

CONFLICTING VALUES IN CHARLOTTE SMITH'S ›THE OLD MANOR HOUSE‹

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Among the various Romantic novels¹⁾ Charlotte Smith (1749–1806) has produced, ›The Old Manor House‹²⁾ (1793) assumes a special position.³⁾ It is in this novel that Smith deals with questions of value, social and moral that were to be so characteristic of the novels of Jane Austen. Smith draws on personal experience, and like in ›Elegiac Sonnets‹ (1784)⁴⁾, voices a strongly autobiographical comment on the scenes and situations she describes.⁵⁾ Mary Anne Schofield even goes so far as to call Smith's novels, "quasi-autobiographical tales"⁶⁾. On the other hand, she uses values the novel of sentiment had introduced and, in doing so, identifies with the characters that exemplify the values she either praises, approves of, or criticises. The ambivalence of these, at times, conflicting values Smith has her characters embody and stand for has not been examined so far, and most of the criticism of ›The Old Manor House‹ has attempted to stigmatise Mrs. Rayland in favour of the hero Orlando.⁷⁾ Written partly to support her family, partly to impress friends such as

¹⁾ Cf. JAMES R. FOSTER, *Charlotte Smith, Pre-Romantic Novelist*, in: *PMLA* 43 (1928), p. 464ff.

²⁾ CHARLOTTE SMITH, *The Old Manor House*, ed. by ANNE HENRY EHRENPREIS, London 1969. All quotations will be from this edition. In-text numbers in brackets are page numbers quoted from the Ehrenpreis edition.

³⁾ Cf. LORRAINE FLETCHER, *Charlotte Smith's Emblematic Castles*, in: *Critical Survey* 4/1 (1992), pp. 3–8; KATHRYN R. KING, *Of Needles and Pens and Women's Work*, in: *Tulsa Studies in Women's Literature* 14/1 (1995), pp. 77–93; JUDITH P. STANTON, *Charlotte Smith's Prose. A Stylistic Study of Four of Her Novels*, *Dissertation Abstracts International* 39, 1979, as well as BRENT GRAHAM RAYCROFT, *Charlotte Smith and Early British Romanticism. Her Writing, Her Critics, Her Influence*, *Dissertation Abstracts International*, 1997, CAROL L. FRY, *Charlotte Smith*, London 1996.

⁴⁾ SANDRO JUNG, *Some Notes on the 'Single Sentiment' and Romanticism of Charlotte Smith*, in: *Connotations. A Journal for Critical Debate* 9/3 (1999/2000), pp. 269–284.

⁵⁾ For the autobiographical referentiality to Smith's life, see Ehrenpreis' edition, p. viiif. and RHONDA BATCHELOR, *The Rise and Fall of the Eighteenth-Century's Authentic Feminine Voice*, in: *Eighteenth-Century Fiction* 6/4 (1994), pp. 347–368.

⁶⁾ MARY ANNE SCHOFIELD, *Masking and Unmasking the Female Mind. Disguising Romances in Feminine Fiction, 1713–1799*, Newark 1990, p. 147.

⁷⁾ This approach has been taken by such critics as KATHERINE M. ROGERS, *Romantic Aspirations, Restricted Possibilities. The Novels of Charlotte Smith*, ed. by CAROL SHINER, *Re-Visioning*

William Hayley and William Cowper, Smith's novel, usually considered her best production, may be understood as a manifesto of a new kind of narrative prose that deviated from the ideals of the novel of sentiment and sensibility of the mid-eighteenth century.

1. Values of an Imagined Past

The austere embodiment of matriarchy, Grace Rayland, lady of Rayland Hall, is the last of a family of illustrious cavaliers that fought for the fame of England. Her estate is governed by herself and her companion, Mrs. Lennard. She exerts all the executive powers a male owner would have possessed and builds up a myth of bravery and chivalry in which the boundaries between the reality of life outside Rayland Hall and her notions of the past are somewhat unclear and blurred. She appears a static figure that clings to a version of the past which is not even her own but which is constructed out of the details from narratives her parents used to tell her. Unwilling to adapt herself to the developments of society, she re-invents the past at Rayland Hall and expects those depending on her good-will to lead a life in accordance with the maxims of chivalry and politeness. Having realised that she has failed to fulfil her main social and natural function, that is, the provision of a male heir to her estate, she inverts the clear definitions of masculinity and femininity and treats those dependent on her in terms of an absolutist ruler. Being aware that she will, however, have to find an heir and successor, she projects her set of values as well as her notion of the glorious past onto her nephew Orlando whom she also identifies with a revered ancestor of the same name. Although it is Orlando whom she considers as the model for her virtuous past, it is Orlando also that reforms her from a cold, embittered and unloving woman to a woman that cares for her young favourite and is eager to secure a good future for him. According to Lorraine Fletcher, Mrs. Rayland "comes to represent for the reader one of the owners of England, whom Charlotte Smith sees as politically conservative, sexually repressive, upholders of the established social hierarchy"⁸).

She sees herself as standing for an old order of culture that had already been vanishing at her father's death. However, in the isolation of Rayland Hall, she succeeds in leading a life that is unmolested by the advancement and progress of society. It is only after a nobleman of her acquaintance dies that she is confronted with an upstart or, as she terms it, the "nobleman of the present day" (p. 35) who does not conform to her expectations of a person of rank. Mr. Stockton, having acquired property and rank through merchandise, sees himself entitled to living in

Romanticism, *British Women Writers, 1776–1837*, Philadelphia 1994, pp. 72–88; SCHOFIELD, *Masking and Unmasking the Female Mind* (cit. fn. 6), pp. 146–174 as well as JOSEPH F. BARTOLOMEO, *Subversion and Romance in 'The Old Manor House'*, in: SEL 33 (1993), pp. 645–657.

⁸) LORRAINE FLETCHER, *Charlotte Smith: A Critical Biography*, Basingstoke and London 1998, p. 165.

an environment that was formerly exclusively reserved to the nobility. He does not share Mrs. Rayland's views on class nor has he got her Puritan sense of morals, nor does he acknowledge or respect the ancestry and authority of the Raylands by trespassing on her ladyship's lands. He does not adhere to the social division between titled and untitled people, but mixes freely with those that are traditionally considered as members of the aristocracy. For him, money is the essential prerequisite that enables him to lead an existence of material independence whilst, unlike Mrs. Rayland, he is completely indifferent to the heroic and moral implications Mrs. Rayland attributes to a pedigree and the aristocracy. Smith exemplifies this questionable social view when she introduces Sir John Belgrave; although titled, he is never acknowledged by Mrs. Rayland as an equal since neither his ancestry, history nor his demeanour entitle him to the rank he has acquired in society. For her, rank is acquired through birth, not effort. Mrs. Rayland considers the presence of her new neighbours an intrusion and a clear sign of the degeneration of the "vitiating state of modern manners" (p. 249). So, when Stockton and Belgrave arrive in her neighbourhood, the lady of Rayland Hall feels threatened and considers her authority undermined by a masculine force she has taken so much pain to exclude from the environment and isolation of the Hall. Hence, Orlando's interference with Belgrave for his indecent behaviour is interpreted as his fighting for the honour of his family and, most importantly, the living embodiment of these dead values, that is, Mrs. Rayland. Despite her admiring the heroic character of Orlando, she remains formal and restrained in her treatment of him, and never lets him question her authority. Morally, she does not realise that she wrongs the Somerive family by not letting them share the affluence of the Hall. The Somerive family, worn out and bordering on bankruptcy through the dissipation of the eldest son, are aware that it would be in vain, did they apply for material support to Lady Rayland. The lady makes it clear that her nearest relation, Mr. Somerive, Orlando's father, has no right to hope to inherit her estate because his father had been married to an ancestor of hers and had thereby degraded the name of Rayland. When, Orlando eventually inherits the estate, it is on the condition that he makes up for this original degradation by changing his name and thereby become the legitimate heir to the title of Rayland. Aware of Mrs. Rayland's expectations regarding his future, Orlando seeks her support against his father's idea of having him apprenticed. In the letter she produces on the occasion, she stresses, however, that she is only interfering for the sake of Orlando's continuing his studies. She is eager to dispel any assumption that she might write this letter to secure his company and pretends to follow completely noble and selfless reasons to promote her favourite's future. The tone of the letter (bearing in mind that it is addressed to Orlando's father) appears distant, not affectionate and formal, and does not reveal how strongly she wishes Orlando to stay. For that reason she says:

I am at present alwaies glad of his companie at the Hall, and willinge to give anye littl encouragement to his desier of learninge in the liberal sciences fitting for a gentleman, the wich his entring on a shoppe or warehouse would destroys and put an ende to. (p. 74)

The diction of the letter is deliberately antiquated. But “piquing herself on spelling as her father spelt, and disdaining those idle novelties by which a few superfluous letters are saved” (p. 73), Mrs. Rayland sees herself as the last representative of an admirable age of chivalry and virtue. Narratologically, the character of Mrs. Rayland is a ‘round’ one, “a fully realized individual,” for being “[d]omineering, capricious, an inveterate snob, she has been admired by many critics, including Sir Walter Scott, who thought her ‘without a rival.’”⁹⁾ Smith’s novel is unconventional in another respect, for it does not set out to provide “pictures to instruct, and morals to reform.”¹⁰⁾ Instead, it is an outspoken rebellion against and negation of those values that had characterised the nostalgic golden age of the earlier novel and novella from Haywood to Lennox. The characteristic binary opposition and “stereotyped view of good and evil”¹¹⁾ so prominent in earlier texts, has been replaced by a more intricate system of values, values that are justified not by principle but by situation.

The principal objective of this paper will be to examine the conflicting values that operate in the mind of Grace Rayland, values that on the one hand induce her to reject Mr. Somerive’s family, but which on the other cherish her interest in the future of Orlando. The self-imposed emotional distance that exists between Rayland and Orlando is confirmed and re-inforced by the self-conscious influence Mrs. Lennard exerts on her mistress. Even a character like Lennard’s undergoes a development from initial servant to trusted companion that has a significant share in the taking of decisions of Rayland.¹²⁾ On a different level, Orlando also develops from a completely dependent relative to a self-conscious voice whose presence becomes a necessity to the aging mistress of Rayland Hall.

Lennard represents those aspirations by which the *nouveaux riches* like Belgrave and Stockton are guided. Like Mrs. Rayland, she has a strong desire for power; however, her inferior birth precludes her from formally displaying the wealth that she has contrived to accrue during years of stealing and deception. It is only when her mistress, for reasons of infirmity and ill-health, has to delegate major authority and executive power onto Lennard that she becomes the mistress of the Hall in all but name and title. Whilst Rayland considers it her privilege only to show her wealth, Lennard’s vulgar display of hers is soon censured and reproved as not befitting her station. The unjustified and undeserved display of wealth is also one of the reasons why Rayland advises Orlando against a marriage to Dr. Hollybourn’s daughter. In spite of the doctor’s being a frequent visitor at the Hall, he would not be a welcome father-in-law since a connection with his family would be deemed

⁹⁾ EHRENPREIS edition, p. xvi.

¹⁰⁾ Critical Review 8 (May 1793), p. 45.

¹¹⁾ EHRENPREIS edition, p. xviii.

¹²⁾ Cf. Smith’s characterisation of Lennard: “The confidential servant, or rather companion and femme de charge, of Mrs. Rayland, was a woman of nearly her own age in the name of Lennard. [...] Every year she became more and more necessary to Mrs. Rayland, who, after the death of both her sisters, made her not only governess of her house, but her companion.” (The Old Manor House, pp. 10ff.)

inferior and degrading. Also, Rayland is not willing to give up the control she has established over Orlando. Orlando's parents hope that with regard to him, at least, Lady Rayland will overcome her aversion and, although unwilling to provide for Orlando's parents, will consider him as the lawful heir to her estate. This revolution of sentiments regarding Orlando is gradually brought about; and it is due to the intrinsic value of Orlando's affection and loyalty for her that she, having never been loved by anybody, can feel loved and return this love, too. Although she insists on rank, title, fortune and the system of values of the age of cavaliers in a person who wants to be considered her equal, she dispenses with these criteria and replaces them with integrity, openness of mind as well as loyalty when she judges Orlando. Monimia, Orlando's lover, is judged in similar terms. Initially, Orlando as well as Monimia are only considered from a mistress-servant point of view. Eventually, they gain Rayland's trust and are judged on the basis of the kindness they show her.

Lady Rayland, repeatedly, appears to be trapped in the set of (ancient) values she propagates. So, when Orlando decides to enter the army, she enthusiastically embraces this opportunity of identifying the future owner of the Hall with her celebrated ancestors. For that reason, "[w]ith her the age of chivalry did not seem to be passed; for she appeared to consider Orlando as a Damoisell" (p. 249). Only after she has fallen ill, Orlando's father has died, and after she has not received any news from Orlando, does she wish that he had never engaged in the American War. Lennard, on the other hand, is glad to have got rid of a possible threat to her authority, since she is aware that the "unalterable Romantic attachment"¹³⁾ of the two lovers might disappoint all her hopes of benefiting from Rayland. In that respect, the growing affection of the lovers signifies a danger for Lennard to be discarded with her niece should Rayland find out about the young lovers' relationship. Consequently, the "more Orlando gained on the favour of Mrs. Rayland, the more apprehensive Mrs. Lennard became of his affection for Monimia" (p. 229).

2. *Changing Values and 'New' Realities*

Although Rayland formally invites the dean of the parish, Dr. Hollybourn, to her traditional servants' party and thereby acknowledges his present rank, she yet despises his money-consciousness. For her it is unthinkable to imagine an alliance of her family with an inferior family like Hollybourn's. Convinced that she has imposed her notion of values onto her protégé, she would not accept that his simple, benevolent and Rousseauistic disposition has been shaped by his parents. Her initial distrust of Orlando's motivation to see her frequently, enhanced by the insinuations of Lennard and the butler Pattensen, dissolves eventually because Rayland has learnt

¹³⁾ ROGERS, *Romantic Aspirations, Restricted Possibilities* (cit. fn. 7), p. 87.

to read Orlando as a reincarnation of her family's glorious achievement. Hitherto, Rayland as well as her sisters had always been eager to maintain their position as the absolute authorities of the estate. It is only with growing fondness for Orlando that Rayland is willing to confer some authority on him and to redefine the way of life of Sir Hildebrand by a new way of life with Orlando as master of the Hall.

Uncompromising obedience is rewarded so that after Rayland's death, the servants (whether truly faithful or not) receive considerable legacies. Rayland, accustomed to being pleased, does not admit any female desire but her own. Beauty and youth are considered inherent threats not only to her authority but to Orlando's obedience and loyalty. For that reason, Lennard introduces Monimia at an early age so that her mistress may not turn her beauty against her and consider her a potential rival that is not only superior in youth and beauty but also superior to her in the affections of the young Orlando. It has been noted that Mrs. Rayland is in control of the people around her and that Orlando has to submit to whatever whim his aunt may come up with. When, after his benefactor's death, he realises that he has lost the Rayland fortune, he appears paralysed and passive and leaves it to his friend Carr to retrieve the final version of the will in which Mrs. Rayland had instated him as the sole beneficiary.¹⁴) The constant and unquestioning obedience to Rayland's wishes have rendered him unfit to take decisions of his own. Although having lived under the restraint of Rayland's authority at the Hall, it was this authority that provided security. Only when his love for Monimia is concerned does the hero break through his paralysis and is decisive and focussed.

While Orlando, in the course of the narrative discovers his individuality and independence, Rayland is a striking example of a woman reconstructing and reliving the past. Like Orlando, she does not have a model for the establishing of her (past) reality, but relies on those ancient tales her father used to tell her when she was young. Likewise, Orlando's reality is influenced by his father's ideals of love and philanthropy. How out of touch Rayland is with the modern values is indicated by the fact that she draws her knowledge from magazines of polite culture, for

she knew very little of modern manners, seldom seeing any of those people who are what is called people of the world; and forming her ideas of what was passing in it, only from newspapers and the Lady's Magazine; or some such publication, which excited only wonder and disgust – while her recollection came to her relief, and carried her back to those days she herself remembered – and with still greater pleasure to the relations her father had given of what passed in his. (p. 250)

Like Arabella in Charlotte Lennox' 'The Female Quixote' (1759), Mrs. Rayland suffers from the illusion that she is capable of bringing back a time that is long past or which might never have existed.¹⁵) The liberties – Rayland calls these degeneration – of "modern life" are so ill-suited to the ideals and manners Rayland was taught in her youth "that she shrunk from the uneasiness it gave her, and made around her a world of her own" (p. 250). The only link with the age of chivalry is the

¹⁴) BARTOLOMEO, Subversion and Romance in 'The Old Manor House' (cit. fn. 7), p. 653.

¹⁵) Cf. SANDRO JUNG, The Psychology of Romance. Charlotte Lennox' 'The Female Quixote' and the French Tradition of *la fête*", ed. by EDWARD NYE, *La Fête*, Oxford [forthcoming].

ancient Lord Caloraine who, when he dies at over ninety, has left Mrs. Rayland to herself and to her dream of valour, virtue and nobility. The knight's death, related very briefly in the text, is thus of central importance since after his death, she is forced to reconsider her views on the merit of her favourite.

It seemed as if towards the close of her life Mrs. Rayland had acquired, instead of losing, her sensibility; for she, who had hardly ever loved any body, now found that she could not without pain part from Orlando. She felt her pride and pleasure equally interested in exerting towards him that generosity, which from the rest of his family she had withheld. (pp. 250f.)

Unlike Lennard, Rayland is not cunning and takes things at face-value. She is not versed in the art of deception but speaks her mind without restraint. Consequently, she does not realise that she is being deceived by Lennard, whom she considers a companion that deserves to be rewarded after her death. Fortunately for Orlando, Rayland, even shortly before her death, is conscious of her station and would never have given her estate to Lennard and thereby have gratified her companion's greed and aspirations. Certain of receiving a legacy after her mistress' death, Lennard contents herself not to attempt to contrive a marriage between Orlando and her niece, for she is aware that this alliance might prove fatal to her hopes and frustrate her inheriting anything. Even Orlando's father, who esteems the virtue of his son, considers the Romantic attachment to Monimia immoral. Having been exploited by his oldest son, Mr Somerive does not see any other chance of supporting his family but by giving his consent to a marriage of Orlando and Miss Hollybourn.

Even after Rayland's death, her presence and authorial voice still haunt Orlando. This haunting entails the fight for Rayland Hall – not only the material fight for the property of the estate. Rather, it may be understood as the attempt on the part of the hero to uphold his system of values, a system he partly owes to his aunt. He does not only have to fight the clergy represented by the Reverend Dr. Hollybourn and his brother, the Bishop, but has to protest against the injustices of the law. In short, he has to re-establish the order and reality he was used to when he was still living at the Hall. His involvement in the American War as well as his deportation to France may thus be considered as stages only in his quest for true liberty and his ideal values. These values, however, are partly Lady Rayland's, too. However, he neither stands completely representatively for the age of Sir Hildebrand or Lady Rayland nor for his own degenerate period, but he stands for a vision of sensibility that is a further development of the novel of sensibility of the mid-eighteenth century. Although his disposition is warm, benevolent and good-natured, he is not yet a perfect man of feeling. He is a construction of what Charlotte Smith saw as a necessity in an age where money, the appearance of one's equipage and the title of somebody were the main criteria according to which the merit of Orlando is defined. In that respect, Smith is repeatedly controversial in her questioning the legitimacy of the English killing Americans. Her reflections culminate in an egalitarian view which implies that there are irrefutable rights which must not even be denied to the Indians.

3. *Inversion of Sentimental Values*

Orlando transcends those unwritten sentimental maxims a man of feeling would never be willing to break, and without his parents' knowledge persuades Monimia to meet him clandestinely; being reproved for this by his father, he nevertheless continues to meet his lover and after his father's death marries her secretly without his mother's consent. What would traditionally have led to a complete breach of the parties concerned is here compensated by the worthiness of the girl. Also, their child is given birth to not even nine months after they were married, which means that they must have had extramarital sex. When Lady Rayland warned Orlando against the woman of the day, she certainly thought of those women like Betty, the maid, who was supposed to have attracted her nephew's attention. On the contrary, she cannot even imagine that Orlando would contradict those values her Puritan ancestry took so much labour to establish.

To conclude: Far from being an ideal embodiment of the heroic virtues and values Lady Rayland wishes to promote, she is very critical of those developments in society that undermine the safe basis of her life at Rayland Hall. According to her, the greatest and most desirable value in life is to be of noble descent and to be wealthy. She does not believe in nor does she approve of intermarriages between the different social classes. Her concept of reality is based on a vague Romantised recollection of her father's as well as her own past. The moral ambivalence of the novel has already been criticised by one of its early reviewers, for

we fully persuaded ourselves we should not wander long in search of what is exemplary and amiable in the eye of virtue; and that whatever deficiencies might appear in regard to taste or invention, the picture of moral rectitude would never be defaced, nor the colouring of honourable sentiment ever obscured. How much we were disappointed in these expectations!!¹⁶⁾ [...] while youthful thoughtlessness and intemperance are crowned with success, ingratitude and the most complicated villainy remain unpunished.¹⁷⁾

Whilst Samuel Richardson had emphasised that virtue ought to be rewarded,¹⁸⁾ Smith's protagonists deviate from the pattern of virtuous behaviour so strikingly embodied in that allegory of virtue, *Pamela*. Both Orlando and Monimia repeatedly contradict notions of conventional Puritan virtue. So, instead of separating them-

¹⁶⁾ Critical Review (cit. fn. 10), p. 46.

¹⁷⁾ *Ibid.*, p. 51. Apart from contemporary criticism of the moral structure, there has been criticism of the criterion of probability in the action of the novel (Cf. Analytical Review 16 [May 1783], p. 61: "Some leading circumstances are scarcely reconcilable with probability.") as well as of the political implications (Cf. British Critic 1 [June 1793], p. 148: "The introduction of Political Reflections may be judged censurably where they savour the slightest degree of those erroneous principles which have been promulated with such fatal affect.")

¹⁸⁾ RUDOLF SÜHNEL, *Der zerbrochene Krug. Richardsons puritanische Kammerzofe Pamela*, ed. by G. FRÜHSORGE and R. GRUENTER, in: FREIFRAU WOLFF METTERNICH, *Gesinde im 18. Jahrhundert*, Hamburg 1995, pp. 329–337.

selves from society, of seeking solace in Romantic solitude, they master the difficulties they have to face by adapting themselves to the demands of those with whom they have to live. During the mid-eighteenth century, it would have been unthinkable that after they have broken so many rules dictated by virtue, Puritan decency and post-Restoration social norms, the protagonists of ›The Old Manor House‹ will, in the end, be rewarded with marriage, title and fortune.¹⁹⁾ Mrs. Rayland, with all her bias is representative of the prescriptive formalism of morals the sentimental novel had propagated. Her awareness is strictly Puritan but has not yet achieved the intensity of sentimental love so prominent in the 1750s. She represents a system of morals that is static and which does not believe in the inherent value of a lover's character. Instead, the lover has to be his partner's equal in terms of title, station and fortune. To see these clashing and conflicting systems of values in the light of satire only means to reduce the actuality of the text in which this "euphoric romance"²⁰⁾ partly negates, modifies and redefines Romantic love and propagates the "Romantic defiance of convention."²¹⁾ Katherine Rogers notes, however, that Monimia could not counteract the conventions of feminine propriety. "Romantic abandon was out of the question for heroines if they were not to forfeit readers' sympathy."²²⁾ Yet, the Romantic reader was acquainted with such prominent figures as Mary Robinson that had established her reputations by affairs with famous men of the time. So, it is not basically the loss of the reader's sympathy, as Rogers argues, but Smith's intention to show that woman as well as (feminised) man have to rebel against the existing order to reach their ends. In that respect, she "reiterates the injustice of primogeniture", for all "her female and most of her male protagonists are dispossessed in favor of less worthy brothers."²³⁾

No character of the novel is a complete representation of the virtues a sentimental hero of the early eighteenth-century novel would have possessed. So, although Mr. Somerive is aware that Isabella is not in love with General Tracy, but that she is primarily attracted to his money, he gives his consent because he knows that Isabella will then be in a position to provide for her family. Mr. Somerive cannot morally be absolved because, by consenting to this marriage, he sacrifices the ideals to which he had subscribed himself when he married his wife.²⁴⁾ The guilt he incurs becomes overwhelming when Isabella realises that she is not only indifferent to Tracy but

¹⁹⁾ For unrewarded Romantic love, cf. SANDRO JUNG, *Nature and Art in Charlotte Smith's ›Emmeline, or, the Orphan of the Castle‹*, in: *Entre Lineas: Revista de Critica Literaria* 1 (2001), pp. 29–36.

²⁰⁾ SCHOFIELD, *Masking and Unmasking the Female Mind* (cit. fn. 6), p. 159.

²¹⁾ ROGERS, *Romantic Aspirations, Restricted Possibilities* (cit. fn. 7), p. 82.

²²⁾ *Ibid.*, p. 85.

²³⁾ *Ibid.*, p. 79.

²⁴⁾ Although I agree with Bartolomeo that the Rayland sisters "control the family wealth and resent the Somerives for being tainted with plebeian blood" and although they finally provide their consent for the naming of Orlando, yet it must be admitted that the Somerives suggested this name and might thereby have intended to link themselves with the family and fortune of the Raylands again.

that he disgusts her; at this point, it becomes clear that she would have to sacrifice her future happiness were she to marry the General. Rayland has no interest at all in Mr. Somerive's daughters. To her, it does not make any difference that Miss Hollybourn has money and might increase Orlando's fortune. She points out: "If ever you are in a situation to marry, I would advise that you think of a woman of a good family at least" (p. 316). And regarding Miss Hollybourn's pedigree, she notes that "there are people who recollect both the Doctor and his brother, the bishop, in very humble stations compared to what they are now" (p. 315). Orlando has managed to secure Rayland's favour but he is aware that, if she knew of his "misplaced attachment" (p. 265) to Monimia, he would be disinherited immediately and forfeit any future support not only for himself but for his family.

Orlando's father concedes that his son has found an admirable lover in Monimia, but he at the same time reflects on how fatal their attachment might prove to them both:

He felt at once that a young man whose heart was devoted to her, could never think of Miss Hollybourn, and that he himself could not blame an attachment to an object so lovely, however imprudent, or however ruinous. (p. 317)

Rayland sees Orlando as an incarnation of Sir Orlando and, therefore, wants him to be like his illustrious ancestor. So, when Orlando proposes to enter the army, she embraces the thought, for

accustomed, from early impressions, to high ideas of the military glory of her ancestors, and considering the Americans as rebels and roundheads, to conquer them seemed to her to be not only a national cause, but one in which her family were particularly bound to engage. – She had contemplated only the honours, and thought little of the dangers of war. The trophies that surrounded the picture of her warlike grandfather Sir Orlando, and the honourable mention that was made of his prowess in the family annals, it seemed to her ample compensation for a wound in his leg, which had made him a little lame for the rest of his life. (p. 329)

The culmination of her attempt to re-evoke the past and to turn Orlando into the glorious figure of her father and grandfather is reached, when in her will, she bestows her estate on Orlando,

settling, the whole of the landed estate of the Rayland family on his male heirs, and appropriating, a sum of money to purchase the title of a Baronet, and for an act to enable him to take and bear the name and arms of Rayland only. (p. 320)