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"A good moral disposition from the aesthetic appreciation of nature":The Importance of the Picturesque Landscape in Jane Austen's Novels and Elizabeth Bennet as the Ideal Heroine

A thesis submitted in partial fulfillment of the

Bachelor of Arts in English

by

Nora Casey

Spring 2012

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Introduction

Jane Austen's novels examine many aspects of society and culture in eighteenth century England. She uses wit and her own knowledge to explore the expectations of society from this time. The aesthetics of the picturesque, a movement in art and landscape design during her lifetime, is a central theme throughout many of her novels. According to a biographical note by her brother Henry Austen in the introduction to *Northanger Abbey,* Jane Austen "was a warm and judicious admirer of landscape, both in nature and on canvass. At a very early age she was enamoured of Gilpin on the Picturesque; and she seldom changed her opinions either on books or men" (Grogan 34-35). Her love for the picturesque clearly shows through, as what seems to be the ideal Austen heroine can best be associated with the picturesque. In *The Language of Jane Austen: A Study of Some Aspects of her Vocabulary* Myra Stokes says "The important place held by landscape appreciation in the whole romantic ethos is reflected in a special sense (179). Austen uses the landscape as a means of examining the distinctions between generation, class, and gender. She uses the landscape as a reflection of character throughout many of her novels. The well-known early feminist Mary Wollstonecraft says

> I will...affirm, as an indisputable fact, that most of the women, in the circle of my observation, who have acted like rational creatures, or shown any vigour of intellect, have accidentally been allowed to run wild, as some of the elegant formers of the fair sex would insinuate" (130).

Austen clearly portrays her agreement of this statement through her novels; Elizabeth Bennet, the Dashwood sisters, and Catherine Morland have all been allowed to" run wild" at some point in their lives. Elizabeth is the best example of this, as it is parental

neglect, not simply opportunity, that has allowed her to run wild and so she is the most rational of the heroines. *Pride and Prejudice, Sense and Sensibility,* and *Northanger Abbey* are all prime examples of this and of Austen's use of the landscape in relation to important characters in her novels.

Pride and Prejudice portrays the ideal heroine and hero. The ideal heroine and hero are great fans of the picturesque, as well as being perfect reflections of the ideals of the picturesque. Elizabeth Bennet and Mr Darcy are brought together and fit perfectly into this landscape. *Sense and Sensibility,* on the other hand, does not have the ideal heroine or her hero, but instead looks at Elinor and Marianne Dashwood as each constituting half of the ideal heroine; as one person they would have all the good and bad of Elizabeth, but as two separate people each is lacking, as are their love interests. As a result of this, Elinor must be associated with the pastoral and rural landscapes, while Marianne is more closely aligned with the sublime. *Northanger Abbey,* Austen's parody of the Gothic novel, follows two underdeveloped characters, Catherine Morland and Henry Tilney, both of whom strive to be a part of the sublime and picturesque, but can really only be a part of the pastoral or rural, if they are to be associated with the landscape at all.

Sense and Sensibility, Pride and Prejudice, and *Northanger Abbey* are the earliest of Austen's post-*Juvenalia* fiction. However, *Sense and Sensibility* and *Pride and Prejudice* were revised a great deal before they were published; originally known as *Elinor and Marianne and First Impressions,* both began epistolary novels composed of letters, mainly between the main characters, which would greatly change the story. In

"Catherine Morland's Gothic Delusions—A Defense of *Northanger Abbey,"* Waldo S. Glock says that *Northanger Abbey*

> was evidently less extensively revised than the early versions of *Sense and Sensibility* and *Pride and Prejudice.* It therefore seems to contain more of Jane Austen's early work than then two earlier novels, and certainly the prominence given to the parody of Gothic romance links *Northanger Abbey* to such juvenile works as *Love and Friendship* (33).

This would in many ways account for Catherine Morland and Henry Tilney's characters, although it also seems that it is part of the parody that they do not fit into the ideal, as they are meant to fit into the Gothic, but must fail at that, as well. Overall, *Pride and Prejudice* is the ideal, while *Sense and Sensibility* has the characteristics of the ideal, and *Northanger Abbey* serves as the opposition.

Background on the Landscape

The emergence of the landscape movement was very important during the eighteenth century. Originating in painting, it soon spread through all aspects of life including literature. Many people became enthralled by the sublime and the movement towards the picturesque. In *The Language of Jane Austen: A Study of Some Aspects of her Vocabulary* Myra Stokes says that

> Sensitivity to landscape had become something of a cult. The period saw the publication of a whole series of accounts of tours—of the Wye or the Highlands, and so on—complete with aquatints, and mapping out where good picturesque prospects were to be found, and coming out under such titles as 'The Principles of the Picturesque'(179).

In this culture, as John Dixon Hunt says in his article "The Picturesque," from *The Jane Austen Companion,* "Jane Austen could not but help take notice of the picturesque, since the period of its elaboration and popularization coincided with her writing career" (326). Clearly Jane Austen was influenced greatly by the landscape movement around her. It is known that she was a fan of Gilpin, and likely knew of Edmund Burke, Uvedale Price, and Capability Brown, as well. Thus, she was greatly influenced in her work by these great innovators in the landscape movement. Based on this, we can find evidence in her works that Austen was using the popularity of the picturesque to signify the societal change of the time.

The Sublime and the Picturesque

The appreciation of the picturesque originated from the idea of the sublime, but with the fear factor removed, which the Oxford English Dictionary defines "of things in nature and art" as "Affecting the mind with a sense of overwhelming grandeur or irresistible power; calculated to inspire awe, deep reverence, or lofty emotion, by reason of its beauty, vastness, or grandeur." This came from paintings, generally Italian painters, such as Salvator Rosa, who created "rugged, moody scenes" (Olsen 525). The sublime landscape gives the idea of never ending and this great vastness that is so awe inspiring that it causes fear. This is best explained in *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* where Edmund Burke says "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime" (39). Burke also says that "Astonishment…is the effect of the sublime in its highest degree; the inferior effects are admiration, reverence and

respect" (57). Many were impressed and inspired by these paintings, and so the sublime and picturesque emerged in England, appearing in all aspects of life, including literature.

In *On the Picturesque* Sir Uvedale Price, an enthusiast of the picturesque, states that "infinity is one of the most efficient causes of the sublime" (96). This probably best explains the vastness that is present and how it inspires fear and awe. This idea of the sublime was soon adapted into the picturesque. Price said of the differences between the two that the "sublime, being founded on principles of awe and terror, never descends to anything light or playful; the picturesque, whose characteristics are intricacy and variety is equally adapted to the grandest and to the gayest scenery" (96). There is quite and overlap and interconnection between the beautiful, sublime, and picturesque, which Price discusses to great extent. Price says that the

> Principles of those two leading characters in nature—the sublime and the beautiful—have been fully illustrated and discriminated by a great master; but even when I first read that most original work, I felt that there were numberless objects which give great delight to the eye, and yet differ as widely from the beautiful as from the sublime. The reflections which I have since been led to make, have convinced me that these objects form a distinct class, and belong to what may properly be called the picturesque (79).

Here he explains how the picturesque emerged from the sublime, without truly defining what the picturesque is; it is somewhere in between the sublime and beautiful without being either. He continues this by saying

> I am well convinced, however, that the name and reference only are limited and uncertain, and that the qualities which make objects picturesque, are not only as distinct as those which make them beautiful or sublime, but are equally extended to all our sensations by whatever organs they are received (79).

This makes the concept of understanding the picturesque movement more complicated. However, in having no precise meaning in this way allows for it to be more open, and also is a representation of the landscape itself. The way in which much of the picturesque looks is anything but simple and uniform, so it is understandable that the definition of it would not be simple either.

The idea of the picturesque is difficult to define, as there are various interpretations from different critics, especially as it evolved over time. According to the Oxford English Dictionary, the picturesque is defined as "Like or having the elements of a picture; fit to be the subject of a striking or effective picture possessing pleasing and interesting qualities of form and colour (but not implying the highest beauty or sublimity): said of landscape, buildings, costume, scenes of diversified action, etc." The entry for picturesque then goes on to define specifically picturesque gardening, which is "the arrangement of a garden so as to make it a pretty picture; the romantic style of gardening, aiming at irregular and rugged beauty." While these definitions mark the origin of the movement, there is still much debate as to what constitutes the picturesque. Many had a part in the movement, from its origins through its development and meaning, thus causing more difficulty in truly defining the movement. One of the best

explanations of this new form of landscaping comes from John Dixon Hunt's "The Picturesque," from *The Jane Austen Companion,* which says that

> The picturesque was a romantic outgrowth of older, Renaissance ways of viewing art and nature. Whereas in landscape paintings of the sixteenth and seventeenth centuries scenery usually took second place to, but nevertheless supported, some central historical or mythological event, by the mid-eighteenth century English landscapists like Richard Wilson or Thomas Gainsborough emphasized scenery rather than emblematic or iconographic subjects. The former translation of visual into verbal (*ut pictura poesis)* ceased to be easy or popular and surrendered to more expressive, more personal, responses. This change coincided with and was fueled by a shifting of interest almost exclusively to the merely formal aspects of painting: chiaroscuro, variety of texture or what Gainsborough termed "business for the eye," composition, and an emphasis on subjects not for their own meaning but for their formal opportunities; the "character" or mood of a scene became the extent of its importance, and that character depended heavily on how it was represented or "expressed" (326).

This also shows the development of the notion of the picturesque in England. This use of landscape allowed for a new sort of expression, as well.

Lancelot "Capability" Brown was one of the early picturesque leaders of the eighteenth century, first introducing the idea of a gardenless garden, where there were no limits to the start and end of the park around an estate. Of course, this was much more

controlled than many of the later ideas of the picturesque, as Capability made the gardens to look natural, but changed much more than many of the earlier and later supporters of the picturesque. Although these gardens were not "natural" in the sense that they were wild, they were made to look wild and naturally occurring. In the introduction to *Landscape in the Gardens and the Literature of Eighteenth-Century England* Landscape papers given at Clark College, it is said that

> It was a dramatic shift from one end of the spectrum to the other: from the rigidly formal to the romantic, from the geometric to the "irregular," from an unabashedly artificial style that mirrored French, Dutch, and Italian influences to the indigenous, artfully artless, back-to-nature style of the English "landscape garden." The change was, in fact, a turning point in the development of landscape architecture and an enduring landmark in western attitudes toward "the good life" (v).

This emerging new form of landscaping reflected changes in English society. Using this, Austen is able to demonstrate social change throughout her novels.

William Gilpin, the Vicar of Boldre, grew up as an admirer of the wild and rugged landscape of northern England. He "instinctively viewed landscape as artistic subject matter wherein craggy topography and a certain roughness of objects provided greater variety and visual interest than smooth and flowing perfection" (Rogers 252). Gilpin recorded and drew his travels through England in *Observations on the River Wye*, parts of which are similar to Austen's descriptions of the picturesque throughout her novels. He had a great influence on the picturesque movement, especially on Jane Austen's understanding and appreciation. In "Pride and Prejudice, *a politics of the picturesque*,"

from *Jane Austen and the Enlightenment* Peter Knox-Shaw says that Gilpin "fleshes out" the "injunction [to] 'make it *rough*'" by a

> range of associated antinomies—the irregular against the geometric, the abrupt against the rounded, the bold and free against the carefully finished; above all, perhaps, by a contrast between the dynamic and the static, for 'who does not admire the Laocoon more than the Antinuous?' Capability Brown was a particular boon to Gilpin, for his clumped trees, neatly impaled paddocks, sweeps of bare gravel, and belts of mown lawn conveniently epitomized all that was most inimical in the standard idiom of landscaping. And from such practices there flowed—it now seemed clear—a host of far-reaching implications (76).

Gilpin was especially influential over the development of the picturesque and Austen was enamored of his writings from a young age.

Austen's Ideal Heroine: Examining *Pride and Prejudice*

Pride and Prejudice is possibly Austen's most famous novel, and Elizabeth Bennet and Mr. Darcy her most famous protagonists. Elizabeth is Austen's ideal heroine. She is witty and intelligent, has sense and behaves properly. She is an admirer of the picturesque and follows Austen's ideals.

Jane Austen's classic novel *Pride and Prejudice* is much more than a story of love, marriage, and, of course, pride and prejudice: it examines a generational shift, exemplified through the use of two different landscapes, the symmetrical lands of Rosings and the picturesque Pemberley. This use of landscape reflects the characters' personalities, as well as examines the generational gap between Rosings and Pemberley.

According to Kathi Lynn Pauley's Doctor of Philosophy dissertation, *Viewing Nature in Film: The Use of Landscape in the Film Adaptations of Jane Austen's Novels,*

> Vivien Jones claims that Lady Catherine represents the older generation of aristocracy, while Darcy exemplifies the new. The contrast between the two estates—Rosings and Pemberley—visually symbolizes this change in aristocracy (88).

While Lady Catherine De Bourgh refuses change and does not believe in marriage between members of different economic levels, such as Elizabeth and Mr. Darcy, the inhabitants of Pemberley are much more willing to accept change, aesthetically and socially. Mr. Darcy and Miss Bennet, both admirers of the picturesque, are representative of the freedom of the new landscape. Their similar personalities, as both are reflective of the picturesque and Pemberley, ultimately bring the two together. In *Landscape in the Gardens and the Literature of Eighteenth-Century England* papers, David C. Streatfield says "the landscape of Pemberley announces 'Nature' rather than 'Fashion' or 'Improvement,' just as the contrary landscape and house at Rosings, home of Lady Catherine and frequented by Collins, announces 'Artificiality'" (108-109). This best explains the characters of Elizabeth and Mr. Darcy in comparison with Lady Catherine.

The true importance of Gilpin's writing to Austen becomes evident in looking at *Pride and Prejudice*, as according to Knox-Shaw,

> the itinerary of [Elizabeth's] progress north follows one of [Gilpin's] most famous travelogues to the letter. And the Pemberley estate that works so powerful a sea change on her attitude to Darcy turns out to be modeled on the best Gilpinesque principles, chat about which fills an awkward gap in

> the long-awaited scene of their re-encounter. If the picturesque proves to be as deeply founded in the novel as are Elizabeth and Darcy's feelings for each other, it is because Jane Austen extends it to embrace not merely rocks and mountains but men and women also (73).

Knox-Shaw helps us see not only that the concept of the picturesque is important to the novel, but that Austen has gone so far as to model the novel's epitome of the picturesque, Pemberley, after Gilpin's descriptions. Austen portrays Elizabeth as having an understanding and appreciation of the picturesque as well, for when Elizabeth and Mr. Bingley's sister, Mrs. Hurst, meet Mr. Darcy and Miss Bingley on a path, Mrs. Hurst takes 'the disengaged arm of Mr. Darcy [and] left Elizabeth to walk by herself. The path just admitted three. Mr. Darcy felt their rudeness and immediately said—"This walk is not wide enough for our party. We had better go into the avenue"' to which Elizabeth responds "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" (36). John Dixon Hunt says, of Gilpin "Gilpin and other commentators admired groupings of three cattle for their irregular *ensemble*…to which Elizabeth Bennet alludes" (327). In this passage Elizabeth shows not only her knowledge of the picturesque, most importantly of Gilpin, but also insults the wealthy Bingley sisters without their knowledge.

Pride at Rosings

Lady Catherine and her home at Rosings are representative of all that is controlling and prideful. In "Setting and Character in *Pride and Prejudice,"* Charles J. McCann says that the pretentiousness of Rosings reveals the character of Lady Catherine,

herself (88). There is little description of the landscape, as is common throughout the novel, but the importance of the setting and the landscape is still apparent; Rosings Park serves as one of the most important settings in the novel, serving to bring Elizabeth and Mr. Darcy into closer contact, as well as acting as a setting for the introduction of the generational differences. The 1995 BBC version of the film acknowledges the importance of the landscape at Rosings, and so takes great pains to create a landscape that matches Lady Catherine and the sense of landscape given in the novel. This landscape is of the utmost importance in serving as a representation of Lady Catherine's old-fashioned beliefs and unwillingness to change.

Austen most notably shows the importance of landscape in the novel, while giving almost no physical description, at Rosings. Beginning with Elizabeth's arrival at the Hunsford Parsonage, Austen foreshadows the lack of importance that the landscape has, as Mr. Collins,

> leading the way through every walk and cross walk, and scarcely allowing them an interval to utter the praises he asked for, every view was pointed out with a minuteness which left beauty entirely behind. He could number the fields in every direction, and could tell how many trees there were in the most distant clump. But of all the views which his garden, or which the country, or the kingdom could boast, none were to be compared with the prospect of Rosings, afforded by an opening in the trees that bordered the park nearly opposite the front of the house. It was a handsome modern building, well situated on rising ground. (104)

Here, although the presence of the landscape is crucial, nature is not. Mr. Collins' description turns the landscape from something natural to something numerical: this many trees, this many fields, leaving behind all presence of beauty in the landscape. In this way the Hunsford Parsonage serves only as a frame and introduction to the grand estate of Rosings, while also foreshadowing the presence, or lack thereof, of nature. The landscape surrounding Rosings is suggestive of a more geometrical landscape than the picturesque. Upon Elizabeth's first visit to the estate, we do not see anything close to the excitement of her first view of Pemberley; walking towards Rosings all that is said is that "Every park has its beauty and its prospects; and Elizabeth saw much to be pleased with, though she could not be in such raptures as Mr. Collins expected the scene to inspire, and was but slightly affected by his enumeration of the windows in front of the house" (107). Once inside Rosings, "they were all sent to one of the windows, to admire the view," (108) again juxtaposing Elizabeth's later visit to Pemberley and its windows. This very lack of any real description of the landscape or nature is significant, because of the importance it plays in Elizabeth's visit, and the contrast the lands have to Pemberley. Furthermore, we see only the landscape that Elizabeth finds true beauty and enjoyment in described. The first hint of Elizabeth's enjoyment of the picturesque landscape occurs at Rosings, as

> her favourite walk, and where she frequently went while the others were calling on Lady Catherine, was along the open grove which edged that side of the park, where there was a nice sheltered path, which no one seemed to value but herself, and where she felt beyond the reach of Lady Catherine's curiosity (113).

This preference reveals not only her enjoyment of a path that only she, and later it is discovered Mr. Darcy, enjoy, but also shows that this path has been left untouched by Lady Catherine's control, a control that otherwise extends throughout her park.

Despite the lack of description in the novel, the 1995 BBC film series does an excellent job of portraying the Rosings landscape as is suggested by Lady Catherine's character, generation, and position in society. In the film, Rosings is modeled after a French landscape[1], and the age of symmetry. It is reminiscent of the pre-picturesque landscape, letting nothing grow wild and free. In *Jane Austen on Film and Television: A Critical Study of the Adaptations,* Sue Parrill describes how the "shrubberies on each side [of the formal avenue to the house] are trimmed into uniform shapes, suggestive perhaps of Lady Catherine's efforts to control everything and everyone within her domain" (77-78). These shrubberies, all perfectly geometrical shapes, seem formed to frame the house and to make the grandness stand out, rather than to act as a part of nature. The house dominates all that is around it, so that the landscape around it is of little importance but still must act to contribute to the dominance of the building. In order to further show the dominance of the house, there can be nothing natural about the landscape, so that it does not overshadow the house. This control of the landscape is a clear foreshadowing of Lady Catherine's character; just as she will not allow the natural to take over her park, she attempts to control the lives of everyone around her, especially those she believes herself to be above. She must maintain dominance over the lower social classes, a part

[1] During the start of the Tudor dynasty symmetry became popular (Dutton 32). This increased with the Renaissance and French gardeners working in England, and the emergence of perfectly clipped hedges

that Mr. Collins plays well, just as the grandeur of her house must dominate the park and gardens of her estate.

Lady Catherine demands control over all aspects of her life and the lives of all who come in contact with her. Throughout Elizabeth's various visits to Rosings while at Hunsford she must sit with Lady Catherine, where there

> was little to be done but to hear [her] talk, which she did without any intermission…delivering her opinion on every subject in so decisive a manner as proved that she was not used to have her judgment controverted…Elizabeth found that nothing was beneath this great Lady's attention, which could furnish her with an occasion of dictating to others (109)

Lady Catherine believes that she knows all, despite any lack of experience on her part, simply because she is a member of the aristocracy. In concerning herself with the lowly household of the parsonage and its inhabitants, she imagines herself a benevolent being, when in fact she truly enjoys the control she maintains over the parsonage in instructing the correct way to run a household. Before Elizabeth's first encounter with Lady Catherine, Mr. Collins tells Elizabeth,

> "Do not make yourself uneasy, my dear cousin, about your apparel. Lady Catherine is far from requiring that elegance of dress in us, which becomes herself and her daughter. I would advise you merely to put on whatever of your clothes is superior to the rest, there is no occasion for any thing more. Lady Catherine will not think the worse of you for being simply dressed. She likes to have the distinction of rank preserved" (107).

Here, from nearly the first introduction of Lady Catherine, her sense of superiority is made clear. She enjoys having the distinction between herself and those of lower class made perfectly clear, even when they are in her company, in her home. Her control over the landscape surrounding her home reflects this, as to have the natural assert its power over the grandness of her modern house would hide her wealth and status. When Lady Catherine leaves Rosings to confront Elizabeth at Longbourne, and later Darcy, about the disgrace such an alliance would create if the two married, she also leaves the control that she maintains at her estate. Outside the walls of her sculpted garden, she is unable to stop the societal changes.

Shifting Character in the Landscape

Pemberley, an ideal example of the shift to the new natural and picturesque landscapes emerging at this time, is representative of the new generation's changes as well. Mr. Darcy and Elizabeth Bennet have crossed the lines of social hierarchy that are so important to Lady Catherine, showing this shift in generational expectations. The shift to the picturesque landscape is an ideal example of the shift from one generation to the next. Both Mr. Darcy and Elizabeth enjoy the natural landscape, taking pleasure in nature and especially in Pemberley. Each of their characters is greatly enhanced through their love and relationship of the picturesque. It is their shared love and understanding of the picturesque and all that it represents that ultimately brings them together and helps them to overcome their pride and prejudice.

Mr. Darcy is one and the same with his estate Pemberley; designed in the new style, it is representative of Mr. Darcy's character, as well as his generation. As Kathi Lynn Pauley says in her dissertation "Darcy's estate, Pemberley, acts as an analogue to

his true character" (20). Similarly, in Alistair M. Duckworth's "Fiction and Some Uses of the Country House Setting from Richardson to Scott," from the Clark Library Papers "[Austen] digresses metonymically[2] from character to setting, Pemberley becoming the objective equivalent of Darcy's taste and responsibility" (108). Mr. Darcy is deeply misunderstood from the start of the novel, being seen as prideful, rude, and ill humored. As Pauley argues in her dissertation, Pemberley is mentioned at various points throughout the novel but Austen gives nothing away about its landscape, hinting at the beauty of the place but nothing of importance. In this way Pemberley, like Darcy's true character, is kept a secret throughout the vast majority of the novel. There is no hint of the important role that the estate will play in the formation of Mr. Darcy and Elizabeth's relationship, or in aiding in the revealing of Darcy's true character. Throughout the first part of the novel, Mr. Darcy is seen as proud, judgmental, and aloof. In reality he is a good man, though often shy, and when he asks for Elizabeth's hand in marriage a second time, he says,

> I have been a selfish being all my life, in practice, though not in principle. As a child I was taught what was *right*, but not taught to correct my temper. I was given good principles, but left to follow them in pride and conceit. Unfortunately an only son, (for many years an only *child*) I was spoilt by my parents, who though good themselves, (my father particularly, all that was benevolent and amiable,) 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

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[2] By Metonymy, meaning "the action of substituting for a word or phrase denoting an object, action, institution, etc., a word or phrase denoting a property or something associated with it; and instance of this.

> meanly of their sense and worth compared to my own. Such I was, from eight to eight and twenty; and such I might still have been but for you, dearest, loveliest Elizabeth! (241)

Through Elizabeth's initial critique of his character after his first proposal, Darcy comes to the realization that his social status does not make him above her or her family, something he has always known, but not practiced. With this recognition his true good character is able to be freed. Furthermore, this proposal is also more successful because, as Kathleen Lundeen points out in "A Modest Proposal? Paradise Found in Jane Austen's Betrothal Scenes"

> Darcy initially (and unsuccessfully) proposes to Elizabeth indoors, [whereas] his second (and this time, accepted) proposal to her occurs when they are out on a walk. The relationship between the two has expanded from narrow prejudices to generosity, corresponding to the shift in physical setting from a confined parlour to the open air. Though they preserve the propriety of the parlour when outdoors, they relate to each other with more ease and freedom in the natural setting. In the pastoral tradition this natural landscape serves as a refuge for the lovers. It is, indeed, an Eden of the heart (71-72).

In the open landscape, Darcy is free to behave as he ought.

There are hints throughout the novel of a Darcy who is not as prideful nor as reserved as he appears, seen during Darcy and Colonel Fitzwilliam's visits to the parsonage during their stay at Rosings. Colonel Fitzwilliam would laugh at Darcy's behavior, proving that "he was generally different" (120). His true character is most

significantly shown through his dealings with Lydia Bennet, Elizabeth's youngest sister. At this point the novel has already introduced the friendlier Darcy at his home at Pemberley, where he is inviting and open to meeting Elizabeth's aunt and uncle, despite their inferior social standing. This scene is well portrayed in the 1995 film, showing Darcy to be thrown off guard by seeing Elizabeth, while also exemplifying his shyness, as he repeats the same question to Elizabeth twice in his nervousness. This meeting occurs right after the film's added scene of Mr. Darcy diving into the natural pond in his land at Pemberley. This is completely out of character from what has been portrayed of Darcy thus far, and so this added scene serves to fully express the way in which Darcy becomes his true self in the picturesque, letting go of all need to be proper and proud. As Pauley says in her thesis, "the primary function of Pemberley in the adaptation is to visually establish Darcy's character. *Pride and Prejudice* utilizes scenes as a means to judge the characters' personalities and worth" (77). After Darcy's initial shock he runs after Elizabeth and her relatives to make them feel welcome, as here, at his home, he is more comfortable and thus is able to be his true self with no airs; Elizabeth had "never in her life...seen his manners so little dignified, never had he spoken with such gentleness as on this unexpected meeting" (164). Mr. Darcy then looks for the group in the grounds and requests to be introduced to Elizabeth's aunt and uncle, whom he then invites to fish in his stream. Mr. Darcy is civil and inviting, making an effort to spend time with people whom he had before believed to be below him. When Elizabeth then reveals to Darcy that her youngest sister has eloped with the hated Wickham, Darcy takes it upon himself to track the couple down, and even to force Wickham into fulfilling his promise of marriage, as well as paying off all his debts as a bribe. While Lydia's elopement is

believed to taint the entire Bennet family, Darcy still not only associates with the family, but aids in the discovery of the couple as well. This is in great contrast to his aunt, who would never aid anyone beneath her in this manner, and Mr. Collins, who goes so far as to say that the family ought never to speak to Lydia again, following the sentiments best associated with Rosings. It is only after Darcy's true character is revealed in the picturesque landscape at Pemberley that he is able to behave in such a manner.

Elizabeth in Nature

Elizabeth's connection with nature is an obvious and important aspect of the novel from the beginning. Although there is little description of nature and the landscape for much of the novel, there is still the constant presence of it surrounding Elizabeth's character. *Twentieth Century Interpretations of Pride and Prejudice* points out that when Elizabeth says she fell in love with Darcy upon first entering the grounds at Pemberley, it is not for economic gain but for her love for the beauty of the land. She sees the land more than the house and continues to look out the windows of the house at the landscape surrounding the house, showing that her interest in Pemberley lies in nature, not economic gain;

> It was a well-proportioned room, handsomely fitted up. Elizabeth, after slightly surveying it, went to a window to enjoy its prospect. The hill, crowned with wood, from which they had descended, receiving increased abruptness from the distance, was a beautiful object. Every disposition of the ground was good; and she looked on the whole scene, the river, the trees scattered on its banks, and the winding of the valley, as far as she could trace it, with delight. As they passed into other rooms, these objects

> were taking different positions; but from every window there were beauties to be seen (159).

Despite the beauty of the rooms themselves, Elizabeth cares only for the views. This is portrayed in the film when upon entering a room during the tour of Pemberley, the housekeeper shows different aspects of the room to the Gardiners, but takes Elizabeth to see the view from the window. This is further acknowledgement of Elizabeth's deep appreciation for the picturesque.

It is at Pemberley that Elizabeth discovers the true nature of Darcy's character, further exemplifying the importance the estate has in the novel. Elizabeth is understood, and according to McCann's "Character in *Pride and Prejudice,*"

> has been presented as the sort of girl who would not return love unless her suitor possessed those traits which Pemberley happens to reflect and foster, and then she only becomes conscious of being *able* to love Darcy since their meeting at Pemberley (96).

Elizabeth is very much a free and independent young woman, and so she can only be with a man of similar taste and character who truly appreciates her. In viewing Pemberley, as well as Mr. Darcy's behavior at Pemberley, Elizabeth finds that this is a man who shares her same taste in landscape and in character.

Elizabeth's introduction to Pemberley is one of the most significant scenes in the novel, as well as being the most descriptive. This scene begins volume three of the novel, establishing the visit to Pemberley, after she has been assured that Mr. Darcy will not be present, as a turning point;

> The Park was very large, and contained great variety of ground. They entered it in one of its lowest points, and drove for some time through a beautiful wood, stretching over a wide extent.
>
> Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half a mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound. It 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. They were all of them warm in their admiration; and at that moment she felt, that to be mistress of Pemberley might be something! (158-159)

This description suggests that the lands are modeled in the picturesque style, as there is nothing that looks artificial; rather it all looks naturally occurring. Furthermore, this descriptive scene begins mere pages after Austen inserts that it "is not the object of this work to give a description of Derbyshire, nor of any of the remarkable places through which their route thither lay" (157), again exemplifying the importance of this specific landscape. This is also the first time that Elizabeth even considers the thought of

marrying Darcy, a man she has been quite prejudiced against to this point in the novel. Through this, Elizabeth, "who had been so prejudiced against Mr. Darcy on first impressions, had to be shown that he was a man of good morals and of good taste" (Batey 68). Although by this point she has at least begun to open her mind to the idea of a Darcy who is not all bad, her feelings regarding him have not yet changed. As she views the landscape she sees a new Darcy, one who is very like herself, with a deep affinity for the picturesque and all that it represents. When Elizabeth tells her elder sister Jane of her engagement to Mr. Darcy, Jane is surprised and asks when Elizabeth began to fall in love with him. She tells Jane that "It has been coming on so gradually, that I hardly know when it began. But I believe I must date it from my first seeing his beautiful grounds at Pemberley" (244). Although this is the Austen wit, as clearly Elizabeth is not this shallow, there is some truth in this, for at this point she is able to truly understand and value Darcy's character. She discovers Darcy's true good nature at Pemberley and sees that his grounds are a reflection of the man he truly is.

***Pride and Prejudice* Defies Expectations**

Jane Austen is able to show the generational shift through the changing landscape, while telling a love story that overcomes the expectations of society. While the older, more tame and controlled landscape is representative of the repression of the aristocracy, the newly emerging picturesque landscape represents a new generation of the upper class. This new generation is more accepting and free, akin to the freedom that has been given to nature in the emergence of the picturesque landscape. Mr. Darcy defies his controlling, aristocratic aunt in marrying Elizabeth, as he allows his grounds to defy the symmetrical

gardening of Rosings. Furthermore, the picturesque brings two similar characters together through their deep appreciation of Pemberley.

Austen introduces us to an ideal, through Elizabeth, and through the picturesque landscape. This ideal of a strong heroine is never reached in Austen's other novels. It is only Elizabeth and Mr. Darcy who, through their perfect relationship with nature, are able to achieve such understanding and happiness.

The Dashwood Sisters: Examining Nature in *Sense and Sensibility*

Jane Austen's *Sense and Sensibility* uses the landscape in relation to the characters in a similar but less obvious way to that of *Pride and Prejudice*. Following two sisters, Elinor and Marianne Dashwood, this novel looks at two opposites, both in character and landscape. Elinor Dashwwod is clearly the heroine of the story and a model for how young ladies ought to behave, but younger sister Marianne takes a great deal of the spot light with her overbearing romanticism. In many ways the two sisters are the two extremes of Elizabeth Bennet's character; Marianne lacks the propriety of Elizabeth, while Elinor lacks the liveliness. Elizabeth's best and worst characteristics are portrayed in these two characters, and thus they lack the balance to make them the ideal heroine in the picturesque landscape.

Although Elinor and Marianne are as close as sisters can be, they are extremely different. Elinor is more prim and practical, and so, although there are clear suggestions that she appreciates the picturesque, she is easily associated with the pastoral landscape. Marianne, on the other hand, has an over-exaggerated appreciation of the picturesque and can also be associated with the sublime. Her romanticism and lack of propriety cause her

problems throughout the novel, problems that themselves are greatly associated with the sublime of the Gothic novel.

Elinor, the elder sister,[3]represents the *sense* of the title, while the more romantic Marianne represents the *sensibility* in the older sense of the word, which according to the *Oxford English Dictionary* means “Quickness and acuteness of apprehension or feeling; the quality of being easily and strongly affected by emotional influences; sensitiveness” or “Capacity for refined emotion; delicate sensitiveness of taste; also, readiness to feel compassion for suffering, and to be moved by the pathetic in literature or art”. These differences reflect not only their character but their taste in landscape as well. In *Mirrors to One Another: Emotion and Value in Jane Austen and David Hume,* E.M. Dadlez describes the reconciliation between Elinor and Marianne's differing views on nature and life in saying “Instead of a focus on the sublimity of nature, *Sense and Sensibility* offers us a view of beauty as it is allied with utility” (117). Elinor's sense is portrayed throughout the novel, from the renting of Barton Cottage, to her behavior regarding the knowledge of Edward's engagement to another woman. Through her emotional torment she maintains the ideal of Austen's heroine, of a woman who is appreciative of the picturesque, but has no affectation or sensibilities that lead her to discuss the landscape at length. Still, she is too one sided to be the ideal heroine. In total contrast, Marianne is romantic and less realistic, falling in love quickly and breaking rules of decorum. She speaks freely about the landscape and her knowledge and understanding of the picturesque, while in *Reshaping the Sexes in <u>Sense and Sensibility</u>* Moreland Perkins says “[Ladies] ought not to gush over nature, as Marianne Dashwood does, and as Austen does

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[3] As in the relationship between Jane and Elizabeth Bennet, Elinor is the less impulsive, more proper sister. There is some speculation that Elinor and Jane are modeled Austen's elder sister, Cassandra, who Austen may have seen as “superior to herself” (Perkins 195)

not" (195). Here Marianne's unladylike behavior is exposed, as well as revealing why Austen avoids most lengthy descriptions of the landscape and picturesque throughout her novels, despite the obvious presence.

Marianne Dashwood is in many ways a mixture of the personalities of her sister, Elinor Dashwood, Catherine Morland of *Northanger Abbey*, and Austen's ideal heroine, Elizabeth Bennet. Her relationship with the sublime and picturesque is perhaps only second to the relationship that Elizabeth holds with nature and the landscape. Although others in the novel have knowledge of the picturesque equal to hers, Marianne appears to have the greatest appreciation of it. Marianne shows a weaker disposition and more romantic sensibility of the world, as is seen with the episode of her falling down the hill and injuring her ankle. Unlike Elizabeth Bennet enjoying the outdoors safely and independently, Marianne's romantic sensibilities are confirmed in her need of rescue by what younger sister Margaret calls her "preserver" (44). This danger in the landscape also shows Marianne's position with nature. She meets Willoughby out of doors, in the picturesque landscape, which should lead to a successful and equal relationship, but the extremity of the circumstances results instead in a failed romance.

In many ways Marianne is the extremity of the novel and of Austen's heroines, an overbearing presence and character. Her appreciation and understanding of the landscape is over-exaggerated and dominating, despite Elinor being the true heroine of the story; Marianne's character nearly overshadows Elinor's sense. When the Dashwoods leave their home at Norland, Marianne gives a dramatic goodbye, saying

> 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 remain 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? (27)

This scene takes away any sentiments that Elinor, Mrs. Dashwood, or Margaret may have about leaving their home, because of how domineering Marianne's emotions are. When Edward comes to visit, Marianne asks how "dear, dear Norland look?" and Elinor's controlled sentimentality responds with "Dear, dear Norland...probably looks much as it always does at this time of year. The woods and walks thickly covered with dead leaves." Marianne clearly does not share Elinor's sentiments and says

> Oh!...with what transporting sensations have I formerly seen them fall! How have I delighted, as I walked, to see them driven in showers about the me by the wind! What feelings have they, the season, the air altogether inspired! Now there is no one to regard them. They are seen only as a nuisance, swept hastily off, and driven as much as possible from sight.

Elinor tells her "It is not every one...who has your passion for dead leaves" (84). Elinor is clearly poking fun at Marianne's speech on this scene, highlighting the presence of the sublime with the dead leaves. Here Marianne's raving and appreciation of the landscape lessens the beauty and sublimity of it through her exaggerated appreciation.

In leaving Norland, Marianne is justified in her fear that no one will appreciate the beauty of their beloved home. Their elder brother, John, and his wife, Fanny, can be easily compared with Lady Catherine: they, too, lack an appreciation of the landscape and believe themselves to be above everyone else. When John Dashwood is discussing with Elinor the changes that he is making at Norland, he mentions that “There is not a stone laid of Fanny's greenhouse, and nothing but the plan of the flower-garden marked out” and then tells her that the

> old walnut trees are all to come down to make room for it. It will be a very fine object from many parts of the park, and the flower-garden will slope down just before it, and be exceedingly pretty. We have cleared away all the old thorns that grew in patches over the brow (217).

This is changing the picturesque situation of the Norland estate, to conform to what John and Fanny believe to be a more beautiful scene. They grow a flower garden at a time when this has been rejected and create a greenhouse where they can manipulate the growth of plants all year round. They share Lady Catherine's need for control in all around them, and so they do not allow the parks at Norland to continue to grow as it has

Appearances Are Everything

Marianne and Elinor Dashwood's varying appreciations are reflected not only in their diverse characters, but in their physical appearances, as well. Elinor is described as having a “delicate complexion, regular features, and a remarkably pretty figure.” This passage then goes on to describe Marianne as

> still handsomer. Her form, though not so correct as her sister's in having the advantage of height, was more striking; and her face was so lovely,

> that when in the common cant of praise she was called a beautiful girl, truth was less violently outraged than usually happens. Her skin was very brown, but from its transparency, her complexion was uncommonly brilliant; her features were all good; her smile was sweet and attractive, and in her eyes, which were very dark, there was a life, a spirit, an eagerness which could hardly be seen without delight. (45)

Austen's description of and focus on the look and importance of Marianne's eyes parallels her use of Elizabeth Bennet's "fine eyes" (P&P 19) as being the feature that Mr. Darcy first notices and later believes their brightness is improved by her exercise walking to Netherfield (P&P 25). Although both girls are clearly described as being pretty, each is pretty in a very different way. In her book *The Language of Jane Austen: A Study of Some Aspects of her Vocabulary,* Myra Stokes's notes after this passage that

> Interestingly enough, Marianne's type of beauty is itself in accord with the *romantic* canons of taste. She and her sister are contrasted thus...Elinor's form and face (regular and correct) conform to classical tastes for harmonious proportion; wherein Marianne's figure is arresting rather than neat and well-proportioned.(180)

Here Stokes shows how Marianne's appreciation of the sublime, picturesque and romantic is reflected in her beauty while, in contrast, Elinor's beauty is a more classical and regular beauty. The sublime and picturesque find beauty in the less classical and more natural, finding little beauty in the well-proportioned, which can be seen in Austen's description of Marianne. The brightness of her eyes, if looked at in relation to Elizabeth Bennet, may be a result of, or at least made brighter, by exercise as well. Furthermore, the idea of her

skin being brown suggests that she spends a great deal of time out of doors, as she does to admire and enjoy the natural and picturesque. Elinor's beauty, on the other hand, can be associated with the pastoral landscape, a landscape of much more utility than the picturesque. Elinor's "delicate complexion" brings to mind a milk maid figure to correspond with the pastoral, and her "regular features" suggest the sense and utilitarian ideals she has and which are important to the pastoral.

Despite Elinor's sense throughout the novel and her association with the pastoral, her enjoyment and talent for drawing suggest an unspoken appreciation of the landscape and picturesque. While her sister finds discussion of the picturesque to be a favorite topic and interest, Elinor says little to nothing regarding landscape. However, her clear artistic talent likely represents the landscape and picturesque. The subjects of her drawings are not mentioned, though when her pictures are compared to those of Miss Morton, the woman Mrs Ferrars hopes Edward will marry, it is the lady's beautiful landscape that is brought up (226). This suggests that the pictures by Elinor must also be of landscapes, and even more likely from the time, to be picturesque. As the picturesque comes from the idea that a landscape or view would be beautiful as a painting or drawing, it seems only natural that because of the popularity of this style at the time, Elinor would be most likely to capture the picturesque landscape more than anything else. Elinor follows the expected conduct of a lady by appreciating and capturing the picturesque in her art but not discussing it out loud.

Myra Stokes continues her comparison of Elinor and Marianne and their association with their surroundings in looking at the Dashwood's new home. She says "Barton Cottage itself achieves a nice balance as between Elinor and Marianne, classical

regularity and romantic wild grandeur" (Stokes 180-181), as the cottage appeases both of them, one for its convenience, the other for its location. As the Dashwoods approach their new home, "their interest in the appearance of a country which they were to inhabit overcame their dejection, and a view of Barton Valley as they entered it gave them cheerfulness. It was a pleasant fertile spot, well wooded, and rich in pasture." As they arrive at the cottage Austen notes that Barton Cottage is comfortable as a house

> but as a cottage it was defective, for the building was regular, the roof was tiled, the window shutters were not painted green, nor were the wall covered with honeysuckles. A narrow passage led directly through the house into the garden behind. On each side of the entrance was a sitting room, about sixteen feet square; and beyond them were the offices and the stairs. Four bed-rooms and two garrets formed the rest of the house. It had not been built many years and was in good repair(S&S 27).

From this description it is neat and tidy, exactly right for their new position in life. Although they have lost their former grandeur, the cottage is nice enough to allow them to maintain their dignity and some of what they had in their previous location. However, in being neat and utilitarian, it lacks the picturesque, which Marianne and many others believe a cottage should have. Ann Bermingham's article "The Cottage Ornée: Sense, Sensibility, and the Picturesque" explains that

> Barton Cottage exhibited none of the charms of the picturesque and for that reason could not hope to stimulate the already overstimulated sensibilities of Marianne and her mother. Deficient in all those visual pleasures of picturesque variety, Barton Cottage, that object of their initial

> pleasing fantasies of rural retirement could only disappoint (Clymer and Mayer 215).

Despite the lack of picturesque present in the cottage itself, the Dashwoods find happiness in it. Elinor's sense recognizes the logic in living in such a place and is unconcerned by the appearance of the cottage, as long as it is a practical place to live. Furthermore, Marianne clearly finds happiness in the picturesque beauty surrounding the cottage which is described as “...good. High hills rose immediately behind, and at no great distance on each side; some of which were open downs, the others cultivated and woody” (S&S 28). Although not nearly as detailed and saturated in elements of the picturesque, this description in many ways parallels Austen's description of Pemberley as Elizabeth first enters the park in *Pride and Prejudice.* Bermingham continues her argument regarding the cottage, claiming that the

> dilemma posed by the picturesque cottage is not unlike the one posed by Austen herself in *Sense and Sensibility*. That is, can the pleasures of sensibility, indulged in by Marianne Dashwood, with all the eagerness and imprudence of a romantic heroine, be brought to heel so that life's challenges can be met with more forbearance and sense? Can Marianne be made to adopt something of her sister Elinor's cool and more moderate temper, without losing her delightful spirit? If one imagines the picturesque as a mode of sensibility and the picturesque cottage as one of its finest exemplars, then Austen's oppositions of sense and sensibility, or Marianne and Elinor, find an echo in the dilemma of the cottage and the

> opposition it posed between picturesque charm and modern domestic comfort (Clymer and Mayer 216).

In this way their new home at Barton Cottage also acts as a reflection of the very diverse characters of Marianne and Elinor. The comfort and practicality of the size and price reflect Elinor's sentiments, and the wild and beautiful surroundings pacify Marianne and represent her character.

Morality and the Landscape

Elinor and Marianne's love interests reflect their sentiments regarding the landscape, while also sharing the same views. Although the love between Elinor and Edward Ferrars faces challenges for the majority of the novel, their personalities are similar and complimentary. The love that they share never leads them to behave in any sort of reprehensible manner and their love is built on more solid ground than Marianne and Willoughby's similar understanding. Both Elinor and Edward are practical and unaffected, as is their mutual comfort in the pastoral landscape. They seek utility but also clearly believe in romance, as is seen in the love between them. In great contrast, Marianne falls literally head-over-heels for Willoughby. Their meeting is cursed from the start, and despite the similarities in their understanding, two people of such extremes would not live happily together in a rational world, even had Willoughby not been worldyly.

Marianne's sensibilities and romantic feelings lead her to believe that Mr. Willoughby is a good and trustworthy man because of their similar dispositions. Marianne is blinded by their similar minds and after knowing him only a short time says "I am much better acquainted with him, than I am with any other creature in the world...It

is not time or opportunity that is to determine intimacy; - it is disposition alone...of Willoughby my judgment has been long formed" (56). She sees only their similarities and so she does not behave cautiously, never taking notice of his less-than-proper actions. Willoughby never makes any declaration of love or devotion to Marianne, though she believes it is constantly implied. This causes her to be drawn in never considering that he may in fact be a lecherous man, looking out only for his own good. Her disposition allows her to ignore all that is unsaid, following through as though they were engaged; she allows Willoughby to take a lock of her hair and even visits Allenham, which Willoughby will one day inherit, without supervision. When Elinor mentions the impropriety of the trip Marianne eventually concedes that "Perhaps...it *was* rather ill-judged" (66). Marianne does not consider that perhaps Willoughby is not what he seems or, furthermore, that perhaps having a disposition so similar and sensible as hers does not always make for a good character in a man. In *Mirrors to One Another: Emotion and Value in Jane Austen and David Hume,* Dadlez says "An interest in the beautiful in nature is held to depend on a prior interest in the morally good, making it permissible to infer a good moral disposition from the aesthetic appreciation of nature" (116). This belief holds true in *Pride and Prejudice*: it is not until the picturesque landscape of Pemberley is introduced that Mr. Darcy's true character emerges. His beautiful grounds, which Elizabeth finds great appreciation in, reveal the sympathy and goodness of his true self. This does not hold true in *Sense and Sensibility*. Austen seems to warn of an affectation in appreciating the picturesque, as she creates an air of cynicism about Marianne's raving of the landscapes, as the more practical heroines, and even heros, in Austen's novels

refrain from doing. After Marianne and Willoughby's first meeting, Elinor says, rather sarcastically,

> for *one* morning I think you have done pretty well. You have already ascertained Mr Willoughby's opinion in almost every matter of importance. You know what he thinks of Cowper and Scott; you are certain of his estimating their beauties as he ought, and you have received every assurance of his admiring Pope no more than is proper. But how is your acquaintance to be long supported, under such extraordinary dispatch if every subject for discourse? You will soon have exhausted each favourite topic. Another meeting will suffice to explain his sentiments on picturesque beauty, and second marriages, and then you can have nothing further to ask (46).

Here it is seen that an appreciation of the beauty of the picturesque is one of the most important ideals of Marianne, and suggests that she shares the same belief of Dadlez, of there being a connection between having an appreciation of the landscape and being morally good.

Willoughby's connection to the picturesque and the sublime from the start should be a hint that there is more to him than meets the eye. Marianne assumes that his appreciation of the landscape will mean that he has a romantic disposition similar to hers. However, it is this romanticism that makes him lecherous. In comparing him to Mr Darcy there is clearly something lacking. Mr Darcy's picturesque estate reveals his good character, whereas Willoughby's appreciation of the sublime and picturesque reveals his lechery. He does not follow Austen's rule of not speaking about the landscape, but

instead acts as Marianne does. As we see that Marianne's behavior is not the ideal, her male equivalent is not either. Her lack of decorum is present and more dangerous in him, as are his romantic feelings, thus leading to his lechery and greed.

The complete opposite of Marianne's Willoughby, Edward Ferrars has a clear understanding of the picturesque, but his character allows little room for an appreciation of the landscape as Marianne sees it. Edward, being Elinor's male equivalent, does not put his feelings on display, and so he exhibits no affectation or appreciation of the picturesque, despite his clear understanding of it. In his discussion with Marianne on the landscape surrounding Barton Cottage he tells her

> I am convinced...that you really feel all the delight in a fine prospect which you profess to feel. But, in return, your sister must allow me to feel no more than I profess. 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 watchtower – and a troop of tidy, happy villagers please me better than the finest banditti in the world (93).

He clearly understands that Marianne truly does have strong feelings regarding the sublime and picturesque and this is not simply an affectation or fashion that she has picked up, but he also expresses his own distaste for what he sees as impractical in the landscape. His mention of the banditti proves his actual vast knowledge of the picturesque and sublime, as this is something that admirers of the picturesque considered

to be an important at the time. Edward's ideal landscape follows the georgic or pastoral in his desire for neatness, farms, and the utility of the land. His unpretending and good character is shown through this, as he has “always preferred the church [for a profession]...But that was not smart enough for [his] family” (98). Despite his mother’s and sister's wish that he become an important man, with a great profession, Edward desires a more simple life, as a country parson. The simplicity of this is further shown when his and Elinor's only wishes after their marriage and his position at Delaford Parsonage is for “the marriage of Colonel Brandon and Marianne, and rather better pasturage for their cows” (362). This desire for nothing better than good pasturage for their cows is the epitome of the pastoral and georgic landscape that Austen clearly associates him with.

Edward Ferrar's character is best portrayed through his conversation with Marianne in regards to the surroundings of Barton Cottage. After his walk to town he

> returned to them with fresh admiration of the surrounding country; in his walk to the village, he had seen many parts of the valley to advantage; and the village itself, in a much higher situation than the cottage, afforded a general view of the whole, which had exceedingly pleased him. This was a subject which ensured Marianne's attention, and she was beginning to describe her own admiration of these scenes, and to question him more minutely on the subjects that had particularly struck him, when Edward interrupted her by saying, 'You must not inquire to 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. You must be satisfied with such admiration as I can honestly give. I call it a very fine country – the hills are steep, the woods seem full of fine timber, and the valley looks comfortable and snug – with rich meadows and several neat farm houses scattered here and there. It unites beauty with utility – and I dare say it 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. (92)

From this Edward has a very clear understanding of the picturesque, as he clearly has vast knowledge of the vocabulary associated with the picturesque landscape. In telling Marianne that he is not well-instructed in the picturesque, he is behaving in contrast with her. Here he follows the rule of not gushing over nature, as he merely speaks of the pleasantness of the surroundings rather than going into the details that Marianne feels is necessary in discussing any sort of view. After Edward's speech, Elinor says that she suspects that

> to avoid one kind of affectation, Edward here falls into another, Because he believes many people pretend to more admiration of the beauties of nature than they really feel, and is disgusted with such pretensions, he affects greater indifference and less discrimination in viewing them

> himself than he possesses. He is fastidious and will have an affectation of his own (93).

From this it would seem that Edward is being as affected as Marianne is, although in the opposite direction. This may be Elinor's interpretation of the situation and true, or it may be that what he speaks is the truth. There is no doubt that he is well-versed and educated in the picturesque, but he acts as though he is not because he does not enjoy it. Edward sees the landscape in a different way than Marianne does, but is still familiar with what she appreciates in it. It seems less that he is affected in that he truly chooses not to look at the landscape in the picturesque or sublime manner. In *Mirrors to One Another: Emotion and Value in Jane Austen and David Hume* E.M. Dadlez points out that

> Moreover, there is some reason to believe that, of the two, only Marianne is intended to seem a bit ridiculous. The main point is to provide as entertaining a contrast in aesthetic positions as possible, of course, but Edward's judgement in general...is endorsed throughout the novel. He is depicted as morally punctilious and splendidly decent. Moreover, no amusing counterarguments are ventured in opposition to his utilitarian aesthetic positions, nor do events follow them in such a way as makes them retroactively ridiculous (118).

It is true that Marianne's obsession with the picturesque is often made light of through Elinor's words, exemplifying the ridiculousness behind it. This passage is, however, the only time when Elinor suggests anything wrong with Edward's feelings, and really she is only saying that his appreciation is limited in completely dismissing the picturesque. Because of this he cannot be aligned with Mr. Darcy's situation as the ideal hero; while he

follows the expectations of not gushing about the picturesque he also finds too much appreciation in the utility of the land, thus aligning himself with a different type of landscape.

Marianne and Elinor as sisters share all of the attributes and flaws that Elizabeth has in herself. The Dashwood sisters come close to being Austen's ideal heroine but each lacks what the other has, leaving them half of what Elizabeth Bennet is. Their love interests mirror rather than complete them, as Darcy completes Elizabeth, further distancing the Dashwoods from the ideal.

***Northanger Abbey:* Catherine in Opposition to Elizabeth**

Northanger Abbey is very unlike any of Austen's other novels. Its heroine, Catherine Morland, is very much the antithesis of Austen's ideal heroine, Elizabeth Bennet. Catherine lacks the sense, the wit, the experience, and the sophistication of Elizabeth and lacks most of the positive attributes that the Dashwood sisters have. She lacks the knowledge that Elizabeth and the Dashwood sisters have and, although she wishes to be a part of the sublime, her natural tastes are more aligned with the pastoral.

Catherine Morland is quite unlike any of Austen's other heroines, just as *Northanger Abbey,* itself is quite unlike any other Austen novel. Austen's wit is evident throughout all of her novels, but only *Northanger Abbey* is a complete mockery and satire of a genre. In *Between Self and World: The Novels of Jane Austen,* James Thompson says

> *Northanger Abbey* is the most satiric of the six novels and its narrator the most ironic, the most willing to undercut readers' expectations about poetic justice, concluding morals, and displays of emotion...of Catherine, notably,

> the narrator's attitude seems to waver between ironic condescension and affection (Thompson 51).

Catherine Morland herself is a caricature of a heroine and is less developed so as to be a caricature of a Gothic heroine. As the heroine of a parody of the Gothic novel, she is meant to be associated with the sublime. However, because it is a parody, this relationship with the sublime is something of a failure. Instead, Catherine, with her simplicity and country parsonage upbringing might be better associated with the pastoral. Although Catherine is a caricature throughout most of the novel, she also has one of the most natural relationships with nature. She has natural tastes, which are shown by her childhood, as she "was fond of all boy's plays, and greatly preferred cricket not merely to dolls, but to the more heroic enjoyments of infancy, nursing a dormouse, feeding a canary-bird, or watering a rose-bush. Indeed she had no taste for a garden" (39). Eliminating gardens is a part of the picturesque movement, and here Catherine's natural taste show her to already be in favor of this. Although she lacks sophistication and spends much of the novel striving to improve her knowledge and tastes, the simplicity of her natural tastes is much closer to the ideal than Henry Tilney's own tastes are.

Catherine is the only one of Austen's heroines with neither high birth nor a good education[4]. She comes from a respectable background with a clergyman father and home education. However, she lacks the sophistication and knowledge that, for example, Elizabeth Bennet or the Dashwood sisters possess. Her lack of sophistication leads her to fall quickly for Henry Tilney, as he is the first gentleman to take notice of her in Bath. This is quite unlike Austen's other characters; Elinor Dashwood and Elizabeth Bennet are

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[4] Fanny Price of *Mansfield Park*, though of lower birth than Catherine, has the benefit of a good education once she lives with her cousins at Mansfield Park

cautious in their love and they, as well as Marianne Dashwood, become relatively intimate with their love interests before acknowledging any preference. Even when Elizabeth fancies herself to be interested in Wickham, she does not acknowledge these feelings until she has spent an evening in talking to him in an intimate manner. Similarly, despite her sensibilities, Marianne does not fall in love with Willoughby until in speaking with him she discovers their similar characters. Furthermore, these two instances of relatively quick attachments result in failure, as neither heroine initially judges the male character well. Catherine is more successful in her initial judgement of Henry, although there is a great deal of ambiguity surrounding him and, even more, why he chooses to marry her.

At the start of the novel Catherine Morland is associated with the landscape in a way that is parallel to the ideal relationship *Pride and Prejudice's* Elizabeth Bennet has with the picturesque landscape. However, Catherine's relationship with nature is much different than that of any other heroine: "she was...noisy and wild, hated confinement and cleanliness, and loved nothing so well in the world as rolling down the green slope at the back of the house" (40). As a child Catherine enjoys nature for play, but she has no real knowledge of the beauty of the landscape even as she grows up. Furthermore, she lacks the natural beauty of Elizabeth, Marianne, and Elinor; she is described as a child as having a "thin awkward figure, a sallow skin without colour, dark lank hair, and strong features" (39). It is not until she is fifteen that "appearances were mending" and her parents began to remark that "Catherine grows quite a good-looking girl, - she is almost pretty today" (41). She is allowed to let run wild until this point, but then given no direction. Losing her wildness and having no direction at fifteen, she finds pleasure in

the gothic novels of the time. From the novels she reads she discovers something of nature, but does not have a real grasp of it. She knows of the sublime nature described in Radcliff's novels, and uses this as a basis for her understanding of the landscape. With the Tilneys

> determined on walking round Beechen Cliff, that noble hill, whose beautiful verdure and hanging coppice render it so striking an object from almost every opening in Bath.
>
> "I never look at it," said Catherine, as they walked along the side of the river, "without thinking of the south of France."
>
> "You have been abroad then?" said Henry, a little surprized.
>
> "Oh! no, I only meant what I have read about. It always puts me in mind of the country that Emily and her father travelled through, in the 'Mysteries of Udolpho.'"(120)

Catherine's overactive imagination, left unchecked, has put her in Bath with little sense regarding the realities of the world. As she experiences new things she looks for situations similar to what she has read about, believing that the world is like a Gothic novel.

Catherine's lack of sophistication and incomplete education make her susceptible to her over-active imagination. She spends the novel believing she is the heroine of a Gothic novel and searching for the impossible. Time and again her expectations are ruined, but until the end of the novel this does little to return her to reality.

The Non-Gothic Tyrant

General Tilney, though not the Gothic tyrant Catherine believes him to be, is not a good man. However, his moral failings resemble those found in Lady Catherine and Fanny, rather than in the Gothic novel tyrant way. He ejects Catherine from Northanger Abbey when he discovers she is not in fact an heiress. This aligns him with the lecherous characters of Wickham and Willoughby, while his obsession with class and status align him with Lady Catherine and Fanny Dashwood. When Catherine first arrives at Northanger Abbey, General Tilney and Eleanor take her through the grounds. General Tilney is most proud of his kitchen-garden and there is a "village of hot-houses." He talks about how he "loved a garden" (178), but really he is only talking of the fruit he grows in his hot-houses. His control over the plants in the hot-houses parallels with the control Lady Catherine expects from her garden and Fanny Dashwood with her hot-house. Alison G. Sulloway even goes so far as to say that the "general's treatment of his plants characterizes his treatment of his children" (199). Once again, the controlling, status-obsessed character is shown in complete opposition to the freedom seen in the picturesque. As the tour continues, Eleanor begins to lead them in one direction to which General Tilney says "But where are you going, Eleanor?--Why do you chuse that cold, damp path to it? Miss Morland will get wet. Our best way is across the park." Eleanor responds by saying "This is so favourite a walk of mine...that I always think it the best and nearest way. But perhaps it may be damp." This path

> 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 no,

> even by the General's disapprobation, be kept from stepping forward (179).

From this description the path that Eleanor enjoys is clearly a part of the sublime. The gloom it inspires is central to the sublime and the walk seems to be picturesque. Clearly Eleanor is a fan of the picturesque, whereas her domineering father finds no joy in the wild.

The Ambiguity of Henry Tilney

Henry Tilney is the most ambiguous of Austen's male protagonists. Throughout the novel his character is difficult to understand. He condescends and teases the less sophisticated Catherine, seizing any opportunity to instruct her. There are few hints to suggest any real sort of attachment to her throughout the novel. Although he does dance with and spend time with her in Bath, there is nothing that truly draws him to her, and so this connection seems at first to be only a flirtation for him. Catherine has little to offer him, coming from a more modest background, as well as lacking all of the sophistication and intelligence that his sister has. General Tilney pushes this attachment when he believes Catherine to be an heiress, but Henry proves himself to be respectable when he proposes to Catherine in spite of his father's discovery that she is not wealthy. Although clearly he is not lecherous or in search of a lady who will improve his wealth, as Wickham and Willoughby are, he still lacks the good character and understanding of Austen's other heroes. His only two moments of truly gentlemanly behavior come when he tells Catherine that his father did not kill his mother and when he proposes to Catherine at the end of the novel.

Henry Tilney is very different from Austen's real heroes. Condescending and sexist, he exhibits a need to instruct Catherine at nearly every encounter. When walking around Beechen Cliff, Catherine admits to knowing little in the art of the picturesque, and so

> a lecture on the picturesque immediately followed, in which his instructions were so clear that she soon began to see beauty in every thing admired by him, and her attention was so earnest, that he became perfectly satisfied of her having a great deal of natural taste. He talked of foregrounds, distances, and second distances—side-screens and perspectives—lights and shades;--and 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. Delighted with her progress, and fearful of wearying her with too much wisdom at once, Henry suffered the subject to decline, and by an easy transition from a piece of rocky fragment and the withered oak which he had placed near its summit, to oaks in general, to forests, the inclosure of them, waste lands, crown lands and government, he shortly found himself arrived at politics (125).

His instruction may be seen as an honorable act, sharing his knowledge and broadening the horizons of an intelligent woman whom he enjoys spending time with. However, this lecture is instead lengthy and condescending. Henry Tilney is taking advantage of Catherine's innocence and ignorance, as she takes everything he tells her to heart. Her

rejection of Bath as a part of the landscape shows her lack of complete understanding, as she does not accept the city as a separate landscape. Although this increase in Catherine's understanding is helpful to her character, his manner of lecturing is condescending. Furthermore, he is the only one of Austen's viable male protagonists that speaks openly of his knowledge of the picturesque; the majority of Austen's male protagonists follow the same rules of sophistication in not speaking of their knowledge of nature, but rather appreciating it quietly.

Henry Tilney once again condescends to Catherine and her relationship with nature when at Northanger Abbey. Catherine, who we are told had not had any affinity for flowers as a young girl, says to Henry "...What beautiful hyacinths!--I have just learnt to love a hyacinth." He responds with"And how might you learn?--By accident or argument?" and the conversation proceeds from there:

> "Your sister taught me; I cannot tell how. Mrs Allen used to take pains, year after year, to make me like them; but I never could, till I saw them the other day in Milsom-street; I am naturally indifferent about flowers"
>
> "But now you love a hyacinth. So much the better. You have gained a new source of enjoyment, and it is well to have as many holds upon happiness as possible. Besides, a taste for flowers is always desirable in your sex, as a means of getting you out of doors, and tempting you to more frequent exercise than you would otherwise take. And though the love of a hyacinth may be rather domestic, who can tell, the sentiment once raised, but you may in time come to love a rose?"

> "But I do not want any such pursuit to get me out of doors. The pleasure of walking and breathing fresh air is enough for me, and in fine weather I am out more than half my time.--Mamma says, I am never within."
>
> "At any rate, however, I am pleased that you have learnt to love a hyacinth. The mere habit of learning to love is the thing; and a teachableness of disposition in a young lady is a great blessing." (174-175)

In some ways this conversation is even more condescending than his instructions on the appreciation of the picturesque, as he is not only undermining her natural appreciations of nature, he is also treating her as a delicate lady who ought to spend time out of doors and does not. Many critics comment on how the garden was the safe place of independence for ladies during this period, and Henry is alluding to the flower garden as the only place for a woman. Catherine's natural disposition puts her in nature a great deal, despite the deficiencies in understanding the landscape that she admires, and yet Henry cannot condescend to believe that a woman may go out of doors of her own accord without the promise of seeing flowers.

Catherine's gothic imagination gets her in to trouble once more, regarding her understanding of General Tilney. So expectant of something out of the ordinary occurring at the Abbey, Catherine begins to suspect that General Tilney is a tyrant who has murdered his own wife. From her reading of the Gothic novel she suspects foul play in the oddest of places. One of Henry Tilney's rare redeeming moments occurs when he discovers her suspicion and tells her

> If I understand you rightly, you had formed a surmise of such horror as I have hardly words to—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-- Does our education prepare us for such atrocities? Do our laws connive at them? Could they be perpetrated without being known, in a country like this, where social and literary intercourse is on such a footing; where every man is surrounded by a neighborhood of voluntary spies, and where roads and newspapers lay every thing open? Dearest Miss Morland, what ideas have you been admitting? (195)

This is the only time at which his instructing is reasonable, and ironically it is much less condescending, despite the huge mistake Catherine has made. This serves to finally open Catherine's eyes to the real world:

> The visions of romance were over. Catherine was completely awakened. Henry's address, short as it had been, had more thoroughly opened her eyes to the extravagance of her late fancies than all their several disappointments had done. Most grievously was she humbled (195).

She has finally learned that the world is not a Gothic novel. Because of this, and General Tilney's later ejection of her from the Abbey, she returns somewhat to her natural state of being, but still lacks a great deal of understanding.

Henry Tilney's proposal to Catherine is the most surprising of proposals in Austen's novels. Though he has been there throughout the novel, and it is expected that they will end up together, there is little basis for this love. Henry comes from a better

background and greater sophistication. Though he himself does not show the greatest sophistication during his nature lectures, he still conducts himself as a gentleman does. He is a step down from Edward Ferrars and two steps down from Mr Darcy, but there is still hope that this marriage will be successful.

Austen's portrayal of Catherine Morland and Henry Tilney is much different from her other heroines and heroes. They strive to have a relationship with the sublime and picturesque landscapes but fail; their attachment to the landscape is very much an affectation and Henry's discussion of it what Marianne Dashwood would refer to as "mere jargon." These caricatures of the Gothic novel are best associated with the simplicity of the pastoral and only once they have returned to reality is this true.

Elizabeth is Austen's Ideal

Through these three novels the heroines can clearly be separated by Austen's attitude and treatment of them. The Austen wit is written into Elizabeth and Elinor's characters, while the same wit is directed *at* Marianne and Catherine. Elizabeth and Elinor each find a respectful man, their equal in every part of their character, whereas Marianne struggles through a disastrous first love and Catherine attaches herself to a man who condescends to her at every chance. Elizabeth is closest to the picturesque, while Marianne and Catherine strive for the same relationship that comes so naturally in *Pride and Prejudice.*

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