather my most particular friend of the two; but I have not cared much for her these three years" (359).

On the contrary, Fanny esteems only those with whom she can sympathize morally and emotionally to be friends. It is no wonder that she cannot emotionally enjoy Mary's company because they are rivals in love for Edmund. However, the biggest reason Fanny cannot feel affectionately toward Mary is her moral flaws:

Miss Crawford, in spite of some amiable sensations, and much personal kindness, had still been Miss Crawford, still shewn [sic] a mind led astray and bewildered, and without any suspicion of being so; darkened, yet fancying itself light. (367)

Mary, "deaf to the claims of principle,"29 in Tanner's terms, can no way become a friend of Fanny, the heroine of "all the heroism of principle."

Thus, considering the subject of emotion by focusing on the key term "friend," we have to recognize the fact that in Austen's novels emotional esteem always goes side by side with moral esteem. In other words, in Mansfield
Park emotional values are rightly approved only when they have the moral values which transcend the emotional. This concept is embodied in Fanny's constant love for Edmund, for her genuine affection and moral respect for him unite in it. Therefore, the fulfillment of this love means the completion of the author's view of feelings. Edmund finally awakens from his illusory love for Mary through his recognition of her moral flaws and chooses Fanny as his wife. Thus, through Fanny Price Austen reveals her deep preoccupation with the theme of emotion, as she stresses the fact that emotional acceptance always requires moral acceptance as a prerequisite.

VI

Mansfield Park has received extremely diversified reviews of the heroine Fanny Price's emotional aspect: many critics regard Fanny as emotionally cold and dull and her inner life as unnoteworthy, whereas some critics applaud her as one of the most sensitive of Austen heroines. For instance, one of the former group, C. S. Lewis comments: "... into Fanny, Jane Austen ... has put really nothing except rectitude of mind; neither passion, nor physical courage, nor wit, nor resource." Similarly, G. H. Lewes, referring to Austen's "deficiencies in poetry and passion," states that "She has little or no sympathy with what is picturesque and passionate." In contrast, Marshall and Morgan strongly appraise Fanny's power to feel
deeply. Marshall observes that "Fanny is regarded as the model of real, true and genuine feeling." Morgan comments that "Fanny Price and Anne Elliot ... combine a delicacy of heart with the power to think about what they see around them."

To show my own view on this controversial matter of Fanny's feelings, in this chapter I have minutely analyzed her emotional characteristics represented in Mansfield Park. This examination proves that Fanny has a deep and intense emotional life behind her ostensible inactivity. To be sure, she does not articulate her genuine feelings but keeps them to herself because of her position of being a hanger-on in Mansfield Park, her emotional restraint as a eighteenth-century woman, and her lack of self-confidence. However, Austen conveys Fanny's unspoken feelings to the reader by her facial expressions and her inner thoughts written in free indirect speech. In this respect, Fanny can be said to possess the power to feel profoundly—one essential quality of a romantic heroine. Of course, like her fellow heroines, Fanny remains a virtuous heroine. Therefore, her emotion is proved to be right only when it is morally right. Thus, Austen succeeds in creating a heroine with a newly gained romantic sensitivity as well as the classical virtues common to her previous heroines. In this sense, Mansfield Park truly marks a new stage in Austen's literary dimensions.
CHAPTER 5

Emma: Austen’s Classical and Romantic Views of Imagination
Seen in a Dual Structure of Mystery

I

Emma, which was published as Austen’s fifth novel in 1815, following Mansfield Park, focuses on a heroine with too much imagination. Imagination, along with emotion, becomes a major constituent of a person’s inner life; moreover, an interest in the inner life is one of the most essential aspects of romanticism. Austen, who explicitly revealed this romantic concern with the inner life by placing emphasis on the heroine Fanny’s “emotion” in Mansfield Park, in Emma shows her preoccupation with “imagination,” making imagination the main characteristic of Emma Woodhouse, the heroine of the novel.

From the perspectives of classicism and romanticism, the word “imagination” is interpreted in extremely different ways. Michael Williams defines classical and romantic concepts of imagination as follows:

The word [imagination] has one cluster of meanings, largely pejorative, largely to do with the wrong or the false: it has another set of meanings, usually favourable, to do with useful and pleasing acts of creation, or creative interpretation, of coherent selection and ordering.1
In this quotation, the first kind of imagination represents a classical or an Augustan concept of imagination and the second kind a romantic concept. Similarly, C. M. Bowra discusses the insignificance of imagination for classicists and its importance for romanticists:

For Pope and Johnson, as for Dryden before them, it [imagination] has little importance, and when they mention it, it has a limited significance. They approve of fancy, provided that it is controlled by what they call "judgement." . . . But for the Romantics imagination is fundamental.  

Thus, while romanticists regard imagination as indispensable, classicists consider it to be unimportant and to be restrained by sense.

Critical approaches to *Emma* from the perspective of imagination have frequently made scholars and critics conclude it to be the manifestation of Austen's anti-romanticism and her admiration of classicism. This has happened probably because of superficial interpretation of the plot. *Emma* is generally read as a comedy of errors which depicts the heroine Emma Woodhouse's mental growth through a series of blunders she makes in matchmaking. These errors are mostly caused by her imagination. Intelligent as Emma is, her excessive and roaming imagination leads her to disregard reason, to form misapprehensions, and to commit acts of folly. *Emma* is thus considered to be a novel showing the danger of excessive imagination and suggesting
the necessity of relying on reason. This reading of *Emma* agrees with the thought of classicism.

However, I consider that *Emma* reveals not only Austen's classical view and her usage of imagination, but also her romantic view and her treatment of imagination. She attempts to achieve this by combining imagination with "mystery." Mystery is also a vital quality of romanticism, as McGowan summarizes: "Where the classical world is characterized by clarity and light, the romantic world is mysterious and dark." I assume that *Emma* has a dual structure of mystery: the first mystery is a series of mysterious things related to matchmaking and the second mystery is Emma's failure to know herself. While most of the critics have often focused on the first mystery, a close examination of the second one and the connection between the two mysteries has seldom been made.

Therefore, by approaching *Emma* from the viewpoint of mystery and imagination, I should like to argue that it expresses a romantic view of imagination as well as a classical one and to conclude that, like *Mansfield Park*, *Emma* reveals Austen's expanding concern with and inclination toward romanticism.

II

Before discussing the double structure of mystery, I will refer to the necessity of mystery in *Emma*. There are two extremely opposed views about the element of mystery
in the work. For instance, McGowan considers mystery in *Emma* to be crucial: "*Emma* exists as a novel only so long as there is mystery," while Wayne Booth regards the use of mystery as a distraction of the novel.

Why does Booth consider the element of mystery distracting? He thinks that "mystery" and "dramatic irony" are the two effects Austen strives for in *Emma*. According to him, there exists antinomy between the two; that is, as one becomes more effective, the other becomes less effective. He states as follows:

> On the one hand she [Austen] cares about maintaining some sense of mystery as long as she can. On the other, she works at all points to heighten the reader's sense of dramatic irony, usually in the form of a contrast between what Emma knows and what the reader knows.

> As in most novels, whatever steps are taken to mystify inevitably decrease the dramatic irony, and, whenever dramatic irony is increased by telling the reader secrets the characters have not yet suspected, mystery is inevitably destroyed.  

Booth, considering "dramatic irony" to be the more essential of the two, says that "Jane Austen's choice [the use of mystery] here is perhaps the weakest aspect of this novel." Furthermore, he believes that the element of mystery in *Emma* reduces its literary value, as he states:
"Mere mystification has been mastered by so many second-rate writers that her [Austen's] efforts at mystification seem second-rate." Therefore, he dismisses the effect of mystery in *Emma*.

In spite of Booth's negative criticism, however, the mystery does provide *Emma* with a captivating dimension. As the novel was originally intended to be "interesting and instructive," so Austen's novels are entertainment as well as art: "It is by amusing us, not by moralising at us, that Austen explores her material." Besides, as mentioned before, the element of mystery becomes imperative in the discussion of romanticism. Therefore, it is worth focusing on mystery in *Emma* and exploring its effect upon the entire novel.

### III

The pattern of mystery in *Emma* is double-structured: there is "surface mystery" and "true mystery." The surface mystery represents a series of mysteries concerning the matchmaking of two couples, Elton-Harriet and Frank-Jane, and the true mystery relating to an essential theme in the novel is a mystery concerning Emma's inner life. Inseparably connected, both mysteries constitute a basic foundation of *Emma*. In each mystery, Emma's imagination plays an important role; therefore, next I will investigate the surface mystery more minutely, while considering the function of imagination more discerningly.
The surface mystery, which is connected with the Elton-Harriet and Frank-Jane pairs, consists of Emma’s imagination and various kinds of tricks. “Imagination,” or “fancy” primarily marks Emma’s character. Calling her “an imaginist,” Emma herself reveals her preference for imagination. This is exemplified in her association with Harriet:

... [it was] much pleasanter to let her [Emma’s] imagination range and work at Harriet’s fortune, than to be labouring to enlarge her comprehension or exercise it on sober facts;

... (69)

This quotation shows the imaginative tendency of the heroine whom Knightley teasingly calls a “genius for foretelling and guessing” (38). Besides Emma’s imagination, the author’s tricks like “ambiguity” and “suspense” constitute the surface mystery. Therefore, next I will closely examine the Elton-Harriet and Frank-Jane pairs to see what the nature of the mystery is like and how Emma’s imagination and literary tricks function in relation to the mystery.

What is the Elton-Harriet mystery? It is the mystery about matching Harriet with Elton. Harriet Smith is a 17-year-old, pretty, elegant-mannered parlor boarder at Mrs. Goddard’s school. Emma, interested in this charming girl, attempts to find her a husband and chooses Mr. Elton, a vicar in Highbury, as her prospective bridegroom. However, his behavior is too unmarked and enigmatic to reveal
whether he is truly concerned with Harriet.

What makes this matchmaking mysterious is Emma's imagination. From the very beginning, her imagination closely relates to this mystery because, as a matter of fact, her fancy invents the mystery. Harriet is marked by an obscure parentage, that is, known to be the natural daughter of somebody. Her mysterious birth and excellent appearance and manners arouse Emma's curiosity and imagination, bringing about the fancy that Harriet must be a gentleman's daughter. Because of this fancy, Emma resolves that she will establish her in good society by a decent marriage, and attempts to unite her with Elton. In this sense, as Ronald Blythe puts it, Harriet is "a pretty doll which she [Emma] intends to manipulate according to her fancy." Thus, the Elton-Harriet mystery begins with Emma's imagination and is moved forward by it.

Besides Emma's imagination, the trick of "ambiguity" further heightens the sense of mystery in the Elton-Harriet plot. This ambiguity derives from Elton's enigmatic behavior. The vicar, who seems attracted either by Emma or by Harriet, writes a charade and in it proposes to the woman he loves, but her identity is a mystery. When Emma paints Harriet's portrait, he overpraises it, but it also remains a mystery whether his compliment is aimed at Emma or at Harriet. Thus, both Emma's imagination and the trick of ambiguity build the Elton-Harriet mystery.

Likewise, the Frank-Jane mystery also is created by
Emma's imagination and literary tricks, but it is more ingenuous than the Elton-Harriet one. To begin with, Emma blinds herself by the false images of Frank and Jane which her imagination creates. Mr. Weston's only son, Frank, has been living with his mother's brother, Mr. Churchill, in Yorkshire, since his mother's death. Mr. Churchill has made Frank his heir and adopted son. It is said that the now 23-year-old Frank Churchill will soon visit his father in Highbury to congratulate the elder Weston on his second marriage to Miss Taylor. Although Emma has never met Frank before, she is interested in him, and imagines him to be the best match for her in age, character, and social standing. Emma's fancy about matching herself with Frank comes from the connection between the Woodhouses and the Westons. Both families are as good as related through Mr. Weston's marriage to Miss Taylor, Emma's former governess and best friend. Therefore, Emma imagines Mr. and Mrs. Weston are also hoping for their marriage. In such a situation, Emma enjoys imagining her romance with Frank, although she does not plan to marry anybody at this moment.

On the other hand, the image Emma creates about Jane Fairfax is less highminded. Jane, a 21-year-old orphan, born in Highbury, had been under the care of Colonel Campbell, a friend of her late father in London. His only daughter has recently married Mr. Dixon and moved to Ireland, where Colonel and Mrs. Campbell are going for an extended visit. Although Jane is invited to go to Ireland
with the Campbells, instead she returns to Highbury to spend a few months with her grandmother and her aunt, Miss Bates. Jane's enigmatic refusal of the Campbells' invitation and the image of the charming Mr. Dixon lead Emma to conclude that Jane is in love with him.

In addition to Emma's imaginings about the Frank-Emma and Jane-Dixon romances, three authorial devices put up a thick smoke screen of mystery, which conceals the true relationship between Frank and Jane. The first trick is to divert attention from the truth. Frank, who has been expected to come back to Highbury for a long time, does not show up. However, right after Jane's return to Highbury, he suddenly appears. Their simultaneous arrivals at Highbury provide the clue to solve the secret of the Frank-Jane pair, yet Emma misses the significance of the coincidence of the two events and so do the readers because their attention is concentrated only on Frank. Besides, an episode of Elton's engagement inserted between Jane's arrival and that of Frank helps to hide the connection between Frank and Jane.

The second trick is the occurrence of mysterious things. The most marked one is the mystery of the piano sent to Jane. A piano is sent anonymously to Jane, who has an excellent talent and taste for music. Blythe points out its significance as follows: "The piano occupies a position in 'the intrigue' of like importance to the body in a murder mystery." Emma imagines the sender
is Mr. Dixon, Mrs. Weston imagines it is Knightley and the Highbury people imagine it is Colonel and Mrs. Campbell. In this way, one enigma, stimulating every one's fancy, amplifies the mystery, while the real sender is Frank himself. This is where Austen effectively shows her extraordinary skill as a mystery writer.

The last trick to complete the Frank-Jane mystery is "suspense." In a mystery story, the author sometimes suspends the progress of the plot in order to heighten readers' curiosity and anxiety. This technique of suspense is effectively used in Frank's confession to Emma. Frank is eagerly preparing for a ball at the Crown Inn, when he is suddenly called home by Mr. Churchill's letter saying that Mrs. Churchill is seriously ill. On the day of his departure from Highbury, he visits the Woodhouses at Hartfield, with a sorrowful look and in low spirits, starting to confess something to Emma:

"... perhaps, Miss Woodhouse--I think you can hardly be quite without suspicion"—(260)

"It was something to feel that all the rest of my time might be given to Hartfield. My regard for Hartfield is most warm"—(261)

The moment Emma catches her breath, Frank's words are suspended by the appearance of Mr. Weston and Mr. Woodhouse. As the result, both Emma and the readers are left to imagine that Frank has almost confessed his love for Emma. It is twenty chapters later that we learn the truth that here
in this scene he was going to tell Emma of his secret engagement to Jane.

Thus, an examination of the Elton-Harriet and Frank-Jane mysteries reveals the natures of these mysteries and how effectively Emma's imagination and such literary devices as "ambiguity," "suspense," and "distraction of attention from the truth" function to build these mysteries.

Between the two elements, imagination and devices, when we focus on imagination, we notice Austen's profound concern with it. Certainly, Emma's imagination is so excessive and wandering that it causes various misunderstandings and mischief. However, no matter how distorted it may be, the fact that imagination becomes a major driving force of her conduct seems to typify the author's preoccupation with imagination just as much as it typifies that of romantic writers. Therefore, in order to further explore what Austen's concept of imagination is, I will discuss another kind of mystery, the mystery about Emma's inner life, in the next section.

IV

What I call true mystery in this novel is a mystery about Emma's inner life, namely, the undiscovered truth of her moral and emotional selves. Although the 21-year-old heroine is reputed to be intellectually outstanding, she is morally and emotionally deficient. What is worse, she is blind to such defects in spite of her intelligence. In
other words, Emma does not have any true self-knowledge as to what she really is as a moral and emotional being. Thus, Emma's failure to discover her true self becomes the most crucial mystery to be solved in this work.

Emma's moral defects are characterized by arrogance and lack of consideration for the weak. As exemplified in the matchmaking plots, she attempts to unite Harriet first with Elton and then with Frank, regardless of Harriet's wish. As she manipulates a person's mind thus, Emma reveals her arrogance. Another example showing her insolence is her treatment of Miss Bates at Box Hill. There, mercilessly mocking the poor, old Miss Bates, Emma discloses her lack of consideration for the old woman. These incidents exemplify an egocentric and thoughtless aspect of Emma, as Austen puts it, "a heroine whom no one but myself will much like." However, Emma is entirely unaware of such moral defects.

Why is Emma so blind to the defects in her moral nature, in spite of her intelligence? It is because of her character and circumstances. The very beginning of the superb first chapter gives us a concise but all-inclusive picture of Emma in appearance, personality and situation:

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex
She was the youngest of the two daughters of a most affectionate, indulgent father, and had, in consequence of her sister’s marriage, been mistress of his house from a very early period.

Besides being the mistress of her father’s house, Emma reigns over the people of Highbury as a queen because the Woodhouses happen to be the most distinguished family in Highbury. Already in the first chapter, Austen points out the danger of Emma’s situation: "The real evils indeed of Emma’s situation were the power of having rather too much her own way, and a disposition to think a little too well of herself" (5). Thus, the author presents to us a heroine whom circumstances and character have made morally defective.

Another deficiency of Emma’s, that is, an emotional deficiency, is her inability to realize her deep affection toward Knightley. She has known him for sixteen years since her childhood, even as a brother after her sister Isabella’s marriage to his younger brother. For Emma, Knightley is at once a respectable brother-in-law and an affectionate knight, as his name symbolizes; yet, she believes, not a lover at all. However, she strongly opposes any possibility of his marriage and deceives herself by insisting that she does so because it would cause damage to her nephew Henry by reducing the property which he is
expected to inherit.

Emma's blindness to her genuine feelings is caused by the close connection between herself and Knightley as an old acquaintance and a relative. Because of this, although she deeply loves him, she neither becomes aware of her love nor regards him as her future husband. As Catherine Kenney aptly states, "he is so obvious that he eludes Emma's notice." 16

When Emma's real self is thus morally and emotionally deficient, how is she able to recognize these weaknesses? She gradually finds herself to be morally defective because of Knightley's advice and the undesirable example of Mrs. Elton. Knightley plays a vital role in awakening Emma to her moral defects. 17 He is "one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them ..." (11). Therefore, every time Emma acts unfeelingly toward others, he attempts to condemn her for her behavior and to make her improve her attitude. For example, when she humiliates Miss Bates by her merciless words on Box Hill, he rebukes her for her inconsideration. Thus, Knightley becomes Emma's "mentor" in her moral education.

Unlike Knightley, Mrs. Elton suggests to Emma her moral defects by becoming, to some extent, a mirrored image which reflects Emma's moral flaws. Because Emma seldom contemplates her own conduct, she does not realize how harmfully she has been acting to others. For Emma, Mrs.
Elton exemplifies the adverse effects of moral defects similar to her own. In this sense, she is Emma's double, though an exaggerated version. Mrs. Elton, who comes not from the landed class but from a family who have made money in business, is described as "a little upstart, vulgar being" (279). She is "self-important, presuming, familiar, ignorant, and ill-bred" and has "a little beauty and a little accomplishment, but so little judgment" (281). Ironically enough, when Emma proclaims that "Mrs. Elton was a vain woman, extremely well satisfied with herself, and thinking much of her own importance; . . . [and] she meant to shine and be very superior" (272), her words are true of her own character. As Mrs. Elton, who poses as Jane's guardian, controls her in every way, so Emma controls Harriet. Moreover, both of them try to be leaders in Highbury. However, Emma does not perceive that she has been deficient in humbleness, thoughtfulness and compassion toward others until Knightley points out these similarities between her and Mrs. Elton.

Thus, through Knightley's advice and the undesirable example of Mrs. Elton, Emma gradually becomes aware of her moral defects. However, in order to gain the ultimate knowledge of herself as to how grossly she has been morally mistaken, she has to wait for the awakening of her genuine feelings.

Emma experiences her emotional awakening as a result of Harriet's confession of love. After her unrequited
love for Elton, Harriet newly falls in love with somebody who is superior to Elton in character and social rank. On hearing about her new romance, Emma suggests that she should not mention his name because Emma was wrong before about the Elton-Harriet romance. This ambiguity causes mystery and misunderstanding because Austen gives two possible choices for Harriet's affections, Frank and Knightley. Who has won Harriet's affection by rescuing her from her crises? Is it Frank, who rescued her when she was surrounded by a gang of gipsies begging for money, or Knightley, who saved her from a sense of humiliation by becoming her partner when she was refused by Elton at the dance? Emma imagines that Harriet is in love with Frank, but the truth is that she is deeply attached to Knightley.

This revelation acutely awakens Emma to her deep love for Knightley. When Harriet confesses her affection for him, Emma suddenly realizes that nobody can take his place in her heart: "It darted through her, with the speed of an arrow, that Mr. Knightley must marry no one but herself!" (408). Kenney, likening this scene to the climax of a detective story, says that "[here] the detective finally sees all the clues drop into place and solves the mystery."18 In other words, with this painful recognition, Emma regretfully acknowledges the truth of her heart; that is, her blindness to her real feelings: "... she had been entirely under a delusion, totally ignorant of her own heart—" (412).
This self-awareness in the emotional realm leads Emma further to the culminating moment of self-discovery in the moral dimension:

Her own conduct, as well as her own heart, was before her in the same few minutes. She saw it all with a clearness which had never blessed her before. How improperly had she been acting by Harriet! How inconsiderate, how indelicate, how irrational, how unfeeling had been her conduct! What blindness, what madness, had led her on!

(408)

Emma attributes her thoughtless and harmful conduct to such moral defects as vanity and arrogance: "With insufferable vanity had she believed herself in the secret of everybody's feelings; with unpardonable arrogance proposed to arrange everybody's destiny" (412-13). Thus, Emma, who discovers "the blunders, the blindness of her own head and heart," (411-12) fully recognizes that she has been mistaken both morally and emotionally. This is the moment when she gains the true knowledge of herself and solves the mystery of her inner world.

V

Imagination is a double-edged sword, as Stuart M. Tave states:

The imagination offers a freedom to the mind, a freely ranging and lively activity, the quick
eye that is not held by a limited vision, the insight into what is otherwise hidden. But the paradox of imagination . . . is that it fixes its attention upon one train of ideas and gains its gratification by rejecting and excluding what it does not want. Seeing more, in its own conceit, it sees less, and having put its own shape upon the world it cannot conceive what lies beyond its preconceptions.¹⁹

While thus admitting both positive and negative sides of imagination, Tave considers Emma's imagination rather harmful: "... in so many ways her imagination dulls her perceptions and it blunts her moral sensitivity."²⁰

However, an exploration of the surface and true mysteries presented in *Emma* reveals Austen's dual attitudes toward imagination: one is classical and the other is romantic. Her classical view of imagination becomes clear mainly through an examination of the surface mystery. In the matchmaking plots, Emma loses her sound judgment, acts irrationally, and does harm to Harriet, Jane, and others, because of her inordinate and misled imagination. After committing these blunders, Emma learns the necessity of using imagination rightly: that is, it should be not excessive but proper, it should be guided by reason and morality. This concept of imagination is certainly classical.

Austen's classical admiration of reason and fact is
definitely shown by the characterization of George Knightley. As Jo Ann Citron points out, Knightley marks a sharp contrast to Emma in the way of "perceiving and revising the world." Unlike Emma, who prefers fancy and mystery to reason, he values facts and truth most. Accordingly, he observes things as they really are and acts on the basis of the knowledge he has gained from his observation. Thus, by the philosophy of life which Barbara Hardy calls "literal-mindedness," and a logical mind, he rightly judges people and things. His deep insight is exemplified in his opinion of Mr. Elton. While Emma is planning to unite Harriet with Elton, Knightley warns her against the folly of her design: "[Elton is] not at all likely to make an imprudent match. He knows the value of a good income as well as anybody" (66). Because Knightley has perceived that Elton is a calculating and anti-romantic person through his observation, he rightly sees Elton and Harriet's marriage to be impossible. Thus, by creating the embodiment of classical ideal, Knightley, Austen asserts that it is necessary to control imagination and use it properly by the guidance of reason enforced by moral nature.

Actually, Austen possessed a classical belief in the "control of sensitivity and imagination," even after writing Emma because her letter of 13 March, 1817, shows her view that an excess of imagination is often harmful to good judgment. Interestingly enough, however, it seems
to me that *Emma* presents Austen's romantic notion of imagination as well.

I regard Austen's view of imagination as romantic because of four reasons. First, it is romantic because she does not slight but acknowledges the significance of imagination. According to Bowra, for such classicists as Dryden, Pope, and Johnson, imagination has little importance and power. For Austen, however, far from being powerless, it becomes a dynamic force which drives Emma into action, no matter how it deviates her from the path of prudent behavior for a time. Therefore, it can be interpreted as romantic.

Second, Austen's belief is romantic because the incomprehensibility of the inner life or mind typifies one essential aspect of romanticism. As Hardy states, "Perhaps more striking than the major events of the plot is the occasional account of Emma's mind," *Emma* focuses on the heroine's inner life, especially on imagination. However, her mind remains a great mystery to herself for a long time. Such a blindness to her real self reveals how difficult it is to understand one's mind. Bate defines an awareness of the "inadequacy of man's mind and knowledge" as one of the romantic convictions. In this sense, Austen's view is considered romantic.

Third, Austen's faith in an individual's flexible capacity of growing reflects her romantic notion of imagination. Denise Degrois comments that "From Blake to Byron,
the word 'imagination' implies a will to struggle against any tendency to reduce the world to 'fixities and definites'. "29 Such an elastic and ever-changing force of imagination is exemplified in Emma's case. After the piercing revelation of her moral and emotional deficiencies, Emma firmly resolves to become more humble, prudent, and thoughtful. Thus, because Emma's imagination enables her to outgrow her faulty self into a new matured self, it is similar to romantic imagination.

Finally, Austen's view seems romantic because Emma's imagination becomes creative imagination, that is, the imagination which functions as a creative power. For the English romantic poets such as Blake, Coleridge, and Wordsworth, imagination is "a creative power by which the mind gains insight into reality." 30 This concept applies to Emma to some extent. At the beginning, her excessive and distorted imagination leads her to a sequence of misconduct, but the harsh lesson taught by imagination finally awakens her to the true knowledge of her imperfect self. Thus, Emma's imagination provides her with insight into the reality of her moral and emotional nature, as romantic imagination does.

From a different point of view, Williams identifies Emma's imagination as creative. He insists that it is creative in that it helps her to understand the world and people more perspicaciously. According to him, it is not the "ability to indulge in fanciful speculations" 31 but a
creative power which performs some important part in "the business of understanding the world."\textsuperscript{32} In fact, through the blunders and rectification of her imagination Emma becomes able to understand the human nature and the intricacy of emotion which Harriet, Jane, Frank, Elton, and others represent. Thus, although not the same as the creative imagination of such romantics as Wordsworth and Coleridge, Emma's imagination can be termed creative in its way.

VI

Ronald Blythe acclaims \textit{Emma} as the "climax of Jane Austen's genius and the Parthenon of fiction."\textsuperscript{33} He summarizes the reasons for its great success as follows:

A century and a half of spontaneous appreciation has accompanied this, the happiest of love stories, the most fiendishly difficult of detective stories, and a matchless repository of English wit, since it emerged from Albemarle Street on that winter morning.\textsuperscript{34}

In addition to Blythe's comments, I would like to note Austen's capacity which comprehends aspects of both classicism and romanticism, two major thoughts during her lifetime. Austen may assert herself to be a classicist, as many critics have assessed her to be. Surely, like her previous novels, \textit{Northanger Abbey, Sense and Sensibility, Pride and Prejudice}, and \textit{Mansfield Park}, \textit{Emma} retains
Austen's classical esteem for reason, morality, and restraint, shown through Emma's moral and emotional education which slowly but unfailingly teaches her the right use of imagination directed by ethical reason. However, whether or not Austen is conscious of it, my examination of the work from the viewpoint of imagination and mystery reveals that her notion and treatment of imagination is romantic, too. An interest in the inner life, the recognition of the incomprehensibility of the mind, the faith in a person's flexible capacity of improving, and the creative power of imagination--these all reflect aspects of romanticism.

Thus, because *Emma*, in addition to a classical perspective, further gains a romantic perspective, I consider that it is a work of remarkable scale, harmony, and depth, and that, following the initial romantic trend in *Mansfield Park*, *Emma* does show Austen's increasing concern with and leaning toward romanticism.
CHAPTER 6

Sense and Sensibility and Persuasion: A Shift in the Balance Between Reason and Emotion in Austen’s Heroines

I

The subject of reason and emotion constitutes one of the major concerns in Jane Austen’s novels. All of her heroines undergo a moral and emotional education through their romances and conclude with highly desirable marriages. In this process of education, the heroines have to learn to maintain a balance between reason and emotion and to harmonize them. For example, Sense and Sensibility explores the reason-emotion relationship by focusing on two sisters, Elinor, exceeding in sense, and Marianne, exceeding in sensibility, and Persuasion does so by treating reason and emotion in the heroine Anne.

Thus Austen consistently shows a deep concern with the theme of reason and emotion, yet her attitude toward these qualities gradually changes between her early and later novels. In one of the early novels, Sense and Sensibility, the author claims the importance of ethical reason and its primacy over emotion through the portrayals of the two Dashwood sisters, whereas in the last novel, Persuasion, she pays more attention to romantic emotion which deepens in Anne during the eight years when she gains, loses, and regains love. Presumably this change is caused
mainly by two reasons: the shift of the spirit of the times from classicism to romanticism and the change in Austen's view of life caused by the passage of time.

Therefore, in this chapter I wish, first, to explore the subject of the balance between reason and emotion in heroines by analyzing *Sense and Sensibility* and *Persuasion* comparatively, second, to demonstrate how *Persuasion* differs from *Sense and Sensibility* and what change it reveals, and, third, to discuss what causes this change.

**SENSE AND SENSIBILITY**

II

As the title implies, a pair of abstract qualities, "sense" and "sensibility," constitute the essential themes of *Sense and Sensibility*. The first of these two words, "sense," is almost equivalent to intelligence;¹ moreover, as "synonymous with judgment,"² it carried a more moral weight in the eighteenth century than it does today. Therefore, for Austen "sense" means one's moral discernment based on intelligence. In contrast, "sensibility" falls under the category of emotional terms. K. C. Phillipps, by quoting a definition of Dr. Johnson's dictionary, interprets it as follows:

As for the word *sensibility*, this was defined by Dr Johnson as 'quickness of sensation or perception'. It denotes a more than ordinary respon-
siveness, whether to nature, or to the arts, or to human feelings. This could be an admirable quality, though in excess it was reprehensible."

Let us see how "sense" and "sensibility" are related to each other and how they are materialized in the work. They become not merely opposed forces to cause conflict but also dynamic forces to lead the heroines, especially Marianne, to maturity by interacting dialectically. I consider the structure of the novel to be dialectical: for example, Marianne with her sensibility is a thesis; Elinor with her sense is an antithesis; and through conflict between sense and sensibility, Marianne sublates herself into a synthesis, namely, into a highly integrated being possessed of reason and emotion on a balanced scale. Thus, I will closely examine this dialectical scheme to demonstrate how Marianne moderates her excessive emotion to harmonize it with reason.

Austen fictionalizes this scheme in Elinor's and Marianne's romances. First, Marianne's romance reflects her imaginative and overemotional tendencies. As a devoted reader of Walter Scott's romance and William Cowper's pre-romantic poetry, Marianne has a longing for a romantic world, particularly a romantic love where she encounters a hero and falls in love with him. Her romantic dream comes true by the appearance of an ideal knight, Willoughby. Willoughby happens to pass by Marianne who has fallen and sprained her ankle during a walk, and he carries her into
her house. The handsome and gallant young gentleman matches the hero of romance for whom Marianne aspires so much that she immediately becomes attracted to him. This romance develops very rapidly because of her sensibility: the day after their first encounter Marianne and Willoughby converse "with the familiarity of a long-established acquaintance" and in less than a week they become so intimate as to make Mrs. Dashwood expect their marriage.

Just as Marianne's love for Willoughby mirrors her inclination to passion and imagination, so Elinor's love for Edward reflects her personality and sense of values. These are explicitly revealed when Elinor praises Edward in her conversation with Marianne:

"Of his sense and his goodness . . . no one can, I think, be in doubt, who has seen him often enough to engage him in unreserved conversation. The excellence of his understanding and his principles can be concealed only by that shyness which too often keeps him silent. . . . I have seen a great deal of him, have studied his sentiments and heard his opinion on subjects of literature and taste; and, upon the whole, I venture to pronounce that his mind is well-informed, his enjoyment of books exceedingly great, his imagination lively, his observation just and correct, and his taste delicate and
Here we can see that Elinor objectively judges a person's speech and actions based on observation and facts. At the same time, this proves that she admires moral and intellectual values such as sense, goodness, understanding, and principles. Because ethical reason and objectivity form the basis of Elinor's conduct and value judgment, even love is impossible for her without them.

Thus, Marianne's and Elinor's choice of a partner in love creates a sharp contrast, revealing the former's romantic and sentimental tendency and the latter's realistic and moral tendency.

However, the Dashwood sisters' romances end in failure either permanently or temporarily. Marianne is jilted by Willoughby because he decides to marry Miss Grey, a wealthy young lady, for money, and Elinor loses Edward for a while because she discovers that he has secretly been engaged to Lucy Steele for four years (though she can marry him finally). Faced with the tragic end of their love affairs, they behave with a marked difference. While Marianne withdraws into grief and gloom and causes her family great anxiety, Elinor, concealing her despair and sorrow, strives to lead a usual life so as not to worry her mother and sisters. Hence, Marianne's and Elinor's opposed attitudes which conclude their romances more
strikingly exhibit the scheme of the former's romanticism and sensibility versus the latter's rationalism and sense.

After the experience of unsuccessful romance, however, the balance between reason and emotion begins to change in Marianne, for she gradually becomes aware of the significance of reason and that of emotional restraint. It is Elinor that awakens Marianne and initiates her into self-reformation by setting a good example of endurance and fortitude. In spite of her loss of Edward, Elinor, considering others' feelings and welfare first, controls her deep grief and inner turmoil. This altruistic attitude teaches Marianne the primacy of ethical reason and the necessity of rational control over selfish sentiments and imagination.

Marianne's recognition becomes more decisive and profound after having gone through a death struggle. Northrop Frye, indicating three main stages of the form of romance, calls them respectively "the agon [in Greek] or conflict, the pathos or death-struggle, and the anagnorisis or discovery, the recognition of the hero." Among them the death-struggle becomes crucial as a rite of passage to reach the highest stage of recognition. This is true of Marianne's case. She gets seriously ill right after her broken heart and miraculously recovers from a critical condition thanks to the great care of her family and friends. She confesses to Elinor what she has learned from her struggle with death:
My illness has made me think . . . I considered the past; I saw in my own behaviour since the beginning of our acquaintance with him [Willoughby] last autumn, nothing but a series of imprudence towards myself, and want of kindness to others. I saw that my own feelings had prepared my sufferings, and that my want of fortitude under them had almost led me to the grave. (345)

Thus, Marianne physically and spiritually transforms from her old self to a new self enlightened to the significance of harmonious unity of reason and emotion.

Although admitting Marianne's excellence in both reason and emotion at the end of Chapter 1, Austen points out that her problem lies in her lack of the balance between them, in contrast to her sister: "... her [Elinor's] disposition was affectionate, and her feelings were strong; but she knew how to govern them: it was a knowledge which her mother had yet to learn, and which one of her sisters [Marianne] had resolved never to be taught" (6). In spite of her former obstinate resolution of never being taught to govern feelings, Marianne finally recognizes the need to moderate them: "I have laid down my plan, and if I am capable of adhering to it--my feelings shall be governed and my temper improved" (347). Her final union to Colonel Brandon, an embodiment of sense and her mentor, marks the consummation of her recognition.
Thus, Sense and Sensibility, which raises the question of reason versus emotion by focusing on Elinor and Marianne, proves to dialectically illustrate how Marianne harmonizes emotion with reason. In the late eighteenth century when Austen formed the idea of Sense and Sensibility, the spirit of the times was shifting from classicism to romanticism. Therefore, she finds it impossible to be indifferent to this literary movement. Ian Watt states:

"... in it [Sense and Sensibility] Jane Austen developed for the first time a narrative form which fully articulated the conflict between the contrary tendencies of her age: between reason and rapture, between the observing mind and the feeling heart, between being sensible and being sensitive."  

However, at this stage of her writing career Austen still remains a firm advocate of sense, holding the classical values. Therefore, it is no wonder that, as Marvin Mudrick states, "Marianne moves closer and closer to identify with Elinor, until at last she atones altogether for what she has been, and virtually becomes Elinor."  

**PERSUASION**

**III**

While Sense and Sensibility ends with reason's tri-
umph over emotion, *Persuasion*, Austen's last completed novel, reveals her strong interest in and deep commitment to emotion. Many critics have commented on such new aspects. A. Walton Litz, supporting Virginia Woolf's assertion in *The Common Reader* (1925; 1953) that "There is a peculiar beauty . . . in *Persuasion,*" states: "... it [a peculiar beauty] has to do with a new allegiance to feeling rather than prudence, . . . "8 Alistair M. Duckworth, too, attributes the maturity of the relationship between the heroine and the hero not to "the rational enlargement of the hero or the heroine or of both," but to "an emotional rapport that goes beyond rational processes."9

I should like to consider three reasons that indicate the shift in Austen's focus from the rational to the emotional, from the outer world to the inner. The first thing is her treatment of an "engagement." *Persuasion* begins with the heroine's canceling her engagement to the hero, whereas the former novels move toward it. In the summer of 1806, Anne Elliot at nineteen got engaged to Frederick Wentworth, an intelligent, spirited, and brilliant naval officer. However, she broke her engagement because Lady Russell, her surrogate mother, judging Wentworth to be a rash young man with neither property nor connections to secure his promotion, persuaded her to give up the marriage. Eight years later Anne, who still cherishes her constant love for him, meets him again and renews her relationship with the ex-fiancé who has now
been promoted to captain and made a handsome fortune. As I mentioned in Chapter 2, an "engagement" in eighteenth-century society has not only a personal meaning but also a social significance as a formal procedure to have one's individual matter of affection approved by society. In other words, respect for an engagement indicates a person's view of attaching the greatest importance to his relationship with society. Therefore, *Persuasion*, in removing the social restriction of an engagement, reveals that Austen has shifted her concern from the relation of the individual to society to that of the individual to the individual. Duckworth surmises likewise: "The suspicion that Jane Austen was moving in her last novel toward a more 'modern' examination of personal relationships increases . . . "

Second, Austen's commitment to the inner world or emotion becomes clear in that in *Persuasion* she uses fewer dialogues and more inner dialogues, many of which are in free indirect speech. According to J. F. Burrows' statistical analysis, "Fanny of *Mansfield Park* speaks 6,117 words and thinks 15,418 words; Anne of *Persuasion* speaks 4,336 words and thinks 19,730 words; and Emma of *Emma* speaks 21,501 words and thinks 19,730 words." Thus, Anne impresses us by her active inner life rather than by external liveliness and by witty conversation.

We can see one such example in her response at a scene where she meets Wentworth after an interval of eight
years:

Soon, however, she began to reason with herself, and try to be feeling less. Eight years, almost eight years had passed, since all had been given up. How absurd to be resuming the agitation which such an interval had banished into distance and indistinctness! . . .

Alas! with all her reasonings, she found, that to retentive feelings eight years may be little more than nothing. 13

Anne in this quotation is exactly the opposite of Elinor Dashwood who governs her intense feelings and subjects them to reason.

Third, Austen's usage of language also signals the change of her interest. In Elinor's case in Sense and Sensibility, she makes it a rule to observe facts and judge on the basis of moral and social norms; therefore, the terms in moral and social spheres, "observe," "perceive," "sense," "decorum," and "principles" become the key to characterize her. In contrast, in Anne's case a word expressive of emotive attitude, "agitation," comes to typify her. 14 For instance, Anne "resum[es] the agitation" (60) in her meeting Wentworth after eight years' absence. She feels "very painful agitation" (80) when Wentworth saves her from being bothered by her naughty nephew, for his kindness makes her speechlessly happy but his avoiding hearing her thanks makes her extremely miserable. More-
over, on reading his letter of proposal, she finds "Every moment rather brought fresh agitation" (238). In her former novels, Austen was mainly concerned with realistic delineations of human beings as social beings living in a social milieu. However, the frequent usage of "agitation" in *Persuasion* shows that in her last novel, turning her attention to the internal world, she gives a full description of it. Therefore, as Virginia Woolf points out, there is no doubt that "the observation is less of facts and more of feelings than is usual."15

### IV

*Persuasion* reveals Austen's marked interest not only in feelings but also in the quality of feelings. LeRoy W. Smith comments: "*Persuasion* is concerned with the quality of emotion as well as with the intensity."16 Barbara Hardy, also, states to the same effect: "Jane Austen discriminates with crystalline clarity between false and real passions."17 As they assert, the author approves Anne's affection toward Wentworth as real and admirable feelings. Although having broken off her engagement because of Lady Russell's persuasion, Anne continues loving him as the only lover in her life. Austen describes this selfless and sincere love as follows:

Prettier musings of high-wrought love and eternal constancy, could never have passed along the streets of Bath, than Anne was sporting with
from Camden-place to Westgate-buildings. It was almost enough to spread purification and perfume all the way. (192)

As Bridget Hill argues, chastity or constancy is one of the most important virtues imposed on eighteenth-century women. As an eighteenth-century moralist, Austen, too, "celebrates the real heroism of constancy," claims Jocelyn Harris. Besides, Anne's love which is described as "high-wrought" and "purified" feelings takes on a divine and romantic tone. Thus, by portraying Anne's steady affection with full poetic sentiment, the author pays a high tribute to "rightness of [her] feeling," as Smith reminds us.

Why does Austen favorably approve Anne's emotion in spite of its intensity and romanticism, whereas she rejected Marianne's romantic sensibility in Sense and Sensibility? Presumably it is because there is a difference in quality between Anne's sensibility and Marianne's. Then, how do they differ?

Marianne's feelings are characterized by over-intensity, exaggeration, and unreality. They exactly match what Lilian R. Furst calls the characteristics of the old romance. Furst defines them as "high-flown sentiments, improbability, exaggeration, [and] unreality .... " Thus, strictly speaking, the romantic sensibility which Marianne embodies is considered the sensibility of the old romance.
In contrast, Anne's sensibility is similar to that of such pre-romantic poets as William Cowper (1731-1800) and James Thomson (1700-48). Let us see one scene, where Anne takes a long walk to Winthrop with Wentworth, the Miss Musgroves, and Mr. and Mrs. Charles Musgrove:

Her pleasure in the walk must arise from the exercise and the day, from the view of the last smiles of the year upon the tawny leaves and withered hedges, and from repeating to herself some few of the thousand poetical descriptions extant of autumn, that season of peculiar and inexhaustible influence on the mind of taste and tenderness, that season which has drawn from every poet, worthy of being read, some attempt at description, or some lines of feeling. She occupied her mind as much as possible in such like musings and quotations; but it was not possible, that when within reach of Captain Wentworth's conversation with either of the Miss Musgroves, she should not try to hear it; ... (84)

The beautiful description of the late autumnal scenery with melancholic mood remarkably reflects Anne's inner world. At twenty-seven, Anne, who is past her prime of youth and has no hope to win back Wentworth's love, painfully watches him and Louisa Musgrove chatting intimately. Here is the most tranquil and beautiful unity of the external and internal landscapes. Robert Liddell sees some-
thing in common between this scene and pre-romantic poetry: "Her [Anne's] elegiac mood of 'desolate tranquillity' is completely in harmony with 'the last smiles of the year upon the tawny leaves and withered hedges', and with pre-romantic poetry."22 It is well known that Austen loved reading the poetry of the pre-romantic poets, William Cowper and James Thomson. Therefore, in the above quotation she portrays the pre-romantic correlation between Anne's soul and nature, and it becomes an ode to autumn which reminds us of "Autumn," one part of Thomson's The Seasons.

Thus, Anne's sensibility, after eight-year-suffering, crystallizes into her deep, intense, and romantic love for Wentworth. Therefore, her affection is, as Douglas Bush puts it, "far more mature emotions than the youthful raptures of Marianne Dashwood."23 Austen does admiringly approve it.

V

A close examination of Persuasion focusing on emotion has revealed its two unique points: a deeper interest in feelings—both in intensity and in quality—than any other novel of Austen and the approval of romantic feelings. Besides these two aspects, Persuasion is revolutionary in that it provides the heroine with her own words to express her feelings for the first time in Austen's works. This is remarkably exemplified in Chapter 11 of the Second Volume, a climax of the novel, to which I will refer next.
Anne, visiting the Musgroves at the White Hart, their lodging in Bath, meets Captain Harville and converses with him about the difference between men's affection and women's affection. She states:

"We [women] certainly do not forget you [men], so soon as you forget us. It is, perhaps, our fate rather than our merit." (232)

While she is speaking, she finds Wentworth overhearing her talk because he, who was writing a letter near Anne and Harville, suddenly dropped his pen. Encouraged by his attention, Anne further declares:

"All the privilege I claim for my own sex . . . is that of loving longest, when existence or when hope is gone." (235)

Although she speaks generally about the constancy of women's affection, she is, in fact, professing her own affection for Wentworth. She still loves him despite the fact that the prospect of the reward of love is gone. Therefore, after this declaration of her long-cherished love, her heart becomes so moved as to make her speechless. This is exactly a scene where Anne acquires a voice and words to speak out her true feelings. Accordingly, as the best example of the unity of feelings and words, this climactic scene leads Anne and Wentworth to re-engagement.

I should like to further discuss the relationship between feelings and words in *Persuasion* by comparing two versions of how the book ends. As is well known, Austen
wrote two different endings as the denouement of *Persuasion*. In *Memoir of Jane Austen*, her nephew, J. E. Austen-Leigh explains how this occurred:

The book [*Persuasion*] had been brought to an end in July; and the re-engagement of the hero and heroine effected in a totally different manner in a scene laid at Admiral Croft's lodgings. But her performance did not satisfy her. She thought it tame and flat, and was desirous of producing something better. This weighed upon her mind, the more so probably on account of the weak state of her health; so that one night she retired to rest in very low spirits. . . . The next morning she awoke to more cheerful views and brighter inspirations: the sense of power revived; and imagination resumed its course. She cancelled the condemned chapter, and wrote two others, entirely different, in its stead.25

Under these circumstances, the original Chapter 10 in the Second Volume was replaced by the new Chapters 10 and 11, and the old Chapter 11 (the last chapter) was turned into the present chapter 12 with some revisions in the wording.26

This revision enables Anne to declare her true feelings in her own words. Let us see how different the canceled version is. In the original text, the denouement of Anne's and Wentworth's re-engagement occurs not at the
White Hart but at Admiral Croft's lodgings. Anne, who happens to pass the Admiral's lodgings, is invited indoors by him to see his wife and unexpectedly meets Wentworth, his brother-in-law. Wentworth gives Anne the following message from the Admiral: he has been informed that Anne and Mr. Elliot are to marry and live atKellynch Hall; though the Admiral is now leasing Kellynch Hall, he is ready to cancel his lease if this report is true. Because she answers, "There is no truth in any such report,"27 she and Wentworth, confirming each other's love, re-engage themselves on the spot.

Compared with the original version, the present revised version shows mainly two different characteristics. First, Anne conveys her intense feelings to Wentworth in her own words. In other words, in the original text she fulfills her love passively through the agency of Admiral Croft and accidental circumstances, while in the revised version she does so positively by her own words.28 Therefore, as Harris says, "... the second ending is so incomparably better than the first. ... [because] it lends her voices with which to speak."29

Second, the new version is contrived to convey Anne's feelings more effectively than the original one. Unlike the original text which depends upon summary, the revised one mainly uses the dialogue between Anne and Captain Harville to realize her long-cherished love. By this method she can express her deep affection immediately and
forcefully. Liddell points out the effectiveness of this technique: "In the revised text, it may be noted, a great deal of the explanation is altered from summary into direct speech; more sharpness and immediacy is given, . . ." Moreover, since Anne's declaration of love is given not directly to Wentworth but indirectly through her conversation with Harville, it does not break the eighteenth-century moral code of women's modesty or prudence.

Thus, the revision of the ending has given a new phase of feelings and words to *Persuasion*, Austen's final novel. In spite of her failing health, Austen forced herself to do this laborious work of revision. Therefore, the final novel brings about the most romantic heroine in her six completed novels, endowed with intense and profound feelings and a voice with which to speak them.

VI

"She [Anne] had been forced into prudence in her youth, she learned romance as she grew older—the natural sequel of an unnatural beginning" (30). Certainly, this famous sentence of *Persuasion* reveals the maturity of Anne who has deepened her romantic sensibility as time passes. However, this does not mean that Austen denies her former position as a classicist who emphasizes sense, nor that she has shifted her stress into romanticism from classicism. It does mean that she has created a heroine who possesses romantic sensibility in addition to sense. As
Duckworth states: "It would be quite wrong, for example, to argue that Jane Austen is in her last novel rejecting an inherited social morality . . . ." [31]

Essentially, Anne is a moral and intellectual heroine who belongs to the same category as Elinor Dashwood, Elizabeth Bennet, and Fanny Price. Endowed with "an elegance of mind and sweetness of character" (5), Anne becomes "in her temper, manners, mind, a model of female excellence" (159). Her strong sense of morality is exemplified especially in her rejection of the proposal of Mr. Elliot, a rival of Wentworth in love, because of his immoral conduct. Moreover, the reason she gave up her engagement to Wentworth eight years ago is also that she obeyed her filial duty to Lady Russell, her surrogate mother. After having resecured her love for Wentworth, Anne reviews her past conduct:

"... I was right in submitting to her [Lady Russell], ... if I had done otherwise, I should have suffered more in continuing the engagement than I did even in giving it up, because I should have suffered in my conscience. I have now, as far as such a sentiment is allowable in human nature, nothing to reproach myself with; and if I mistake not, a strong sense of duty is no bad part of a woman's portion."

(246)

Like Elinor who personifies sense, Anne, too, possesses
strong morality as the core of her nature. This moral aspect does not change even after her emotional aspect comes to be emphasized. "... in Anne Elliot, Sense and Sensibility have kissed each other," as Liddell aptly sums up.

VII

In this chapter I have explored the subject of reason and emotion in the heroines through a comparative analysis of Sense and Sensibility and Persuasion. This exploration has revealed an explicit shift in Austen's attitude to emotion by presenting mainly three new aspects of emotion in Persuasion. First, this novel shows the most profound interest in the sphere of emotion in all of Austen's novels. Second, it approves the heroine's romantic feelings. While in Sense and Sensibility Austen disapproves Marianne's romantic, overintense, and unrealistic love as the sensibility of the old romance, she approves Anne's romantic love as something similar to pre-romantic sensibility. In other words, the author, distinguishing Marianne's youthful raptures from Anne's mature emotions, admires the latter. Third, Persuasion gives Anne words to express her feelings. As I discussed in Chapter 4, Austen already shows her deep concern with emotion in Mansfield Park, the fourth novel. Although the heroine Fanny has a power to feel profoundly, she is not allowed to articulate her intense feelings because of her position of being a hanger-on at her uncle's house and her shyness and lack of self-
confidence. However, in Austen's last novel, the heroine finally acquires a voice to articulate her feelings.

What has brought about this altered view and treatment of emotion in *Persuasion*? I consider that the change of the literary trend and that of Austen's view of life are the cause. She underwent the baptism of two trends of literary thought—classicism and romanticism. As a follower of Samuel Johnson, the representative of Augustan classicism, in her earlier days Austen was an undisputed classicist who esteemed "a harmony where . . . the intellect is paramount." Therefore, *Sense and Sensibility*, drafted as *Elinor and Marianne* in 1795, shows her classical belief in the primacy of ethical reason. However, the spirit of the times greatly changed in the period from 1795 to 1816, when she finished *Persuasion*. In Germany, the *Sturm und Drang* (the Storm and Stress), the German romantic movements, swept through the country. In France, the French Revolution from 1789 to 1799 caused enlightenment movements such as liberation of self, free expressions of feelings, and esteem of imagination. Influenced by these romantic movements in European countries, in England, too, Wordsworth and Coleridge published *Lyrical Ballads*, the manifesto of English romanticism, in 1798, and this was followed by the flowering of romanticism in the 1820s.

Besides a shift of literary trend, Austen went through various painful experiences in her private life,
too: at 26 she fell in love with a gentleman and lost him by his death; at 30 her father died; at 41 she herself fell ill and never recovered. Presumably, these personal experiences of grief and suffering provided her with a more profound and romantic insight into life and human nature than that of her youth, leading to the change of her views. Therefore, Virginia Woolf is right in her comments on *Persuasion*: "She [Austen] is beginning to discover that the world is larger, more mysterious, and more romantic than she had supposed." \(^{34}\)

Thus, in her final completed novel Austen succeeds in creating an ideal heroine possessed of reason and emotion on a balanced scale. Many critics agree on this point. For instance, J. A. Kearney states: "... the ideal state of affairs for Jane Austen is when reason and feeling possess equal strength, ... Both [reason and feeling] are needed for an adequate understanding of the truth about human affairs and experience." \(^{35}\) George Levine asserts: "Anne Elliot is the sensible heroine who acts with the instinct of someone whose imagination is in accord with realities; she is also the heroine of sensibility, ..." \(^{36}\) Austen herself admits about Anne that "she is almost too good for me." \(^{37}\)

Charlotte Brontë, who produced a passionate and romantic heroine in *Jane Eyre* (1847), published thirty years after Austen's death, criticized Austen after her reading of *Emma*, saying as follows:
The passions are perfectly unknown to her [Austen]; she rejects even a speaking acquaintance with that stormy sisterhood. Even to the feelings she vouchsafes no more than an occasional graceful but distant recognition . . . . Jane Austen was a complete and most sensible lady, but a very incomplete and rather insensible (not senseless) woman. 38

Would she still have made this scathing comment if she had read *Persuasion*?
Austen's View of Nature and its Shift from the Classic to the Romantic

I

According to Arthur O. Lovejoy, "'nature' has . . . been the chief and the most pregnant word in the terminol­
ogy of all the normative provinces of thought in the West."¹ Certainly it takes a vital role in eighteenth­
century thought, too, because, as A. E. Pilkington says, "on them [the different meanings of nature] depended an
understanding of the source of moral actions, of the rela­
tionships between individuals and of the nature of society
as a whole."² Similarly, "nature" in Austen's writing be­
comes a word with essential and manifold meanings. For
example, nature means characteristics which belong to a
person, as exemplified in "human nature" and "good-natured
or ill-natured."

However, this chapter covers not a wide range of
meanings of "nature" but nature mainly as the physical
world and created things. It includes landscapes, espe­
cially the picturesque landscapes to which Austen fre­
quently refers, the country houses and estates of protago­
nists, and such natural objects as the weather and the
seasons. Since Austen's main concern is not nature but
people, her novels do not have many descriptions of na-

ture. Despite the paucity of its portrayals, however, na­
ture has great importance because it not only functions as
the background of the novel, but also closely relates it­
self to Austen's ideas about reason, emotion, morality,
the individual, society, and so on. Besides, Austen's
view of nature seems to change between her early novels
and later ones.

Therefore, this chapter will first examine three as­
psects of nature--picturesque landscapes, country houses
and estates, and weather and seasons--and how they func­
tion in Austen's six completed novels, Northanger Abbey,
Sense and Sensibility, Pride and Prejudice, Mansfield
Park, Emma, and Persuasion. Second, by revealing a shift
in her view of nature in the later works, it will attempt
to demonstrate that Austen, who started out only as a
classicist, finally accepts romanticism to some extent.

II

Before discussing aspects of nature in Austen's nov­
els, I will clarify how the picturesque was established
and what it means. As the third aesthetic theory follow­
ing the beautiful and the sublime, the picturesque was es­
tablished during the second half of the eighteenth century
in England. The birth of the new theory and its vogue in
England owe partly to the English young elites who took
the grand tour to Europe to complete their education in
the classics. During their travel, they had opportunities
to see both the Alps and the works of Claude Lorrain and Salvator Rosa, the seventeenth-century Italian landscape painters, both of which possess sublime beauties making a remarkable contrast with the beautiful, a traditional concept of beauty. In his *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, Edmund Burke defines the qualities of the sublime and the beautiful precisely:

... sublime objects are vast in their dimensions, beautiful ones comparatively small; beauty should be smooth, and polished; the great, rugged and negligent; beauty should shun the right line...; the great in many cases loves the right line...; beauty should not be obscure; the great ought to be dark and gloomy; beauty should be light and delicate; the great ought to be solid, and even massive.³

The young English gentlemen, who were thus awakened to a new mode of beauty in Europe, brought Lorrain's and Rosa's paintings home and sought a similar kind of beauty to the sublime in England. This was the picturesque.

This taste for the picturesque further increased and reached the climax of its vogue by the appearance of William Gilpin (1724-1804), clergyman and schoolmaster. Gilpin, who frequently referred to picturesque beauty in his various travel books, became, in the words of the *Monthly Review*, "the venerable founder and master of the
Picturesque School," by publishing Observations on the River Wye, Relative Chiefly to Picturesque Beauty (1782). This publication not only made the author the master of the picturesque school, but also made the ruins of the Tintern Abbey on the River Wye a mecca for picturesque tourism as ideal picturesque scenery.

Then, what is picturesqueness? The aesthetic theories of the picturesque are established by Gilpin and his successor, Uvedale Price (1747-1829). In his essay, Gilpin defines picturesque beauty as follows: "Picturesque beauty is a phrase but little understood. We precisely mean by it that kind of beauty which would look well in a picture." He further compares the picturesque with the beautiful:

... a distinction ... between such objects as are beautiful, and such as are picturesque—between those, which please the eye in their natural state; and those, which please from some quality, capable of being illustrated by painting. (author's italics)

However, considering Gilpin's definition to be "too vague, and too confined," Price separates the picturesque distinctly from either the beautiful or the sublime. He identifies the essential qualities of picturesque beauty with roughness, irregularity, ruins, intricacy, sudden variation, the motion abrupt, age, and decay. And he sees such beauty in a variety of objects—an old hovel, an
old cart horse, an old woman, the wandering tribes of gypsies, and beggars, as well as in the art of painting.

The picturesque theory not only adapts itself widely to landscape, gardening, tourism, and other objects, but also introduces "a whole new mode of intuitive perception, a way of 'feeling through the eyes'," as Charles Kostelnick points out. Kostelnick further says, "The acts of exercising the imagination and of feeling through the eyes are the basic subjective operations of the mind in Gilpin's picturesque perception." In other words, viewing art and nature picturesquely means stimulating one's inner powers such as imagination and emotion through the sense of sight. In this sense, the picturesque perception opens the door to a romantic mode of perception which also needs to evoke imagination and feeling through the eyes. Therefore, the picturesque is important not only because it is one of the aesthetic theories, but also because it marks an interim between the classical period and the romantic period.

III

Northanger Abbey, Sense and Sensibility, and Pride and Prejudice

Now that the history and definitions of the picturesque have been clarified, next I attempt to explore picturesque landscapes, country houses and estates, and
weather and seasons in Austen's novels. For this purpose, I will organize my discussion by dividing her six novels into three groups: the earlier novels, *Northanger Abbey*, *Sense and Sensibility*, and *Pride and Prejudice*, the later novels, *Mansfield Park* and *Emma*, and the final novel, *Per-suasion*.

**Austen and the Picturesque**

Austen's three earlier works contain some passages which reveal both her interest in the picturesque and her knowledge of its theories. A dialogue between Henry and Eleanor Tilney in *Northanger Abbey* becomes one of the exemplary cases:

> The Tilneys [Henry and Eleanor] were soon engaged in another [subject] on which she [Catherine] had nothing to say. They were viewing the country with the eyes of persons accustomed to drawing, and decided on its capability of being formed into pictures, with all the eagerness of real taste. (NA 110)

Henry and Eleanor are, as Rosemarie Bodenheimer calls them, "proficient picturesque viewers." Furthermore, Henry gives Catherine a lecture on the picturesque: "He talked of fore-grounds, distances, and second distances--side-screens and perspectives--lights and shades" (NA 111). According to K. C. Phillipps, Henry's words, "distances, second distances, side-screens, and perspectives," all ex-
actly match the picturesque terminology in Gilpin's writings. Therefore, this reveals Austen's abundant and accurate knowledge of Gilpin's theories.

_Sense and Sensibility_ also proves Austen's special knowledge of the picturesque through Edward Ferrars' conversation with Marianne Dashwood.

"You must not inquire too far, Marianne--remember I have no knowledge in the picturesque, and I shall offend you by my ignorance and want of taste if we come to particulars. I shall call hills steep, which ought to be bold; surfaces strange and uncouth, which ought to be irregular and rugged; and distant objects out of sight, which ought only to be indistinct through the soft medium of a hazy atmosphere... I dare say it [this area which Edward calls a fine country] is a picturesque one too, because you admire it; I can easily believe it to be full of rocks and promontories, grey moss and brush wood, but these are all lost on me. I know nothing of the picturesque." (SS 96-97)

Edward's speech reveals that he is not ignorant of the picturesque but thoroughly informed with picturesque rules and its vocabulary.

On the other hand, _Pride and Prejudice_ reflects the enthusiasm for picturesque tourism in those days. In Chapter 4 of the second volume, Elizabeth Bennet is invit-
ed by Mr. and Mrs. Gardiner, her uncle and aunt, to accompany them on a tour to the Lakes in the summer. The destination later changes from the Lakes to Derbyshire because of Mr. Gardiner's business, but this tour marks an important turning point in the relationship between Elizabeth and Darcy. At the same time, it reflects the vogue of picturesque tours, for as Ann Bermingham describes, "Picturesque tours to the lakes of Cumberland, the Devonshire coast, or the Isle of Wight were undertaken by hundreds of tourists armed with sketchbooks, diaries, and Claude glasses." Thus, there is no doubt that Austen was interested in the picturesque and well equipped with knowledge of it, and no critics will disagree in this respect.

Then, what is Austen's attitude toward the cult of the picturesque? She takes a satirical view of people's infatuation with it in her earlier novels. A passage of Northanger Abbey, which follows the one I quoted before, comically satirizes Catherine who gets affected by picturesque fever immediately after Henry's lecture on the picturesque: "Catherine was so hopeful a scholar, that when they gained the top of Beechen Cliff, she voluntarily rejected the whole city of Bath, as unworthy to make part of a landscape" (NA 111).

In contrast to Catherine, Edward in Sense and Sensibility declares his anti-picturesque view:

"I like a fine prospect, but not on picturesque
principles. I do not like crooked, twisted, blasted trees. I admire them much more if they are tall, straight and flourishing. I do not like ruined, tattered cottages. I am not fond of nettles, or thistles, or heath blossoms. I have more pleasure in a snug farm-house than a watch-tower—and a troop of tidy, happy villagers please me better than the finest banditti in the world." (SS 98)

Pride and Prejudice, based on the picturesque rules in Gilpin's "Explanation of the Prints," acutely ridicules gentlemen and women's ill-manners. During their walk, Elizabeth and Mrs. Hurst meet Darcy and Miss Bingley. Mrs. Hurst and Miss Bingley immediately take Darcy's arms on each side and leave Elizabeth to walk by herself. When Darcy, aware of this rudeness, suggests taking not the narrow walk but a wide avenue, Elizabeth laughingly answers:

"No, no; stay where you are.—You are charmingly group'd, and appear to uncommon advantage. The picturesque would be spoilt by admitting a fourth." (PP 53)

In the "Explanation of the Prints," which is included in the second volume of the Observations on the Mountains and Lakes of Cumberland and Westmoreland, Gilpin explains the principles of grouping cattle as follows:

But with three, you are almost sure of a good
group, except indeed they [cattle] all stand in the same attitude, and at equal distances. They generally however combine the most beautifully, when two are united, and the third a little removed.

Four introduce a new difficulty in grouping. Separate they would have a bad effect. Two, and two together would be equally bad. The only way, in which they will group well, is to unite three, as represented in the second of these prints, and to remove the fourth.¹⁷ (author’s italics)

Thus, Elizabeth satirizes not only Miss Bingley’s and Miss Hurst’s ill-manners and their lack of consideration, but also “the picturesque insistence on odd numbers,”¹⁸ as Jill Heydt states.

Why does Austen respond satirically to the picturesque taste and the picturesque way of perception? She does so because they easily connect themselves with emotionalism and sentimentalism. Marianne Dashwood notably exemplifies one of these cases. Unlike Edward, she is Austen’s “most enthusiastic admirer of the picturesque,”¹⁹ in Drabble’s terms, although she is critical of the cliché of the picturesque (SS 97). Her love of the picturesque is often expressed in sentimental effusions.

Let us see Marianne’s farewell speech to the landscape of Norland, her dear old home, in her leaving it for
Barton Cottage, her new house.

"Dear, dear Norland! . . . when shall I cease to regret you!—when learn to feel a home elsewhere!—Oh! happy house, could you know what I suffer in now viewing you from this spot, from whence perhaps I may view you no more!—And you, ye well-known trees!—but you will continue the same.—No leaf will decay because we are removed, nor any branch become motionless although we can observe you no longer!—No; you will continue the same; unconscious of the pleasure or the regret you occasion, and insensible of any change in those who walk under your shade!—But who will remain to enjoy you?" (SS 27)

She laments over the sad change in her circumstances from a resident of a great Norland house to a poor lodger of Barton Cottage, and contrasts herself to the Norland nature which suffers no change. Bodenheimer regards this scene as "an early experiment in comic self-projection." Bodenheimer further comments:

Her [Marianne's] simple-minded devotion to the picturesque is a metaphor for her responses to other people, and the practical or social observations they leave out. . . . Marianne's acquired languages of response to nature are dangerous to the extent that they encourage her to cultivate a partial and unreasonable fiction
about her place in the social world. Thus, for Marianne, the picturesque landscape becomes a background to enhance her self-centered sentimentalism.

Marianne's egocentric projection and her over-emotional response to nature contrast remarkably with Edward's realistic, pragmatic response, as is shown in her conversation with him:

"Now, Edward, . . . here is Barton valley. . . . Look at those hills! Did you ever see their equals? To the left is Barton park, amongst those woods and plantations. You may see one end of the house. And there, beneath that farthest hill, which rises with such grandeur, is our cottage." "It is a beautiful country," he replied; "but these bottoms must be dirty in winter." "How can you think of dirt, with such objects before you?" "Because . . . among the rest of the objects before me, I see a very dirty lane." (SS 88)

Litz comments on this quotation: "Marianne's sentimental effusions on nature are dramatically counterpointed to Edward's practical view, her sense of the picturesque set against his sense of the ordinary." Because Austen values emotional restraint and a rational attitude based on observations, here she undoubtedly takes sides with Edward.

Thus, Northanger Abbey, Sense and Sensibility, and
Pride and Prejudice reveal that Austen, in spite of being an expert student of Gilpin, satirizes the fad of the picturesque because of its danger of leading to excessive emotionalism and sentimentalism.

**Houses and Estates**

Austen applies her abundant knowledge and view of the picturesque to houses and estates, too. In her earlier novels, estates and houses seem to reflect both her anti-picturesque attitude and her appraisal of utility. To exemplify this, I will compare Northanger Abbey and Woodston, two houses in Northanger Abbey. Northanger Abbey, General Tilney’s great house in Gloucestershire, exhibits Gothic and picturesque beauty to Catherine, a guest of the house:

> The whole building enclosed a large court; and two sides of the quadrangle, rich in Gothic ornaments, stood forward for admiration. The remainder was shut off by knolls of old trees, or luxuriant plantations, and the steep woody hills rising behind to give it shelter, were beautiful even in the leafless month of March. *(NA 177)*

In contrast, Woodston, Henry Tilney’s parsonage in a large village called Woodston, greatly differs in size and taste from his father’s abbey. The village is characteristic of “the flatness of the country” *(NA 212)*. At the end of the village, stands “the Parsonage, a new-built
substantial stone house, with its semi-circular sweep and green gates" (212). Furthermore, "The house stands among fine meadows facing the south-east, with an excellent kitchen-garden in the same aspect" (175), and one room has a view of apple trees among which there is a sweet little cottage (214).

The above descriptions of two houses show that oldness, knolls of trees, and steep woody hills mainly characterize Northanger Abbey, whereas newness, flatness, apple trees, and meadows characterize Woodston. In other words, Northanger Abbey illustrates picturesque scenery, and Woodston Edenic scenery. About typical eighteenth-century images of nature Suzy Halimi states as follows:

[In eighteenth-century England] When nature was referred to . . . in literature or in life, it was either in the tradition of poetic diction, or reminiscent of the soft scenery of southeastern England, with meadows strewn with flowers, or verdant hills and dales (images influenced by Milton's description of the Garden of Eden in book IV of *Paradise Lost*). Woodston seems to follow this Augustan image of nature. Woodston impresses us with another aspect, utility, as it is described as having "an excellent kitchen-garden."

Alistair Duckworth points out importance of utility in Austen's natural beauty:

Hampshire born and bred, Jane Austen loved the
countryside of her native country, as well as of
Surrey and Kent, . . . Nature in these countries
is nature improved, humanized, put to use, . . .
Like the "fine country" Edward admires in his
debate with Marianne over the picturesque . . .,
the country she admired "unites beauty with
utility," thus fulfilling an ideal as old as
Horace's utile dulci.24
Thus, Austen seems to value not picturesque beauty which
has an anti-utilitarian aspect25 but the beauty accompanied
by utility or convenience. Therefore, I regard Austen's
taste for nature as utilitarian and anti-picturesque and
her view of it as "both conservative and neoclassic,"26 as
Duckworth asserts.
Moreover, Austen's houses and estates reflect their
owners' inner lives. Duckworth rightly says, "Throughout
Jane Austen's fiction, estates function not only as the
settings of action but as indexes to the character and so-
cial responsibility of their owners."27 The best example
is Pemberley, Darcy's house and estate in Pride and Preju-
dice. Elizabeth, who takes a trip to Derbyshire with Mr.
and Mrs. Gardiner, visits Pemberley in Derbyshire. As
soon as she enters the estate, she is immediately attract-
ed by the house and grounds because of the grandeur and
the natural and artless beauty.
It [Pemberley House] was a large, handsome,
stone building, standing well on rising ground,
and backed by a ridge of high woody hills;—and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal, nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. (PP 245)

Critics call Pemberley "the embodiment of the Augustan ideal"28 or "the physical embodiment of the tasteful sense of order of the eighteenth century and the natural beauties beloved by the Romantic age."29 More specifically, Tanner points out that, as is often the case in eighteenth-century fiction, Pemberley has a significant relation to the owner's morality: "The notion that the way a man landscaped his grounds might give some indication of his moral and mental qualities is not original to Jane Austen."30 Therefore, Pemberley serves as the indicator of Darcy's supreme moral and social virtues.

Thus, through an examination of houses and estates in Austen's earlier novels, particularly in Northanger Abbey and Pride and Prejudice, we perceive her anti-picturesque and utilitarian views of nature and her moral usage of landscape in the early stage.
Weather

Compared to the many descriptions of houses and estates, Austen's novels have rather a small number of descriptions of the natural world. However, I will discuss the role of weather because it seems important. In her early fiction, weather usually functions as a setting. For example, in Northanger Abbey, a stormy scene on Catherine's first night in the abbey creates the mysterious and horrific atmosphere which typifies a Gothic novel and enhances her sense of awe and terror.

The night was stormy; the wind had been rising at intervals the whole afternoon; and by the time the party broke up, it blew and rained violently. Catherine, as she crossed the hall, listened to the tempest with sensations of awe; ... (NA 166)

Darkness impenetrable and immoveable filled the room. A violent gust of wind, rising with sudden fury, added fresh horror to the moment.

Catherine trembled from head to foot. (NA 170)

Likewise, weather in Sense and Sensibility, too, gives a certain atmosphere or a sense of tension to the novel. Marianne, who has taken an evening walk after a heavy rain, catches a violent cold and falls into a critical condition. When she finally gets over the crisis due to Elinor's nursing, wind is blowing outside her sickroom.

The night was cold and stormy. The wind roared
round the house, and the rain beat against the windows; but Elinor, all happiness within, regarded it not. Marianne slept through every blast, . . . (SS 316)

Thus, weather conditions become settings of scenes of the novel in *Sense and Sensibility* as well. At the same time, weather helps to develop the plot because Marianne's illness, which is caused by rain, marks a turning point in her moral and emotional growth by leading her from the spiritual death of the old self to the birth of a new self.

Thus, my examination of the picturesque landscapes, houses and estates, and weather in *Northanger Abbey*, *Sense and Sensibility*, and *Pride and Prejudice* reveals Austen's three views of nature in her early stage. First, she satirizes the cult of the picturesque because of its excessive emotionalism, and values natural beauty united with utility. Second, nature functions to provide the settings of people's doings or the scenes of occurrences, supplying the novel with certain atmospheres. Third, nature is closely related to morality. These views of nature seem to be close to those of the classicists. According to Bate, for the classicists "the landscape [is] of merely complementary interest" because they concern themselves mainly with human beings. Certainly, in Austen's early fiction, nature functions significantly in several ways, but because it plays mostly a supplementary role, we can
define her views of nature as conservative and classical.

IV

Mansfield Park and Emma

How does Austen's view of nature evolve in her later works—does it remain the same or change? To answer these questions, I will first explore her treatment of houses and estates in Mansfield Park and Emma.

Houses and Estates

Mansfield Park and Emma contain the same views on houses and estates as those in Austen's early novels: that is, they reveal her taste for natural beauty with utility and respect for the owners' moral virtues. Let us examine the case of Mansfield Park. As Sir Thomas Bertram's great house in the country of Northampton, Mansfield Park possesses patriarchal order and good sense inside and pastoral beauty outside. The beauty of the grounds is revealed through Fanny's admiration. Having returned to Mansfield Park after three months absence, she becomes freshly impressed by its natural beauty:

What animation both of body and mind, she [Fanny] had derived from watching the advance of that season [March and April] . . . , and seeing its increasing beauties, from the earliest flowers, in the warmest divisions of her aunt's gar-
eden, to the opening of leaves of her uncle's plantations, and the glory of his woods. (MP 432)

This house chooses not any of Bertram children but Fanny as its spiritual inheritor, because she embodies moral virtues such as good sense, orderliness, and propriety. Thus, Mansfield Park effectively functions to show its pastoral beauty and the moral supremacy of the inheritor, Fanny.

Donwell Abbey in Emma becomes another example to illustrate this classical view of nature. Donwell Abbey is the seat of Mr. Knightley, Emma's lover-mentor. Emma views the house and grounds with profound admiration and respect:

She felt all the honest pride and complacency which her alliance with the present and future proprietor could fairly warrant, as she viewed the respectable size and style of the building, its suitable, becoming, characteristic situation, low and sheltered--its ample gardens stretching down to meadows washed by a stream...--and its abundance of timber in rows and avenues, which neither fashion nor extravagance had rooted up.--The house was larger than Hartfield, ... covering a good deal of ground, rambling and irregular, with many comfortable and one or two handsome rooms.--It was just what
it ought to be, and it looked what it was—and Emma felt an increasing respect for it, as the residence of a family of such true gentility, untainted in blood and understanding. (F 358)

The house, which is improved neither tastelessly nor artificially, embodies the owner Knightley's true gentility, and his moral and intellectual virtues. Penny Gay, calling Donwell Abbey "a gentleman's residence," regards it as an embodiment of an ideal relationship between a human being and nature:

'A gentleman's residence': this phrase is at the heart of Austen's thinking about landscape: it is seen at its best when inhabited by people who work in harmony with what nature provides: . . . there is a strong suggestion that the best type of gentleman is the 'pastoral' one . . . it is Mr Knightley's house, Donwell Abbey . . . , which is the epitome of Austen's ideas about the moral significance of landscape. 32

Besides, Donwell Abbey exemplifies much utility by having the Abbey-Mill Farm,33 rich pastures, flocks, and an orchard in the estate. Therefore, it becomes Austen's idealized union of utility, morality, and natural beauty.

**Landscapes and Weather**

Thus, *Mansfield Park* and *Emma* keep Austen's classical views of nature on the one hand, but they indicate her in-
creasing romantic interest in and romantic sensitivity to nature on the other. For instance, Fanny shows her ardent love for nature. Visiting Mary Crawford at Dr. Grant's parsonage, Fanny walks in shrubbery with Mary and expresses wonder at the natural beauty of November:

"The evergreen!—How beautiful, how welcome, how wonderful the evergreen!—When one thinks of it, how astonishing a variety of nature! ... when I am out of doors, especially when I am sitting out of doors, I am very apt to get into this sort of wondering strain. One cannot fix one's eyes on the commonest natural production without finding food for a rambling fancy." (MP 209)


Although Marianne in Sense and Sensibility expresses her rhapsodies about nature, Fanny's feeling for it assumes more mature and psychological tone, because in nature Fanny sees not only beauty but the passage of time and the change of one's fate or feelings. She tells Mary about the same shrubbery:

"This is pretty—very pretty, ... Every time I come into this shrubbery I am more struck with its growth and beauty. Three years ago, this was nothing but a rough hedgerow along the upper side of the field, never thought of as any thing, or capable of becoming any thing; and now
it is converted into a walk, . . . How wonderful, how very wonderful the operations of time, and the changes of the human mind!" (MP 208)

Vivien Jones interprets this passage as the manifestation of Fanny's "moralised aesthetic of historical awareness and local attachment." Besides, this natural landscape is a medium which works on one's mind to evoke one's feelings or memories. Thus, for Fanny nature becomes the projection of her psychology, as well as an object of appreciation.

Similarly, Emma also includes some scenes where natural scenery corresponds with the heroine's inner feelings. For instance, on discovering how cruelly and shamefully she has acted to Jane, Emma is full of remorse and self-hatred. At this moment, the weather is described as follows:

The evening of this day was very long, and melancholy, at Hartfield. The weather added what it could of gloom. A cold stormy rain set in, and nothing of July appeared but in the trees and shrubs, which the wind was despoiling, and the length of the day, which only made such cruel sights the longer visible. (E 421)

This bleak weather reflects Emma's desolate state of heart. However, as the weather changes for the better in the following afternoon, she feels elated:

. . . in the afternoon it cleared; the wind
changed into a softer quarter; the clouds were carried off; the sun appeared; it was summer again. With all the eagerness which such a transition gives, Emma resolved to be out of doors as soon as possible. Never had the exquisite sight, smell, sensation of nature, tranquil, warm, and brilliant after a storm, been more attractive to her. (E 424)

Duckworth regards this scene as one example of Emma’s response to nature with feeling, because “at the low point of her life, she is invigorated by a change in the weather.” Thus, in Emma external landscapes correspond with the heroine’s internal landscapes.

Let us discuss Austen’s romantic tendency more fully, by focusing on Fanny. It appears first as a reference to William Cowper, a pre-romantic nature poet. When Fanny hears Mr. Rushworth talk about his plan of cutting down trees to improve his estate, Sotherton Court, she says to Edmund: “Cut down an avenue! What a pity! Does not it make you think of Cowper? ‘Ye fallen avenues, once more I mourn your fate unmerited’” (MP 56). Fanny’s words with the quotation from Cowper’s The Task imply Austen’s two views of nature influenced by him: her deep sympathy for nature and her attitude against “improvement.” “Improvement” means “the practice of ‘improving’ estates according to ‘picturesque’ principles” which became a vogue throughout the eighteenth century. As exemplified in Fan-
ny, Austen disapproves the fashion of improvement because, as Gay comments, "'improvement' is usually violent and destructive of an old-established order." Also, she criticizes it probably because reforming nature according to human beings' arbitrary wishes means to give them precedence over nature. Duckworth infers that Austen owes her position as an anti-improver much to Cowper's The Task. Thus, we can discover some allusion to or influence of the pre-romantic poet in Austen's view of nature.

Austen's pre-romantic tendency seems to further lead to an interest in romantic poets, especially in Wordsworth. This becomes apparent by a description of Fanny's room. Her private room called the East room contains "three transparencies, made in a rage for transparencies, for the three lower panes of one window, where Tintern Abbey held its station between a cave in Italy, and a moonlight lake in Cumberland" (MP 152). These transparencies of picturesque landscapes suggest Austen's reference to and her interest in Wordsworth, as Frank Bradbrook, Isobel Armstrong, and Jay Clayton point out, in addition to the fashion of the picturesque in Austen's time.

Mansfield Park has another impressive scene which implies Austen's closeness to romanticism. It is a scene where Fanny gazes at stars, standing at a window with Edmund:

[Fanny] had the pleasure of seeing him [Edmund] continue at the window with her . . . and of
having his eyes soon turned like her's towards
the scene without, where all that was solemn and
soothing, and lovely, appeared in the brilliancy
of an unclouded night, and the contrast of the
deep shade of the woods. Fanny spoke her feel-
ings. "Here's harmony!" said she. "Here's re-
pose! Here's what may leave all painting and
all music behind, and what poetry only can at-
tempt to describe. Here's what may tranquillize
every care, and lift the heart to rapture! When
I look out on such a night as this, I feel as if
there could be neither wickedness nor sorrow in
the world; and there certainly would be less of
both if the sublimity of Nature were more at-
tended to, and people were carried more out of
themselves by contemplating such a scene."

(MP 112-13)

It is controversial whether or not this scene is ro-
mantic because some critics define it as the picturesque
and others as the romantic. For example, Litz says, "This
is a set-piece out of eighteenth-century aesthetics." He
probably suggests by his remarks that Fanny's sensibility
fits the mode of the picturesque and the sublime. Snyder
takes a similar view.

On the other hand, Clayton claims this scene to be
romantic because of its lyricism and Fanny's epiphanic ex-
perience. Quoting Litz's comment, Clayton states:
This speech may well be a "set-piece out of eighteenth-century aesthetics," . . . but it is the aspect of eighteenth-century poetics that most decisively influenced Romantic lyricism. . . . Fanny's heart is . . . caught up in a harmony that protects her from ordinary cares. For however brief a period, she participates in an epiphanic rather than a dramatic order. 44

Moreover, Gay discovers a religious reference in Fanny's sensibility.45

I consider this passage to be evidence of Austen's growing romanticism. Certainly, the landscape itself is picturesque scenery, because, as Bodenheimer insists, it is "rendered according to the picturesque principle of contrasting masses of light and shade. . . . [and it is] a scene fit for painting."46 However, Fanny's deep sensitivity to nature, her momentary assimilation with nature, and lyricism imply Austen's gradual leaning toward romanticism.

My discussion of *Mansfield Park* and *Emma* on houses and estates, landscapes, and weather reveals their romantic aspects, in addition to classical aspects exemplified in the early novels. For Austen, nature is, as ever, background, atmosphere, moral landscape with utility. At the same time, she deepens her love for nature, responds to it with feeling, and senses human assimilation with nature. She no longer criticizes the picturesque, as she
did in the early novels, and begins to show something of pre-romanticism and romanticism. This becomes most evident in *Persuasion*, Austen's final novel.

**V**

*Persuasion*

*Persuasion* is the only novel among Austen's works in which critics unanimously see romantic qualities. The often-quoted example as a romantic scene is Anne's long walk to Winthrop with Wentworth, the Miss Musgroves, and Mr. and Mrs. Charles Musgrove:

> Her *pleasure* in the walk must arise from the exercise and the day, from the view of the last smiles of the year upon the tawny leaves and withered hedges, and from repeating to herself some few of the thousand poetical descriptions extant of autumn, that season of peculiar and inexhaustible influence on the mind of taste and tenderness, that season which has drawn from every poet, worthy of being read, some attempt at description, or some lines of feeling. She occupied her mind as much as possible in such like musings and quotations; but it was not possible, that when within reach of Captain Wentworth's conversation with either of the Miss Musgroves, she should not try to hear it; . . . (P 84)
This passage is full of more romantic, elegiac lyricism than the stargazing scene in Mansfield Park. Also, the external landscape merges more fully with Anne's inner landscape than in Fanny's case. Anne still deeply loves Wentworth, although she broke her engagement to him eight years ago. When she now watches him and young Louisa Musgrove chatting intimately, she feels deep sorrow and pain. The landscape of November here symbolizes such declining happiness and declining youth of twenty-seven-year-old Anne. Thus, because the autumnal scene reflects the heroine's sense of loss and separation, this use of natural setting is romantic, as Duckworth claims.47

Here, we need to note the shift in Austen's usage of autumn. In her previous novels, autumn usually means the time of new life or fruitful result as the season of harvest. For example, in Sense and Sensibility, Elinor and Edward marry in the autumn, in Emma Emma and Knightley in October, and in Pride and Prejudice Elizabeth becomes engaged to Darcy in September. This usage of autumn as a fertile and productive image is classical and conventional, whereas Persuasion gives autumn a forlorn, melancholic image and atmosphere like the romantics do.

Besides these romantic qualities, Persuasion shows Austen's taste for and her admiration of the picturesque. For example, referring to the phrase "the tawny leaves and withered hedges" in the above quotation, Drabble comments that "An admiration for autumn tints is part of the
picturesque movement's permanent contribution to our way of seeing." Also, Lyme, its Cobb, and its neighborhood present exemplary picturesque landscapes by the very beautiful line of cliffs, sweet retired bay, green chasms between romantic rocks, scattered forest trees and orchards of luxuriant growth, and so on (P 95). As I defined before, precisely, the picturesque is not the same as the romantic, but one of the eighteenth-century aesthetic aspects which prepares the rise of romanticism. However, W. A. Craik declares Persuasion to be romantic because of its enthusiasm for the picturesque, in that the picturesque school shares its emphasis on sensibility and emotional response to nature with the romantics. Therefore, Austen's taste for the picturesque may be considered a part of her growing romanticism.

Thus, the romantic aspects which became noticeable in Mansfield Park and Emma are lyrically crystallized in Persuasion.

VI

An analytical study of Austen's six novels from the perspectives of picturesque landscapes, houses and estates, and weather and seasons has revealed her characteristic usage of nature in each work and a shift in her view and treatment of nature in the later novels. In the early novels, Northanger Abbey, Sense and Sensibility, and Pride and Prejudice, Austen satirizes the cult of the pictur-
esque because of its excessive emphasis on sensibility and emotion, and values pastoral beauty with utility. Nature in these novels functions mainly as a background to people's doings or as something to serve them. Moreover, as houses and estates reflect the owners' morality, Austen's nature has a moral sense. This view of nature follows the eighteenth-century classical view of nature.

However, in the later novels, Mansfield Park and Emma, the romantic tendency increases, in addition to the presence of the classical one. Especially, Mansfield Park marks a remarkable change by certain romantic aspects—Fanny's deep sensitivity and emotional response to nature, her mind's correspondence with natural landscape, the recognition of the spiritual meaning implicit in nature, and the taste for the picturesque. These romantic characteristics become most explicit and strengthened in Persuasion, the last work.

If romantic nature should stir a poet's imagination or reveal divinity as it does in the case of Wordsworth and other romanticists, the nature in Austen's works can never be called romantic. Litz states as follows: "it would be a mistake to identify Anne's thoughts on autumn with the powerful reactions of the great Romantic poets." Certainly, we cannot categorize the great romantic poet Wordsworth and Austen as romantics in the same sense. However, as far as her view of nature is concerned, I should like to conclude that Austen is a romanticist in her way, as well as a classicist.
CONCLUSION

I

In his *Criticism in Focus: Jane Austen* (1992), Graham Handley gives a brief survey of Austen criticism ranging from "The Early Responses" through "Deepening Appraisals" to "Feminist and Other Criticism and Biography in the 1980s." Notable attention to the extraordinary value of Austen's literature seems to have begun in the early 1910s, as Handley suggests: "Serious evaluation of Jane Austen, as has often been said, begins with A. C. Bradley's lecture on her, printed in *Essays and Studies* in 1911." Following Bradley, Virginia Woolf placed Austen in the first three among the great English novelists by her remarks in *The Times Literary Supplement* of 8th May 1913. In his article, "Jane Austen" in the *Quarterly Review* in 1917, Reginald Farrer highly assessed Austen as "the one completely conscious and almost unerring artist." In the 1920s and 1930s, the critical re-appraisal further accelerated and continued: R. W. Chapman's edition of *The Novels of Jane Austen* appeared in 1923 and then his edition of *Jane Austen's Letters* in 1932, both of which provided the foundation of academic studies of Austen; in 1939, Mary Lascelles's *Jane Austen and Her Art*, one of the most important critical works on Austen, was published. In the late 1940s and 1950s, as Margaret Kirkham states, "Jane Austen's high standing in trans-Atlantic criticism
was established." In the 1960s and 1970s, a number of distinguished studies which focused on Austen's style and narrative method appeared. Notable among them were David Lodge's *Language of Fiction* (1966), Norman Page's *The Language of Jane Austen* (1972), and Stuart M. Tave's *Some Words of Jane Austen* (1973). In 1975, the bicentennial of Austen's birth, several collections of essays were published and they have made great contributions to Austen studies.

These critical works attempted to evaluate Austen from various perspectives—her style, structure, irony, narrative method, biographical study, moral significance, and so on. Besides this wide range of criticism, new trends in literary criticism such as deconstruction and feminist criticism began to approach the essence and dimension of Austen's novels through new readers' responses.

Among these movements, we should note especially the feminist criticism which appeared in the 1970s and early 1980s, because "Central to her [Austen's] work is the belief in women's capacity for intellectual and moral growth," as Jane Spencer declares. Julia Prewitt Brown calls *Persuasion* "a feminist novel, the prototypical novel of feminist 'feeling.'" Sandra M. Gilbert and Susan Gubar, the authors of *The Madwoman in the Attic* (1979), see a feminist point of view in Anne Elliot's remarks in *Persuasion*. In her conversation with Captain Harville about women's constancy, Anne says, "Men have had every
advantage of us [women] in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands." (P 234). Gilbert and Gubar assert that "her remark implies that women have not only been excluded from authorship but in addition they have been sub-just to (and subjects of) male authority." In her Jane Austen: Feminism and Fiction (1983), Margaret Kirkham not only considers this remark of Anne's to be the declaration of Austen's feminist stance, but also claims that already in Northanger Abbey, Austen criticizes sexist bias in literary works. Furthermore, Kirkham relates Austen's moral interest to the feminist one. In Jane Austen among Women (1992), an illuminating reading of Austen's life and work, Deborah Kaplan discusses the relationship between Austen's life and her works by placing her in women's culture.

Although this new literary criticism is intriguing and stimulating, I have attempted a reading of Austen's novels by placing her in the historical climate of the transitional period from classicism to romanticism. I will review this reading next.

II

In this dissertation, I have explored the classical and romantic aspects in Austen's six completed novels chronologically. In Northanger Abbey, through her transformation from an anti-heroine into a Gothic heroine, then
into the heroine of the novel, Catherine learns about the
danger of excessive imagination and emotionalism which
typifies a Gothic heroine, and gains a true knowledge of
human nature, that is, the recognition of human nature as
an intricate mixture of virtues and moral monstrosity.

In Sense and Sensibility, a comparative analysis of
Marianne’s and Elinor’s experiences of life and their us-
age of language reveals the supremacy of human ethical
reason, the importance of emotional restraint, and that of
harmony with others in society. This is the truth about
life for Austen who considers a human being to be both an
ethical and social being.

In Pride and Prejudice, by focusing on Elizabeth’s
pride and on the conflict and reconciliation between her
pride and Darcy’s, I have examined how the protagonists
regulate their pride properly and become humble moral be-
ings. This examination reveals Austen’s strong interest
in human moral nature and her conviction that a “lesson of
humility” is an essential moral lesson. Also, her pro-
found concern with a balance of structure becomes apparent
because six major incidents related to Elizabeth’s and
Darcy’s moral growth are arranged in a well balanced and
symmetrical way in the novel.

A variety of aspects shown in these three novels—the
supremacy of ethical reason as a guide of life, the disap-
proval of excessive sensibility and imagination, the ne-
cessity of emotional restraint and harmony with others,
and the interest in human moral nature and in the structural balance of novels—are all indispensable characteristics of classicism. This tendency of seeking a moderation and a harmony which center on ethical reason reflects Austen’s classical and anti-romantic attitudes.

However, Austen’s views of imagination and the emotion-reason relationship seem to change in her later works. It is Mansfield Park which marks a turning point. Unlike the earlier novels which are concerned with one’s relation to others in society, the later novels gradually shift focus from the outer world to the inner. My examination of the subject of Fanny’s emotion reveals Austen’s altered attitude toward emotion in Mansfield Park. Fanny has a deep, intense emotional life behind her ostensible inactivity. Her genuine feelings are not articulated because of her position of being a hanger-on in Mansfield Park, her emotional restraint and modesty imposed on her as an eighteenth-century woman, and her lack of self-confidence. However, the delicate changes of her facial expression and her inner thoughts written in free indirect speech convey her unspoken feelings to us.

Free indirect speech becomes a suitable method to express Fanny’s inarticulate feelings and thoughts because it is “the style which is the vehicle for the expression of consciousness responsive to the emotional dimension,” as Ann Banfield claims. David Lodge points out that “Jane Austen was the first English novelist to use this tech-
In the early novels with extrovert heroines, Austen does not employ this style so often, but, as Norman Page states, "Mansfield Park offers a large number of examples, and Persuasion even more." Also, J. F. Burrows proves a shift in Austen's interest from the outside to the inside by statistically showing the frequency of heroines' dialogues and their inner dialogues, many of which are in free indirect speech: "Fanny of Mansfield Park speaks 6,117 words and thinks 15,418 words; Anne of Persuasion speaks 4,336 words and thinks 19,730 words; and Emma of Emma speaks 21,501 words and thinks 19,730 words."

Thus, a close examination of Fanny's emotion explicitly reveals Austen's strong interest in the inner, emotional world and a change in her attitude to emotion. Of course, like her fellow heroines, Fanny remains a virtuous heroine. Therefore, her emotion is approved only when it is morally right. Thus, by creating a heroine with a newly gained romantic sensitivity, in addition to the classical virtues, Mansfield Park truly marks a new stage in Austen's literary dimensions.

Austen's commitment to emotion becomes more deepened and more decisive in Persuasion. A comparative analysis of Sense and Sensibility and Persuasion about the reason-emotion relationship reveals that Persuasion approves feelings and even admires romantic love, unlike Sense and Sensibility. Marianne's feelings in Sense and Sensibility
are characterized by overintensity, exaggeration, and unreality; in contrast, Anne's feelings in *Persuasion* are reticent, purified, and long-standing. Therefore, while Austen disapproves the former as youthful raptures or the sensibility of the old romance, she approves the latter as matured sensibility similar to pre-romantic and romantic sensibility. Furthermore, for the first time among Austen's heroines, Anne acquires a voice and words to express her feelings. Thus, Anne becomes an ideal heroine possessed of both sense and sensibility. This treatment of emotion reveals Austen's strong faith in the significance of emotion as well as that of reason for a human being.

In addition to emotion, imagination becomes another major constituent of a person's inner life. Therefore, my discussion of *Emma* focuses on this subject. *Emma* has been read as a work which warns of the harmfulness of excessive and misdirected imagination and teaches the necessity of reason and morality as guides for life, because it treats Emma's erroneous conduct caused by her fancy and her moral growth through these blunders. This reading of *Emma* proves Austen's anti-romantic and classical position as a novelist. However, when I investigate it from the perspective of a dual structure of mystery—a series of mysteries related to matchmaking and a mystery about Emma's inner life, namely, the undiscovered truth of her moral and emotional selves—this work reveals a romantic view of imagination as well as a classical one. I consider
Austen's view of imagination romantic because of four reasons: a strong interest in the inner life, the recognition of the incomprehensibility of the mind, the conviction that a person has the flexible capacity of improving, and the expression of the creative power of imagination. The fourth element, the creative power of imagination, means the imagination which functions as a creative force, as in the romantics' works. Emma's imagination helps her to understand the world and human nature so perspicaciously that it is creative. Therefore, I think that it can be termed romantic in its way, though it is not romantic in the same way that of Wordsworth and Coleridge. Thus, Emma shows a romantic view of imagination, besides a classical one which stresses the right use of imagination guided by ethical reason. At the same time, it clearly reveals Austen's expanding concern with and her leaning toward romanticism, following the initial romantic trend in Mansfield Park.

Austen's usage of language also indicates the change of her interest from the outer life to the inner. As her works are called the "literature of language," language plays a vital role in her literary world by its appropriate and concise usage. Also, language used by or related to characters reflects their personality, feelings, and thoughts. For instance, the terms which characterize Elinor in Sense and Sensibility are terms from moral and social spheres—"observe," "goodness," "sense," "decorum,"
and "principles." These words reflect not only Elinor's strong morality and her sense of values, but also Austen's respect for ethical and social codes. In Persuasion, however, the key term to characterize Anne becomes "agitation," a word from the emotional sphere. When I consider this fact and the increase of the examples of free indirect speech in Austen's later novels together, I believe that the shift in Austen's language usage indicates her romantic attention to the internal world.

An exploration of Austen's view of nature provides me with one more reason to define her later novels as romantic. An analytical study of picturesque landscapes, houses and estates, and weather and seasons in her six novels has revealed that in the early novels, nature functions to create atmosphere and to provide the setting of people's doings. Moreover, houses and estates not only possess utility, but also reflect the owners' morality, as Winston and Pemberley exemplify. This view of nature matches the Augustan classical concept of nature.

Austen's later novels retain these classical views of nature on the one hand, but they begin to deepen romantic tendencies on the other. For example, Fanny, Emma, and Anne reveal their keen sensitivity to and deep love for nature, and respond to nature with feeling. They experience spiritual correspondence between their inner feelings or thoughts and natural scenery. Moreover, Austen's view of the picturesque and its shift prove her increasing
leaning toward romanticism. The picturesque movement which became a fashion in the second half of the eighteenth century opened the door to the romantic movement because the two schools shared a taste for rough, irregular, and sublime natural beauty, the mode of perception through the sense of sight, and an emphasis on sensibility and on emotional response to nature. Therefore, Austen's attitude toward the picturesque is important in assessing her as romantic or not. In the early novels, she satirizes the cult of the picturesque because of its excessive emotionalism and sentimentalism, yet in the later novels she reveals her taste for the picturesque and even her admiration of it. I consider this tendency to be a part of her growing romanticism.

Thus, Austen's view and treatment of the reason-emotion balance, the usage of language, imagination, and nature seen in her six novels reveal that while the qualities of classicism are central to her early novels, romantic qualities are added to them in the later novels. These romantic aspects become noticeable especially in *Mansfield Park* and become most conspicuous in *Persuasion*.

**III**

Why does Austen begin to reveal romantic tendencies in her later novels? I think that the main reasons are the shift in the spirit of the times during her lifetime and the shift in her view of life caused by her expanding
experience. Austen lived nearly one half of her life in the eighteenth century and the other in the nineteenth century. During this period, the main literary trend shifted from classicism to romanticism, both of which influenced Austen either directly or indirectly. David Cecil, regarding the spirit of the eighteenth century as the most important factor about Austen, defines her as a follower of Samuel Johnson, the representative of Augustan classicism: "[Austen] was born in the eighteenth century; and, spiritually speaking, she stayed there. A contemporary of Coleridge and Wordsworth, her view of things had much more in common with that of Dr Johnson." This is undisputedly true, as is exemplified in her early works.

However, her later novels reveal the aspects and the influence of pre-romanticism and romanticism. According to George Holbert Tucker, the poets with whom Austen was familiar include the pre-romantics as well as the classicists:

... it is evident she was well grounded in the British poets from Milton onward. During her Steventon days Jane read Alexander Pope, Matthew Prior, John Gay, Thomas Gray ... James Thomson ... William Hayley, and William Cowper. Among these poets, especially Thomson and Cowper, pre-romantic poets, are influential. It is known that the Austens possessed Thomson's complete poems in four volumes and Cowper's collected poems and that Austen's father read
Cowper's works to his family in the evening.\textsuperscript{21} Austen seems to have admired Cowper particularly, as her brother Henry writes in the "Biographical Notice of the Author" prefaced to \textit{Northanger Abbey}: "Her favourite moral writers were Johnson in prose, and Cowper in verse."\textsuperscript{22} This interest in Cowper and Thomson and their influence appear not only as the increase of quotations and mentions of them in Austen's later works, but also as her altered attitude toward the natural world and feeling.

Unlike Thomson's and Cowper's influence, we cannot trace Wordsworth's and other romantics' influence on Austen clearly in the surviving sources. However, I believe that she owes her romantic elements not only to the pre-romantics, but also to Wordsworth and other romantics. For example, Keith G. Thomas explores Coleridge's influence on Austen in "Jane Austen and the Romantic Lyric: \textit{Persuasion} and Coleridge's Conversation Poems."\textsuperscript{23} As for Austen's Wordsworthianism, Stuart M. Tave extensively discusses Austen and Wordsworth comparatively, revealing many affinities between them. For example, both of them "choose their subjects from what they call common life and their language from the real language of men. . . . both look for significance in the quiet unregarded daily round of life."\textsuperscript{24} They are common in their "originality," "a sense of duty," and the taste for "a plain language."\textsuperscript{25} In addition to these similarities, I consider that the aspects which characterize Austen's last three novels--the
importance of feeling and imagination, sensibility to nature, the relationship between the self and natural landscape—particularly reveal Wordsworth's influence on her.

Besides the transition of the spirit of the age and the influence of the writers in each age, I think that Austen's bitter experience of life brought about the shift in her view of life and literary stance. Her literary activity in her adulthood is divided into two periods: the period from 1795 to 1799 and the period after 1810. During the first period, she wrote Sense and Sensibility, Susan, the early version of Northanger Abbey, and First Impressions, the draft of Pride and Prejudice, and during the second one, she revised Sense and Sensibility and Pride and Prejudice, and newly produced Mansfield Park, Emma, and Persuasion. However, the years between 1800 and 1809, especially the years between 1800 and 1804, were barren years because Austen did not create any work except The Watsons in 1804. These years parallel the dark years of her life, when several bitter events took place.

It is worth noting the painful incidents which occurred between her mid-twenties and her thirties. In 1797, Tom Fowle, the fiancé of Cassandra, Austen's favorite sister, died of fever; in 1801, Austen's father retired from his rectorship at Steventon and moved to Bath with his family; sometime between 1801 and 1804 she had romance and lost it because of her lover's death; in 1804, Madam Lefroy, Austen's close friend, was killed in a
riding accident; and one month later, in 1805, her father died. Thus, Austen met so many deaths and separations and further suffered from the lack of a settled home. Therefore, as W. and R. A. Austen-Leigh state, "it is probable that each factor contributed to Jane's inability to compose afresh before 1804."26

Among these distressing events, probably the most traumatic one was Austen's romance which ended tragically. As mentioned before, her barren period between 1801 and 1804 produced no creative work; besides that, it left none of her letters. John Halperin infers the reason as follows: "the novelist must have gone through some rough patches in her emotional life, and Cassandra destroyed the evidence."27 This emotional blow presumably resulted from her seaside romance. Although Austen had several romantic attachments in her life,28 the most serious and important one was the romance called "West Country romance."

According to Constance Pilgrim, "there are at least five separate versions of the story."29 It is because only a little is known about this romance.30 What is clear is that Austen met a gentleman at some seaside place in Devonshire during one of her summer holidays between 1801 and 1804, and they became attracted to each other, but shortly afterward he died.

I believe that these painful experiences in the middle of Austen's life provided her with emotional depth and a more profound insight into life and human nature than
those of her early days. Therefore, *Mansfield Park*, *Emma*,
and *Persuasion*, which she wrote after moving into Chawton
Cottage, her new house, in 1809, reveal romantic quali-
ties. Besides the bitter events of her dark years, early
in 1816 she developed Addison’s Disease and never recov-
ered. *Persuasion*, finished when her health was declining,
possesses especially lyrical, solitary, and serene beauty.

IV

Thus, by examining Austen’s six completed novels, I
have demonstrated classical and romantic aspects in each
work, her increasing romantic tendencies in the later nov-
els, and the reasons for the change. Although her roman-
tic elements have been acknowledged recently, whether or
not she can be categorized as a romantic is still contro-
versial.31 Certainly, she is too different from Wordsworth
and other romantic poets to be termed a romantic in the
tradition of Wordsworth and Coleridge. For example, her
landscapes neither manifest divinity nor evoke creative
imagination. However, it is also true that she shares
some romantic aspects with the pre-romantics and the ro-
mantics, as I have discussed so far.

Austen never abandoned her position as a classicist.
As a Christian moralist32 born in the eighteenth century,
she highly valued human reason and morality from her
childhood to her death. To this classical creed, the ro-
mantic recognition of the importance of emotion and ima-

nation was added in the later years. In other words, Austen finally achieved an androgynous personality; that is "a balance of 'masculine' and 'feminine' characteristics" or that of sense and sensibility. The androgynous mind is the ideal mind, which, according to Woolf, is possessed by Shakespeare, Keats, Cowper, Wordsworth, and Coleridge, and the mind which she herself regards as ideal. Therefore, Austen is close to the romantics in this sense, too.

Thus, I should like to conclude that Jane Austen, starting out as a classicist, finally attained a new dynamic identity as both a classicist and a romanticist.
NOTES

Introduction


2 Wright 1.


7 Regarding the explanation of Boileau and Augustan classicists, I referred to Secretan's Classicism 45-55.

8 Secretan 2.


11 Bate 8.

12 Secretan 2.

13 Bate 8.

14 Bate 94.

15 Bate 94.
16 Furst 64.


19 Jane Austen, letter to Cassandra Austen, 29 January 1813.


22 Bradbrook 12.

23 Although Bradbrook points out Austen's taste for the picturesque, this does not necessarily mean that he considers her a romanticist. For he states that on the one hand, Austen made much use of the knowledge of the picturesque she gained from William Gilpin's books, but she satirized the enthusiasm for the picturesque on the other. Bradbrook 50, 55, 57.

24 Bradbrook 78.

25 Bradbrook 78-79.

26 Clement Shorter, *The Brontës: Life and Letters*, 2


30 McGowan 2.

31 McGowan 13.


33 Williams 144.

34 Jane Austen, letter to Fanny Knight, 13 March 1817.

35 Williams 144.

36 Williams 144.

37 Woolf 23.


42 Morgan 367.
43 Morgan 368.


45 Hardy 53.

46 Hardy 38.

47 Hardy 38.


49 Kearney 116.

50 Kearney 116.

Chapter 1: Northanger Abbey


2 The word "heroine" is used in this novel more than 14 times.


However, Southam confidently corrects this date to the years 1798 and 1799.


7 See Holman 357 and Evans 211.


10 Anthony Trollope's letter of 1853 to George Eliot.


13 Beer 4.

14 See Beer 7-10 and Holman 354, 459.

15 Allen 84, 88.

16 Beer 55-56.
Beer says, "With the rise of the Gothic, the floodgates of fancy were opened, and the commitment to imagination as the source of inspiration . . . had begun."

(author's italics) Beer 57.

Allen 100.


Allen 101.

Drabble and Stringer 232.

Bradbrook 53.


Margaret Drabble, A Writer's Britain: Landscape in Literature (London: Thames and Hudson, 1984) 121.


A Writer's Britain 130, Bradbrook 65.


Moler 37.

ing Romanticism, eds. Philip W. Martin and Robin Jarvis

31 Victor Sage, The Gothick Novel (London: Macmillan,
1990) 88.

32 George Levine also writes, "... the monster turns
out to be General Tilney himself, though what is monstrous
about him is only social greed and banality." Levine,
"Translating the Monstrous: Northanger Abbey," Nineteenth-

33 See Moler 21 and Mary Lascelles, Jane Austen and
Her Art (1939; London: Oxford UP, 1948) 64.

34 In Chapter 5 of Northanger Abbey, Austen explicitly
expresses her view of the novel by defining it as "some
work in which the greatest powers of the mind are dis-
played, in which the most thorough knowledge of human na-
ture, the happiest delineation of its varieties, the live-
liest effusions of wit and humour are conveyed to the
world in the best chosen language" (38).

35 Tanner 47.

36 Harris 1 and Kearney 108.

37 See Jane Spencer, The Rise of the Woman Novelist

38 Holman 488.

39 Furst 25-26, 28.

Chapter 2: Sense and Sensibility

1 Litz, "Chronology of Composition" 50.
2 Memoir 49.
3 Southam 55.
4 Memoir 96.
7 Watt 13.
8 Watt 12.
11 Evans 235.
13 Bate 7, 14.
14 Some examples of conduct books appear in the "Appendix" of Jane Austen and Her Predecessors by Bradbrook.
16 Tanner, introduction, Sense and Sensibility, by

17 Tanner, introduction, 25.
18 Bate 7.
20 Leech and Short 161.

22 Louis Cazamian states that "all Jane Austen's work is transfused with the spirit of classicism in its highest form, in its most essential quality: ... a harmony where of necessity the intellect is paramount." Evans 235.

23 Tanner, introduction, 1.
24 Tanner, introduction, 2.

Chapter 3: Pride and Prejudice

1 Memoir 49.


3 Litz assumes that radical revisions of Pride and Prejudice were made in about 1812 because Austen wrote in her letter of January 29, 1813: "I have lop't and crop't so successfully." Litz, "Chronology of Composition" 48, 51.

5 Jane Austen, *Pride and Prejudice* (1813; Harmondsworth: Penguin, 1984) 81. Subsequent references to this work are found in the text. Only for the discussion of *Pride and Prejudice* I use a Penguin edition, not an Oxford UP edition. For, to discuss a structure or a composition of the novel, a Penguin edition where all chapters are numbered consecutively is more useful than an Oxford UP edition which is divided into three volumes.

6 Heilman 131.


9 Donovan 116.


13 Allen 117.


15 Phillipps 61.

17 Williams 63.
18 Smith 100.
19 Heilman 128.
20 Heilman 128.
21 Secretan, preliminary remark.
22 Heilman 125-26.

26 Smith 93.
27 Lisa Altomari states that "this letter will enable Elizabeth not only to understand Darcy, but to more deeply know herself as well." Altomari, "Jane Austen and Her Outdoors," Persuasions 12 (1990): 52.
29 Bradbrook, appendix, 151-52, Lady Sarah Pennington's An Unfortunate Mother's Advice to Her Absent Daughters.
30 Kearney 119.
Aristotle regards "moderation" as the essence of virtue, and "excess" or "deficiency" as that of vice. Therefore, Elizabeth's lesson of regulating her improper pride follows this Aristotelian, classical concept. Takatura Ando, Aristotle's Theory of Practical Cognition (Kyoto: privately printed, 1958) 141.

Allen 114.

Chapter 4: Mansfield Park

Reginald Farrer calls Fanny "the most terrible incarnation we have of the female prig-pharisee." Quarterly Review 228.452 (1917): 22.

Jane Austen, letter to Cassandra Austen, 4 February 1813.

Before the publication of Emma, Austen writes about this novel in her letter to James Stanier Clarke dated December 11, 1815: "I am very strongly haunted with the idea that to those readers who have preferred 'Pride and Prejudice' it will appear inferior in wit, and to those who have preferred 'Mansfield Park' very inferior in good sense." This statement reveals that Austen intended to illustrate good sense in Mansfield Park.


Marshall 87.

Mooneyham 76.
7 Referring to Anne Elliot's blushing in *Persuasion*, Penny Gay states that "The blush is one of the most important means by which Jane Austen indicates, with perfect decorum, the thrill of sexual attraction between Anne and Captain Wentworth." This is also applicable to Fanny. Gay, "The Romanticism of *Persuasion*," *Sydney Studies in English* 5 (1979-80): 18.

8 Leech and Short 325.


10 Norman Page states that "*Pride and Prejudice*, with its fondness for the dramatic mode and its ebulliently extrovert heroine, employs it [free indirect speech] very little, whereas *Mansfield Park* offers a large number of examples, and *Persuasion* even more." Page, *The Language of Jane Austen* (Oxford: Basil Blackwell, 1972) 125.

11 Page 124.


17 Leahy 44.

18 Paris 33.

19 Paris 33.

20 Paris 36.

21 Paris 38.

22 John Lauber says, "Tom . . . is the archetypal elder son, feeling 'born only for expense and enjoyment.'" However, by going through serious illness, he is brought to a spiritual and physical rebirth. Lauber, Jane Austen (New York: Twayne Publishers, 1993) 64.

23 Mary Evans writes to the same effect: "Jane Austen presents her characters with the tests of an outing in the English countryside and participation in amateur dramatics." Evans, "Henry Crawford and the 'Sphere of Love' in Mansfield Park," Mansfield Park, ed. Nigel Wood (Buckingham: Open UP, 1993) 47.

24 Lauber 63.

25 See Pride and Prejudice, vol. 2 of The Novels of Jane Austen 279.

26 Leech and Short 273.

27 Calling all her belongings friends—her furniture, books, and plants—in her private room, the East Room, Fanny finds consolation in them. (151-52)
Chapter 5: *Emma*

1 Williams 144.


3 McGowan says, "The temptation to read *Emma* as a conservative demonstration of the romantic imagination's excesses is easy to understand." McGowan 3. Also, Litz points out the classical quality, saying that "*Emma* [is] about the loss and return of reason." Litz, "Persuasion: Forms of Estrangement" 223.

4 McGowan 3.

5 Although Catherine Kenney regards the mystery of Emma herself as the chief or central mystery of the novel, she does not discuss this theme closely and persuasively. "The Mystery of *Emma* . . . or the Consummate Case of the Least Likely Heroine," *Persuasions* 13 (1991): 142.
6 McGowan 7.
8 Booth 255.
9 Booth 255.
10 Williams 153.
11 Tony Tanner states that in Emma "'fancy' and 'imagination' are . . . used fairly interchangeably." Jane Austen 187.
15 Austen-Leigh 157.
16 Kenney 143.
17 Mayfield defines Knightley as "the powerful heir apparent to the novel's moral legacy currently held by Mr. Woodhouse." John Nash Mayfield, "Romantic Liaisons: Selves and Subjects in Novels of Female Formation," diss.,
Knightley says to Emma, "Mystery; Finesse--how they pervert the understanding! My Emma, does not every thing serve to prove more and more the beauty of truth and sincerity in all our dealings with each other?" (Emma 446)

23 Hardy 91.
24 Secretan, preliminary remark.
25 Jane Austen, letter to Fanny Knight, 13 March 1817.
26 Bowra 1.
27 Hardy 86.
28 Bate 160.
31 Williams 144.
32 Williams 149.
33 Blythe 7.
34 Blythe 7.
Chapter 6: Sense and Sensibility and Persuasion

1 Stokes 124.
2 Stokes 126.
3 Phillipps 38.
8 Litz, "Persuasion: Forms of Estrangement" 221.
10 See this dissertation 53-55.
11 Duckworth 201.
13 Jane Austen, Persuasion 60.
14 Barbara Hardy also notes the word "aigation": "The
word 'agitation' occurs frequently in *Persuasion* (53).

15 Woolf 23.
16 Smith 158.
17 Hardy 38.
19 Harris 208.
20 Smith 158.
21 Furst 12.
25 Austen-Leigh 166.
26 See Southam's *Jane Austen's Literary Manuscripts*
86-88, and Bush 180.


29 Harris 211.

30 Liddell 136.

31 Duckworth 183. Andrew H. Wright, also, says that *Persuasion* contains "two schemes of values: those of prudence, and those of love" and that "Never, even at the end of the book, can she abandon her commitment to the prudential values, . . ." Wright, "*Persuasion*," *Jane Austen: A Collection of Critical Essays* 145.

32 Liddell 135.

33 Evans 235.

34 Woolf 22.

35 Kearney 111-12.


37 Jane Austen, letter to Fanny Knight, 23 March, 1817.

38 Charlotte Brontë, letter to W. S. Williams, 12 April, 1850.

**Chapter 7: Austen's View of Nature and its Shift**

* I have used R. W. Chapman's third editions of *The Novels of Jane Austen*, 5 vols. (1933; Oxford: Oxford UP,
1986). The following abbreviations are used in the text:

NA: Northanger Abbey    SS: Sense and Sensibility
PP: Pride and Prejudice   MP: Mansfield Park
E: Emma                   P: Persuasion


5 William Gilpin, Observations on the Western Parts of England, relative chiefly to Picturesque Beauty. To which are added, a few Remarks on the Picturesque Beauties
of the Isle of Wight (1798), rpt. in The Picturesque: Literary Sources and Documents, vol. 1, 446.

6 Gilpin, Three Essays: on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: to which is added a Poem, on Landscape Painting (1792: 2nd ed., 1794), rpt. in The Picturesque: Literary Sources and Documents, vol. 2, 7.

7 Uvedale Price, Essays on the Picturesque, as compared with the Sublime and the Beautiful; and, on the Use of studying Pictures, for the Purpose of improving Real Landscape, vol. 1 (1810), rpt. in The Picturesque: Literary Sources and Documents, vol. 2, 82.

8 The Picturesque: Literary Sources and Documents, vol. 2, 85, 87, 90.

9 The Picturesque: Literary Sources and Documents, vol. 2, 84, 88.


11 Kostelnick 36.


14 Phillipps 92.


19 Drabble, A Writer's Britain 130.

20 Bodenheimer 608.

21 Bodenheimer 608-609.


Malcolm Andrews says, "the adjective 'picturesque' is duly applied to . . . aggressively anti-utilitarian scenery." Andrews 49.

Duckworth, "Nature" 317.

Duckworth, The Improvement of the Estate 38.


Bate 2.


Vivien Jones, "'The Coquetry of Nature': Politics and the Picturesque in Women's Fiction," The Politics of the Picturesque, eds. Stephen Copley and Peter Garside

36 Duckworth, "Nature" 318.
37 Tanner, notes, Mansfield Park 458.
39 Duckworth, The Improvement of the Estate 44.
41 Litz, "Persuasion: Forms of Estrangement" 225.
43 Snyder comments: "By stargazing, Edmund and Fanny would be engaging in an act simultaneously Beautiful and Sublime, together in Nature." Snyder 152.
44 Clayton 73-74.
46 Bodenheimer 615.
47 Duckworth, "Nature" 318.
48 Drabble, A Writer's Landscape 131.
50 Litz, "Persuasion: Forms of Estrangement" 226.

51 For instance, concerning the picturesque, Wordsworth first follows its fashion, but soon begins to "depict landscapes less picturesque than romantic," presumably because the conventional, prescriptive nature of the picturesque does not satisfy his revolutionary imagination. Matthew Brennan, Wordsworth, Turner, and Romantic Landscape: A Study of the Traditions of the Picturesque and the Sublime (Columbia: Camden House, 1987) 47.

Conclusion

1 Graham Handley, Criticism in Focus: Jane Austen (New York: St. Martin's P, 1992) 32. Unlike Handley, A. Walton Litz divides the history of Austen criticism into three phases: the earliest reviews to Austen-Leigh's A Memoir of Jane Austen in 1870, 1870 to Mary Lascelles's Jane Austen and Her Art in 1939, and 1939 onwards. He considers the third phase to be the period of serious critical studies. However, he also admits the significance of Bradley's essay of 1911 and Farrer's essay of 1917. Litz, "Criticism, 1939-83," The Jane Austen Handbook 110-17.


3 See Lauber 126.

4 See Lauber 126-27 and Handley 43-46.


7 Many critics tend to classify Austen as a moralist belonging to the tradition of heroine-centered moral writing. One of them, F. R. Leavis, who calls Austen "the inaugurator of the great tradition of the English novel," states that "Without her intense moral preoccupation she wouldn't have been a great novelist." Leavis, *The Great Tradition* (1948; Harmondsworth, Penguin, 1980) 16.


9 Spencer 169.


12 Kirkham 147, 162.

13 Kirkham 161, 174.

15 Banfield, "Narrative Style and the Grammar of Direct and Indirect Speech" 29.


17 Page 125.

18 Laurence 71.


21 Jane Austen, letter to Cassandra Austen, 18 December, 1798.

22 Austen, *Northanger Abbey* 7. Furthermore, adding George Crabbe to Johnson and Cowper, Cecil calls them Austen’s three favorite authors. (Cecil 134)


25 Tave 66–68.

127.


28 See Tucker 47-68.


31 See Clayton 60-61.

32 As a daughter and granddaughter of Anglican clergymen, she kept a firm faith of Anglican Christianity throughout her life. Especially, her religious attitude became explicit in the later years. Warren Roberts infers that Austen converted into an Evangelical in her later years and that this change can be found in the last three novels. But Tucker, Cecil, and many critics dispute this assertion. See Tucker 199-215. Cecil 192-93. Warren Roberts, Jane Austen and the French Revolution (London: Macmillan, 1979) 153-54.

33 Smith 172.

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