

THE PICKERING MASTERS

The Works of Maria Edgeworth

Manoeuvring
Vivian

Edited by
Claire Connolly
with
Marilyn Butler



ROUTLEDGE


THE PICKERING MASTERS
THE NOVELS AND SELECTED WORKS OF
MARIA EDGEWORTH

Volume 4. *Manœuvring
Vivian*

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MARIA EDGEWORTH

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VOLUME
4

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MANŒUVRING
VIVIAN

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INTRODUCTORY NOTE

The tales that comprise this volume were initially published in the six volume *Tales of Fashionable Life* (London, J. Johnson, 1809–12). *Manoeuvring* was published as vol. III of the three-volume *Tales of Fashionable Life*, first series, in May 1809; *Vivian* as the first volume of the second set (1812), that is vol. IV of the complete six-volume *Tales*. Edgeworth received £900 for the first series from Joseph Johnson, and £1050 for the second series from Johnson's nephew John Miles, one of the partners who took over the business after Johnson's death in 1809, sums which provide some indication of her success in this period. The Johnson firm published two further editions of each three-volume set in 1809 and 1812 respectively; the first American editions were also published in the same years (Georgetown: Joseph Milligan, 1809; and Boston: Bradford and Read, 1812). *Tales of Fashionable Life* continued to appear in print in both Britain and the USA until 1872, while an English-language edition was published by J.-H. Truchy in Paris in 1831. Almost all the individual *Tales*, including those in this volume, were also incorporated into the collected *Works* (Boston: Samuel Parker, 1822–5), *Tales and Miscellaneous Pieces* (London: R. Hunter et al., 1825) and the *Tales and Novels* (London: Baldwin and Cradock, 1832–3), the latter in print throughout the nineteenth century. The text chosen is that of *Tales and Novels*, 1832–3, which was corrected by Edgeworth's half-sisters Honora and Harriet, and vetted by the author. Most of the series had been thoroughly scrutinised before publication by the large family circle concentrated in the Irish Midlands, and by a few carefully-chosen friends, so that the text of *Manoeuvring* needed little alteration in 1832. With *Vivian* it was a different story (see section on the Text, Post-publication, at the end of the Introductory Note and Textual Variants).

Maria Edgeworth wrote a letter to her cousin Margaret Ruxton on 13 March 1809 which summarises the final stages of preparation of the first series, and the publishing schedule:

I have been busier than any working bee you ever say or heard – three volumes of tales viz. 1st vol. Ennui – 2nd vol. – Madame de Fleury & Almeria 3rd vol. Manoeuvring (better known to you by the title of Mrs. Beaumont) have all been corrected within this last month – revised by my father Mrs E aunt Mary Sneyd & myself – and have been actually sent to Johnson who has made a promise to have them printed and out in 6 weeks – Believe it who may

– or who can! The preface by Papa written this day and in my opinion ext. – the title to be ‘*Moral Stories*’ as *Moral Tales* we have used already – three more volumes are to come out by the time the public have digested these – so announced in the preface – Of this next set Emilie de Coulanges & Vivian are written – The correcting and sending these stories so suddenly was Papa’s thought.

As Edgeworth predicted, the publication schedule slipped somewhat, though Johnson speeded the process by using different printers for each volume. On 20 April 1809 Edgeworth wrote to her half brother Charles Sneyd Edgeworth that the volumes would be out ‘in a month’, under the altered title of ‘*Tales of (not for) Fashionable Life*’. Publication was in the last week of May or first week of June 1809.

The volume-length *Vivian* and the somewhat shorter *Emilie de Coulanges*, both already completed in 1809, had to wait for a tale which would make up the second volume and the third. At first Edgeworth’s intention was to round off the series with *Patronage*, a story developed from the *Popular Tale* ‘The Contrast’ (1804), in which two families with growing-up sons are compared. But by December 1811 it was plain that *Patronage* could not be packed into a volume and a half. Edgeworth laid it aside for separate publication later, and turned rapidly to a new story set largely in Ireland, *The Absentee*. Soon afterwards she sent *Vivian* to Miles, Johnson’s successor, to be printed ahead of the other volumes (ME to SR, 19 February 1812). *Vivian* was printed in March 1812 as vol. IV and privately passed around for reading by friends in both Ireland and England. Meanwhile *The Absentee* went off piecemeal to Miles, the last sections in April; it made up the second half of vol. V, after *Emilie de Coulanges*, and all vol. VI. The three-volume second series was published in June 1812. As Johnson correctly anticipated, it attracted much attention, and already by August a third, corrected edition was called for.

The present Pickering and Chatto edition omits the two earliest tales ‘Almeria’ and ‘The Dun’, both written in 1802. The remaining *Tales of Fashionable Life* are in the present *Collected Edition* published in three (or rather two and a half) volumes: *The Absentee*, *Madame de Fleury* and *Emilie de Coulanges* (vol. 5), *Manoeuvring* and *Vivian* (vol. 4), and the Irish tale *Ennui* with two other works relating to Ireland, *Castle Rackrent* and *Irish Bulls* (vol. 1). To restore to modern readers a sense of the scope of the original project, and to establish the order of writing, we provide a Chronology of the stages of planning, composition and publication of the series as a whole on pages ix to xiii.

The Chronology shows what a long time the project of a thematic set of tales took to complete, and what a major part it plays in Edgeworth’s fictional *oeuvre*. Only the fiction for children and adolescents, *Popular Tales*,

CHRONOLOGY

T of FL

1st Series

The sources are unpublished letters in the National Library of Ireland, Dublin, MSS Edgeworth.

Key to main correspondents: ME, Maria Edgeworth. SR, Sophy Ruxton (1776–1837) her cousin, who lived at Black Castle, in the neighbouring county of Meath. CSE, Charles Sneyd Edgeworth (1786–1864), ME's half-brother and R. L. Edgeworth's second son by Eliz. Sneyd, studying law in London when these letters were written. Mrs R, Mrs Margaret Ruxton (1746–1830) was R. L. Edgeworth's sister and ME's aunt, of Black Castle; Margaret Ruxton, Mrs R's younger daughter. Harriet Butler and Michael Pakenham Edgeworth, young half-sister and half-brother. Harriet Beaufort, Charlotte Sneyd, Bess Waller, sisters and a cousin of R. L. Edgeworth's three later wives, and all living at or near Edgeworthstown.

- | | | |
|-----------------------------------|---------------------------------------|--|
| 18 June 1802 | ME to SR | I am writing <i>the triumphs of fashion</i> , the history of a young lady who when she gets into fashionable company forgets her best friends. [<i>Almeria</i>] |
| 30 June 1802 | ME to SR | not room to expound nature of what I am writing ... only a little story – intended for a new series – under the title of Unfashionable tales – Popular tales are finished but not yet corrected. |
| n.d. [1802] – see printed edition | ME to Harriet Beaufort | I will look at the Dun and alter the inaccuracies of language which you have observed. |
| 21 Feb. 1803 | Charlotte Edgeworth, in Paris, to CSE | Maria is writing a story, and has a little table by the fire, at which she sits as she used to do at Edgeworthstown, for half an hour together ... then she scribbles on very fast. (Mme de Fleury) |
| 3 Nov. 1803 | ME to SR | I have postponed the scheme of writing <i>Leonora</i> till I have finished Modern Sketches – 2 or 3 more stories will be wanting to complete them – I like the title Modern Sketches which you gave me 100 times better than either fashionable or unfashionable tales. We have written to Johnson ... to beg to know whether he thinks it best to publish popular tales or Modern Sketches first. |
| Nov. 1803 | ME to SR | I have reasoned myself into the conviction that as Johnson may want <i>Modern Sketches</i> before Popular tales and may decide upon publishing them this Christmas I had better finish them before I do any |

		thing else – Wherefore – <i>Leonora</i> is put to sleep for the present and I am going to do another modern Sketch – title – <i>The Modern Griselda</i> .
15 Feb. 1804	ME to SR	Miss Nangle has just been reading <i>Almeria</i> and says that Ellen is very like you – Pray write when you have leisure and tell me what you and my aunt think of the two letters of <i>Leonora</i> .
n.d. [1804]	ME to CSE [written from Ruxtons’]	My aunt likes <i>Ennui</i> – I had thoughts of finishing it whilst I am here.
4 April 1805	ME to Mrs. R	I am finishing <i>Ennui</i> ... Luke Whyte breakfasted here again the day before yesterday and I wish to heaven he had told me his history for I am sure it would make a fine companion to <i>Ennui</i> .
May 1805	ME to SR	The passage [in <i>Ennui</i>] about the chaise is of so slight a nature that a frontispiece would make it of too much consequence. I would send you <i>Ennui</i> – but know that it would displease my father who declared that the first Ms. I sent to anybody out of this house he wd. burn.
3 June 1805	ME to SR	250 pages of <i>Ennui</i> to be read for my father’s birthday.
5 Jan. 1806	ME to SR	I am ... finishing <i>Victoire</i> – the story of Mme Pastoret and her little children. [‘Mme de Fleury’]
[Nov. 1807–Apr. 1808, period of intense revision and re-writing of <i>Professional Education</i> , following receipt of friends’ revisions]		
April 1808	ME to SR	Prof. Ed. my dear is at last fairly out of the house and heartily glad am I ... I am certain by the pages rewritten which I have kept that two quartos have been actually written before this one was completed ... 650 pages of ms.
19 Nov 1808	ME to C. Sneyd	I have read Mrs. Beaumont [<i>Manoeuvring</i>] to my aunt and uncle and they prefer it infinitely to <i>Ennui</i> – I am much gratified by their liking it and yet I am steady to my opinion in favour of <i>Ennui</i> .
Dec. 1808	ME to SR	I have re-written the two first chapters of <i>Vivian</i> [making changes to Russell and Selina Sidney]
Dec. 180[8]	ME to SR	My father says <i>Vivian</i> will stand next to Mrs. Beaumont and <i>Ennui</i> – I have ten days work more to do to it and then Huzza! – half <i>Professional Education</i> is printed.
Dec. 1808	ME to SR	My father ... says that his conscience twinges him upon thinking over Captain Dashleigh’s character in Walsingham’s history [<i>Manoeuvring</i>] and seeing how like it is to Admiral Pakenham all who have read it are struck with that likeness – so my dear I will take out every trace of resemblance – and put

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n.d. 1808/9	ME to 'my dear penitent' [SR]	another character in its place – I will shorten that whole story of Walsingham's. I have been busied taking out every trace of Admiral Dashleigh from Walsingham's history. [In his] place I have put a coxcomb and an epicure who to avoid being like the rough seamen of former times 'mistakes reverse of wrong for right'.
11 Dec. 1841	Harriet Butler to Michael Pakenham Edgeworth	<i>Manoeuvring</i> was originally called Plain Sailing! ... In one of Maria's letters it appears that she had originally drawn Sir Thos. Pakenham in Manoeuvring as Admiral Dashleigh a witty profligate – but on the advice of Sophy R she altered it completely turning the character exactly the contrary way and in Capt. Jemmison – Adl. Dashleigh only speaking once and no harm.]
2 Feb. 1809	ME to Mrs. R	I am very busy at <i>Vivian</i> – Tell Sophy that I begin to hope she will like it because the latter readings to the family have given satisfaction and there is a certain Lady Julia who will please you I am <i>confident</i> .
13 Mar. 1809	ME to Marg. Ruxton	[See Introductory Note]
17 Mar. 1809	ME to CSE	3 volumes 'in the press' [i.e., with publisher in London.]
20 Apr. 1809	ME to CSE	<i>Tales of</i> (not <i>for</i>) fashionable life [will be out] in a month – The difference between <i>of</i> and <i>for</i> must be marked because <i>for</i> limits the tales to a particular class of readers and people are wondrous touchy on this point – I remember an <i>Imperial Review</i> quarrelled with the title popular tales which they said was aristocratic & insolent – tales for those who were not in fashionable circles forsooth.
Post-publication, 1st series, and 2nd series.		
'Wed morning' [1809]	ME to Marg. Ruxton	... I am very glad you like the end of <i>Ennui</i> ... How dare you say I have no character for patriotism to lose? ... letter from Alison ... to tell us that Lady Geraldine is admired in foreign parts ... But I never meant Lady Geraldine as a <i>perfect</i> character; I am quite content if you think her <i>new</i> – and as to the old nurse if you will but allow her to be <i>natural</i> I am satisfied that you should think her a vile hag. Now tell me I charge you what you all think about Madame de Fleury for I am inordinately anxious about her as she is intended as an offering of gratitude and affection to <i>my</i> dear (but not my father's <i>dear</i>) Madame Pastoret – and I should be very

Undated ?1810	ME to Aunt R	sorry to be <i>sure</i> of what I shrewdly suspect, that the story is stupid. Pray send me the two lines Mr Day wrote about "She sees the best and yet the worst pursues". I want them for a motto for <i>Vivian</i> .
n.d. [March 1810]	ME to CSE	My father wishes to have some <i>additions</i> made to [<i>Rackrent</i>] ... I am inclined to think that I would say better all my father wishes to have said about the modern manners of the Irish McQuirks in the story I am now writing of <i>Patronage</i>
21 Nov. 1811	ME to Mrs R	I am going on with <i>Patronage</i> : have done a good deal; but have so much to do, that the weary way before me frightens me almost from stirring. Sheridan has answered as you and I foresaw he must; that in the present state of this country and with the strong prejudices that prevail in England he is sure the Lord Chamberlain would not license [the play] <i>the Absentee</i> [and that] even if he did the audience would not (so inveterate, says he, are their prepossessions) sympathise in a picture of the distresses of the lower Irish – Besides there would be an impossibility of finding actors and actresses who would even decently speak the Irish dialect for <i>so many Irish characters</i> .
29 Dec. 1811	ME to SR	I have finished a vol. and $\frac{3}{4}$ of <i>Patronage</i> and my father continues to like it – But finding that it will be impossible to finish it in less than another volume he has advised me to make it a separate work – has ordered me to lay it aside for the present and to write a story which with Mlle de Coulanges shall fill up a volume to match <i>Vivian</i> which is a vol. in itself – <i>Vivian</i> is now correcting for press – will go over to London in about a fortnight and will be put to press whilst I am writing the new story – of which I have just made a sketch – The title will be <i>The Absentee</i> – don't be alarmed my dear aunt – it is not the little play.
?Jan./Feb. 1812	ME to Mrs R	I have been very hard at work – have done 100 pages of the <i>Absentee</i> 150 more I have to write before the end of next month. My father will send it straight off to press as soon as finished – <i>Vivian</i> 1 Vol. is actually gone to Miles.
19 Feb. 1812	ME to SR	<i>Vivian</i> safe across the water 220 pages of <i>Absentee</i> done – 100 still to do!
2 April 1812	ME to Mrs R	... From pain and sometimes most severe pain I have not been free any day or night these three weeks ... <i>Vivian</i> is printed but cannot be published till the two other vols are printed – I am glad you

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9 May 1812	ME to CSE on back of letter from Mrs R to CSE	<p>have favourable predisposition for the <i>Absentee</i> – Oh how I wish you could have seen it before it went – It is all gone but 4 chapters and what I am now writing viz. the last – we have <i>Vivian</i> and if I come to you I will bring it.</p> <p>How is it possible that the dying duchess of Gordon could think of <i>Vivian!</i> – thank you my dear Sneyd for saying that I never saw Miss Owen-son – I am sensible too late of a great error in that whole story – the not having made Selina more interesting – I have often observed that those female characters which please people of good taste the most in real life, please them the least in representation in books or on the stage.</p>
Post-publication, 2nd series (largely <i>The Absentee</i>)		
22 Jun. 1812	Mrs FE to SR	<p>Tell me what Bess thinks of Lord Colambre – and whether your mother is on the whole angry or pleased with this story which has been less studied less criticised less corrected and more rapidly written than any other that Maria has published.</p>
16 Aug. 1812	ME to Miss Waller	<p>[Re corrections called for 3rd ed. 2nd ser. of <i>Tales of Fashionable Life</i>]</p> <p>In the 3rd ed. I have inserted a passage in Russells letter which marks more strongly his moral and religious abhorrence of Vivian's crime and have taken out Russells saying at the end that Vivian has <i>no vice</i> – I have also put Grace Nugent's speech about a <i>mistress in the wood</i> into Ld. Clonbrony's mouth as a friend told me it was not delicate for her to speak of the circumstance – perhaps this is being over delicate – but at any rate it is the safe side.</p>
27 Nov. 1812	ME to CSE	<p>I am delighted with Mr Plunkets having quoted <i>that</i> passage from the <i>Absentee</i>. The <i>whole</i> of it, every word was written by my father ... Houlditch[?] told me the anecdote – I wrote it for Sir Terry – made some mistake about the <i>body clothes</i> asked my father to write it over again and he wrote from p. 355 'Well and did not I make up for that at the races to 357 Was it not famous?' [3rd ed. Vol. iv, pp. 92–3.]</p>

and the first two mature novels for adults, *Castle Rackrent* and *Belinda*, precede it. Only *Harrington and Ormond* and *Helen* follow it. *Modern Griselda* and *Patronage* were each initially intended to be part of the series; *Leonora* was being written and re-written intermittently with *Ennui*, and it clearly shares themes, a style and a technique, especially in the use of historical allusion and quotation, that are all characteristic of the *Fashionable Tales*. Yet another Edgeworth work is contemporaneous, and crucial: a second major treatise on education, *Professional Education*, eventually published in May 1809, only a month before the *Tales of Fashionable Life*, 1st series, but first mentioned in 1805. Though it bears only R. L. Edgeworth's name on the title-page, *Professional Education* was written by Maria Edgeworth, and easily her main preoccupation between 1806 and April 1808, when it was sent to the publisher.

The many titles proposed for the series strive to tell readers what to expect: 'Unfashionable tales' (30 June 1802), 'Fashionable tales', 'Modern Sketches' (November 1803), 'Moral Stories' (13 March 1809), finally, 'Tales of Fashionable Life' (20 April 1809). There is play here between the words 'fashionable' and 'unfashionable', and whether they are attached to 'tales' or to 'life'; between 'modern' and 'moral'; and between 'tales', 'stories' and 'sketches'. Only 'novel' was never considered. R. L. Edgeworth also provided a short explanatory Preface (pp. iii-vii) to vol. I of the first series, which contained *Ennui*, as the most impressive tale of the first set. In this Preface, R. L. Edgeworth looks ahead to the second set, in the confident expectation that it might be published in about a year, since *Emilie de Coulanges* and *Vivian* were already written. He states the specific purpose and meaning of the six-volume collection, 'to point out some of those errors to which the higher classes of society are disposed'. He is also specific in tying his daughter's three-volume set to 'his' newly-published book; 'in these volumes, and in others which are to follow, she endeavours to disseminate, in a familiar form, some of the ideas that are unfolded in *Essays on Professional Education*'.

R. L. Edgeworth's claim here overstates the case; the Chronology shows one reason why. On publication the second volume of the first series contains three tales, in order of composition 'Almeria' (1802), 'The Dun' (1802) and 'Madame de Fleury' (1803-6) – all completed, or substantially so, before Maria Edgeworth began even to read for *Professional Education* in 1806. *Ennui*, the story the reader would first encounter, was also ready in a very full first draft (250 pages) by R. L. Edgeworth's birthday in May 1805. The volumes R. L. Edgeworth was actually introducing did not as a whole bear out his apparent claim to be their begetter; there are signs in the reviews and in private correspondence that this Preface contributed to the common notion that he was trying to appropriate his daughter's work.

Yet the Chronology also shows that the scheme taking shape by March

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1809 (the date of the Preface) *had* given R. L. Edgeworth real grounds to write as he did. Released the previous spring (1808) from her heavy labours on *Professional Education*, Edgeworth that summer returned first to *Ennui*, to get a presentable version ready for the family occasion of her father's birthday (31 May). She went on to 'Mrs Beaumont', afterwards called 'Manoeuvring', which was ready (and even corrected, with respect to the character(s) of Admiral Dashleigh/Captain Jemmison) by the end of the year. *Vivian*, clearly well begun before 'Mrs Beaumont' was finished, went through more writing and correcting in early 1809, and is described finally as 'written' in the letter to Margaret Ruxton of 13 March 1809 quoted at the head of this Introduction. There is no documentary evidence on what changes were made to *Ennui* in April-June 1808, that is, post-*Professional Education* – but the last chapters of the tale, where the erstwhile Lord Glen-thorn gives up his estates and his earldom, to retrain as a lawyer, could have been added or amplified then, since they seem strongly indebted to the chapter on the education of a lawyer in *Professional Education*. *Manoeuvring* certainly draws on material that also appears in various chapters in the treatise, on the education appropriate for respectively, the navy, public life, and the life of a country gentleman. But it is *Vivian*, centred on a young man intended for politics, that emerges as the closest of all the tales to the subject-matter (and indeed the bibliography) of the treatise. *Vivian* was held over to the second series: so (R. L. Edgeworth confidently believed) was the longest, most ambitious tale of the whole series, *Patronage*, in which the story follows the fortunes of six young men destined for different professions. If *Patronage* had not been pulled out in December 1811 on grounds of length, and replaced by the new *Absentee*, so altogether new that it escaped *Professional Education*'s shadow, R. L. Edgeworth's Preface to the project would have been reasonably accurate.

Professional Education is not being re-issued as part of the present series. There are quite adequate technical reasons: Maria Edgeworth's name does not appear on the title-page; though undoubtedly the writer she does not use her own voice, but performs as a research assistant and amanuensis. Moreover, as a long programme of reading directed towards the various professions, the book has dated compared with the more psychological *Practical Education*, which explores the learning processes of the younger child. All the same, the project made such an intellectual contribution to Edgeworth's own education in her late thirties that attention needs to be drawn here to its contents and central themes. Its chapters are: On the Choice of a Profession; On Clerical Education; On Military & Naval Education; On Military Education; On Medical Education; On the Education of Country Gentlemen; On the Profession of the Law; Education of Men Intended for Public Life; On the Education of a Prince; Appendix (essayistic footnotes often quoting at length books of significance in the main text). Obviously, Edgeworth

while reading for this was in effect researching the public-sphere milieu of her remaining fiction, at least as far as *Harrington* and *Ormond* (1817). More fundamentally, she was reading the history of men in public life in modern times, and (of special significance in the chapter on law, the constitution and politics) arriving at a clearer and more theoretical understanding of the role of the citizen in the modern state. Despite the pomposity of R. L. Edgeworth's Dedication to the statesman Earl Spencer, this is a book devoted to a broad, liberal education by open, progressive methods – the best English practice, supposedly, in contrast to the artifices and petty contrivances of some French educationalists, including Rousseau. It is not narrowly directed at different vocations but broadly at life, including the life of a country gentleman, of a businessman (see the Preface) and, by implication, of an active wife and mother.

The later chapters of *Professional Education*, directed at potential lawyers, statesmen, and princes, provided Edgeworth with a reading-list never touched on in her earlier writings, which introduces Machievelli, Beccaria, Locke, Blackstone and Bentham, but is focused most importantly on the figure of Francis Bacon. As will become clear to readers of *Manoeuvring* and *Vivian*, Edgeworth now familiarised herself with the remarkably acute, closely-observed treatises and essays of this true Renaissance man, who enjoyed remarkable prestige in the late Enlightenment as a theorist of knowledge, a political observer and analyst, a constitutional lawyer and a moralist of 'civill society' – embracing private as well as public life. Not admitted at her girls' school into 'big' history, that of the relations between states, or the history of political ideas, Edgeworth now in effect provided herself with a wider societal frame for her subsequent novels of (largely) domestic and provincial life. As a whole her training as an educationalist gave her that greatest of 19th century plots, that of the *bildungsroman*, the shaping of the individual through education and early experience. Her last major pedagogic enterprise, *Professional Education* filled out the context in which to set these lives – that of the modern European state – and a powerful set of values, combining Enlightenment republican ideals with the nineteenth-century professional's commitments to knowledge, activity and progress.

Sources of 'Manoeuvring'

This polished comedy of manners originally bore the good stage-comedy title 'Plain Sailing'. It remains strongly reminiscent of theatre, from the Elizabethan period on; especially of comedy, with its fast-moving plots of intrigue, sexual and political. Mrs Beaumont, the protagonist, spends most of the action trying to ensure that rich Mr Palmer leaves his money to her family and does not meet their neighbours the Walsinghams, whom he

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might decide he liked rather better than the Beaumonts. Comparable plays of different genres and different nationalities are frequently referred to, as a glance as the footnotes will confirm. A sub-plot, in which the sailor Captain Walsingham rescues an imprisoned lady from a Spanish convent, conjures up an entire tradition of essentially anti-Catholic English writing for the stage, from Kyd's *The Spanish Tragedy* (1580) via Middleton's *A Game at Chesse* (1624) to Centlivre's *The Wonder: A Woman Keeps a Secret* (1714). This sub-plot is also reminiscent of Richard Cumberland's sentimental drama *First Love* (1795), which features a hero, recently returned from a sea voyage and accompanied by a young French woman. Edgeworth cites Cumberland's *Memoirs* in the text of *Manoeuvring*, and as with *Manoeuvring*, *First Love* self-consciously transforms the language of sea-faring into a set of metaphors in which to discuss romance. Penelope Aubin's novel, *The Life of Madam Beaumont* (1721) may provide a further source here: its heroine is a French woman whose English mother has brought her up a Protestant (Edgeworth's Protestant parent is an English father). Like Edgeworth's 'Spanish incognita', Madam Beaumont is shut up in a convent by relatives keen to seize her inheritance. Unlike the Mrs Beaumont of *Manoeuvring*, however, Madam Beaumont is wise and good: her first name, Belinda, is used elsewhere by Edgeworth to suggest just such a model of virtue. The many literary parallels, like the even more numerous quotations, are prominent, stylish, there to be noticed; this is a pioneering example of that modern genre, fiction written specifically for someone who majored in English literature. Elegant British, French and some Italian writers weave in and out of the text: Bacon, Shakespeare, Milton, Dryden, Congreve, Farquhar, Prior, Pope (the favourite), Parnell, Young, Hannah More, Cumberland, Scott; Machiavelli, Guarini, Mazarin, Molière, de Sévigné, de la Motte, the *Arabian Nights*, Voltaire (the second favourite), Rousseau and Genlis.

The allusions also bring in the range of early-modern history. This is in line with advice given in the key chapters of *Professional Education*, for example on law (pp. 350–5) and Public Life (p. 415), that the young should read both literature and history, along with the 'rich treasure' of biography and memoirs. Mrs Beaumont is not an individual so much as a type – she represents the 'beau monde' or fashionable and courtly world. The man she would like her daughter to marry (and is prepared to marry herself), Sir John Hunter, has expectations of inheriting an earldom; his name suggests his sporting pursuits, and those of his cronies, but it also symbolises his predatory motives. He has a half-sister, Albina, and it is evidently no accident that this name (or rather Albinia) distinctively belongs to the Cecil family, who first bestowed it on a daughter in 1604. Robert Cecil, better known by his title Lord Burghley, has historical significance as the favourite advisor of Queen Elizabeth I. He attracts Edgeworth's unfavourable mention in *Professional Education*, where in the chapter on Public Life she condemns the

‘eternal system of deceit and duplicity practised by agents and ministers. “Such a thing”, says Lord Burleigh, “is not fit for the Queen’s ear.” There is in short an inevitable complication of falsehood in the secret histories of many political transactions.’ (p. 427). In the same passage she contrasts the frank directness of dealings at the court of France’s Henri IV, Elizabeth’s contemporary, and of his minister Sully: Henri and Sully, like the 18th-century French statesman Turgot, in *Professional Education* all represent straight dealing, which is the political ideal (p. 452). This would not do in *Manoeuvring*, however, since wartime patriotism, and the requirements of the plot, demand that forthrightness should be especially characteristic of the English. Edgeworth’s theatrical and historical sources combine in Richard Brinsley Sheridan’s *The Critic* (1779) which features the distinctly unstraightforward device of a play – about Elizabethan foreign policy – within a play which opens with the characters discussing reported fears of an invasion from the continent. Queen Elizabeth and Burghley are principal characters in the drama of ‘The Spanish Armada’ rehearsed on stage; although Burghley’s role is merely to enter, shake his head in silence and exit, and the Queen never appears at all. Sheridan’s satiric drama stages a patriotic finale which undoes much of its own earlier cynicism concerning ‘the fleet and the nation’.

Edgeworth prefers to Burghley Francis Walsingham, Elizabeth’s more Protestant, more hawkish advisor on foreign affairs, war and security. The choice of his name to suggest ‘plain dealing’ is odd in that Walsingham has more frequently been associated with deceit and spying by the English Secret Service, which he is considered to have founded. But Edgeworth associates him with tough seadogs such as the Devonian Francis Drake, whose *Life*, by Samuel Johnson, is recommended reading in *Professional Education* for boys thinking of going to sea (p. 138). The qualities of virtue and heroism displayed by Drake in his skirmishes with the Spanish on either side of the Atlantic make an appropriate model for the less wealthy Walsinghams, and especially for Captain Walsingham – the book’s local hero, whom Amelia Beaumont would like to marry. Despite her upbringing by a manoeuvrer, Amelia frankly confesses her love for Walsingham in order to escape having to marry Hunter. Walsingham has never proposed: since unless he captures an enemy ship as a prize he cannot afford to set up home as a married man.

Edgeworth updates and for her first readers personalises her portrait of a sailor-hero by drawing on real-life sources. She borrows wholesale the remarkable exploits of Captain Robert Roddam in 1757, during the Seven Years War between Britain and France (see *Manoeuvring*, ch. X, especially pp. 63–4, and n. 43). Roddam lived to eighty-five, his obituary conveniently appearing in the *Monthly Magazine* for May 1808. Left in charge of the ship when his captain was killed, Roddam fought on against a superior French force, suffering many losses, and after inflicting great damage on the French

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ships finally surrendered to save the remainder of his crew. His behaviour is represented both in the obituary and in the novel as the quintessence of honour; Roddam's French captors are criticised for not treating him with the special respect due to a hero. Edgeworth's other prime naval source was known to her through close family contact. Francis Beaufort, an officer in the Royal Navy, was the son of Daniel Augustus Beaufort and brother to R.L. Edgeworth's fourth wife, Frances. He had visited the Edgeworths while they were at Clifton in 1799 and subsequently became a regular visitor to Edgeworthstown. R.L. Edgeworth and he became close, and Beaufort assisted his brother-in-law in establishing a line of telegraphs from Dublin to Galway (1803–4). Beaufort went to sea at a young age and had a distinguished naval career, eventually becoming a Rear Admiral and hydrographer to the navy (the Beaufort scale is named after him). Beaufort was in active service from 1794–1812 and as with Captain Walsingham, his adventures at sea were discussed among the family at home. There is evidence that Edgeworth borrows some of his stories (see n. 42).¹ Walsingham's capture and confinement in Cambray also has a family source: when the Edgeworths visited continental Europe in 1802–3 a brother, Lovell Edgeworth, was forced to remain in France, trapped by the outbreak of war in May 1803. Arrested, he was unable to return home for eleven years. When Maria Edgeworth writes of this 'exile' in her father's *Memoirs*, she stresses the dangers of 'bad company and dissipation', and Walsingham's exemplary behaviour at Cambray may represent family hopes for the fate of Lovell Edgeworth.²

Originally, Edgeworth gave Walsingham one superior officer who as 'a witty profligate' strongly resembled the naval figure she knew best, Admiral Thomas Pakenham (1757–1836), uncle of the Earl of Longford. R. L. Edgeworth strongly disapproved of Pakenham's behaviour when both were M.P.s in the Irish Parliament that in 1800 passed the Act of Union. During the first reading, said one observer, 'Pakenham...that night acted like the captain of a press gang, and actually *hauled* in some members who were desirous of retiring. He had declared that he would act in *any* capacity, according to the exigencies of his party; and he did not shrink from his task.'³ The caricature of Pakenham was immediately recognisable to those members of the outlying circle who read or heard 'Mrs. Beaumont' in manuscript, with the result that Pakenham now appears innocuously as 'Admiral Dashleigh', and a fictional 'effeminate' Captain Jemmison is substituted as the negligent superior officer.⁴ In the novel, the crew rebel against Captain Jemmison's rule, and the depiction of mutiny abroad may owe something to the naval mutiny of 1797. Ships in Portsmouth and later Plymouth harbours refused to sail against the French, demanding better conditions, and though the government successfully quashed the sailors the event gave rise to a public discussion of the security of England's 'wooden walls'. These names and identifiable details from history books and newspapers thicken and broaden

a plot which would otherwise be a private intrigue, turning it into a historical struggle between the middle-class Protestant English, best represented by their sea-captains, and their powerful, wealthy, despotic Catholic neighbours, the French and Spanish.

But if the literary and historical analogies pull in world conflicts, and the courtly intrigues behind them, the scene is also unusually localised for Edgeworth. As if in anticipation of Austen, the Romantic interest is confined to three families; unlike Austen, Edgeworth shows intrigue and subversion working in English society simultaneously at the public and private levels. It is also Captain Walsingham who accidentally uncovers a conspiracy between a titled English family and Spanish Catholic accomplices, to kidnap and imprison the heiress to a great English estate. Again, the origins of this part of the subplot are a mixture of literary cliché and actual history: the 'veiled nun' is partly the heroine of Centlivre's *The Wonder*, who also escapes from a convent with the help of a British officer, partly the (allegedly) kidnapped heir to the real-life Annesley estate, who figured in a sensational court case of 1743. James Annesley (1715–60) claimed to be the son of Lord Altham, and great-grandson of the Earl of Anglesey. His story was that his mother was an invalid, and his dissolute father had repudiated him; in any case both were dead by the time he was fourteen, and first his father, then his great-grandfather, were succeeded by his father's brother Richard. This uncle tried to kidnap him and had him sold as a slave to America. In 1740, when his term as a slave was up, 'James Annesley' enlisted as a sailor in Admiral Vernon's fleet, told his story, and was encouraged by the officers to start legal proceedings in England, in support of his claim. Captain Roddam served in Vernon's fleet, thus no doubt encouraging Edgeworth to bestow this further plot on Captain Walsingham. The story had already appeared in a more distinct form in Smollett's *Peregrine Pickle*, and was to be re-enacted after *Vivian* in Scott's *Guy Mannering* (1815) and Godwin's *Cloudesley* (1830). The claimant's adventures are thus crammed into a subplot constructed from news stories readers could have long known or recently found in the obituary columns of newspapers.

The main plot centering on Mrs Beaumont as an educator and mother relates to the theme of intrigue in a more highbrow and theoretical way. Just as the spirit of cabal, or intrigue, is essentially French or Italian (Bacon says in his essay on 'Counsel'), so Mrs Beaumont's theory of education, relying on manipulating the pupil and teaching her to use guile in her turn, arrives in a book or books in French, by Rousseau and de Genlis. The central comic scenes arising from Mrs Beaumont's scheming are not after all standard farce, but a clever form of literary satire related to parody. Rousseau's opening section of the fifth book of *Emile* (1762), introducing the education of Sophie, has been converted by Mrs Beaumont into a strategy for ruling others in private life.

Sources of 'Vivian'

Vivian, written immediately afterwards, brings in many of the same materials and themes, and indeed can be viewed as a companion-piece to *Manoeuvring*: a fact signalled by *Vivian*'s appearance in 1812 as vol. IV of the complete set, almost as though a sequel to *Manoeuvring* in vol. III. Together they made the English centre of a 6 volume set in which vols I and VI are concerned with Ireland, vols II and V at least partly with France. *Vivian* further complements *Manoeuvring* in being centred on a male character, rather than a female one, and a pupil, rather than an instructor. Yet its ethical ideals are constant: honesty rather than deviousness, strength and resolution rather than weakness, are presented as the all-important qualities for men and women, whether in public or family life. Because *Vivian* is destined by his aristocratic mother for a high-flying political career, the political chapters and themes of *Professional Education* are even more strongly in evidence. Bacon is cited in the story's opening paragraph by *Vivian*'s exemplary tutor, Russell, as the classic exponent of modern empirical knowledge and rigorous logical method. Bacon's opinions and aphorisms are subsequently introduced at intervals, most often in the pretentious, confused speeches of the worldly politician Lord Glistonbury ('all that glisters is not gold'). 'Decision is all in all in public business as the great Bacon or somebody says' (p. 254 and n. 68). Here as elsewhere, Glistonbury stops just short of the line in which Bacon qualifies the truism, and in fact ridicules those guided by it. Glistonbury in fact epitomises the cunning counsellor Bacon analyses so vividly in essays such as 'Of Truth', 'Of Boldness', 'Of Cunning' and 'Of Counsell'. He is, like Mrs Beaumont, an educator who follows French theories, prides himself on his knowledge and cleverness, and finally overreaches himself. But *Vivian* is written in a much darker register than *Manoeuvring*, and it gives a serious account of the damage done by bad theories and principles to individuals, families, and the fabric of society.

Again, literary cross-reference and quotation extend the story's range in space and time. The pretentious governess Miss Bateman, alias 'the Rosamunda', was evidently assumed by at least one reader to be a portrait of the Irish novelist Sydney Owenson, who in 1812 became Lady Morgan. Edgeworth denied this (see Chronology, letter to CSE, 9 May 1812), since she believed in avoiding identifiable caricature, and in this case it would have been exceptionally offensive. 'Rosamunda' remains a problematic creation, for she is plainly derived from the neo-classical (and before that Roman) tradition of misogynist satire, often at its crudest when directed against the learned woman as a type. Even more than in *Leonora* or *Manoeuvring*, Edgeworth in *Vivian* quotes from work in this tradition by (for example) Ovid, Young, Pope and Hannah More. She also goes much further into an older and coarser tradition of humour by placing among otherwise naturalistic characters this caricature, reminiscent of the grotesque

poetess Miss Hodges (alias Araminta) in *Angelina* (see vol. 10). Miss Bateman's most significant action, centrally placed in ch. 8, is to introduce theatricals into Glistonbury Castle, by producing a 'she-tragedy' about a fallen woman, Nicholas Rowe's *The Fair Penitent* (1703). The governess plays the lead herself, and makes sure she does the same at the next event she organises, a masked ball. Discussion before the masquerade centres on which rôle Miss Bateman will assume: every notorious woman she considers is Latin and passionate except Joan of Arc, and Joan involves cross-dressing. Miss Bateman's sixteen-year-old pupil, Lord Glistonbury's younger daughter Lady Julia, is drawn into tragic rather than comic difficulties when she comes under pressure to play these parts too. R. L. Edgeworth's *Memoirs* record how he participated in an amateur production of *The Fair Penitent*, organised by his society friend Sir Francis Delaval. Delaval had introduced R. L. Edgeworth to Samuel Foote, Charles Macklin 'and all the famous actors of the day'.⁵ Assigned responsibility for stage management, during his involvement in the production R. L. Edgeworth saw how amateur theatricals license sexual intrigue: Delaval hoped to encourage the Duke of York in his interest in Delaval's married sister, Lady Stanhope, who played Calista to the Duke's Lothario.⁶

Set-piece scenes either of a full-dress theatrical production or of a masquerade are no innovation however; they are even more common in French and Franco-Swiss novels before the end of the eighteenth century than in English novels such as Frances Burney's, or Elizabeth Inchbald's *A Simple Story* (1791). As Edgeworth indicates in her text, the best intellectual commentary on the moral implications of theatre resides in the debate begun in 1759 between on the one hand leading French Encyclopaedists and on the other hand Jean-Jacques Rousseau. Initially D'Alembert, in an article, 'Geneva', for the *Encyclopaedia*, criticised Geneva for its Puritan ban on public or private theatre. The drama was not only a fashionable but often a liberal form in France, and Marmontel and Voltaire, both among other things dramatists, afterwards weighed in on the theatre side. Rousseau however upheld Protestant, bourgeois Genevan values, personal ideals of integrity and sincerity, against what he took to be a superficial, worldly, and essentially aristocratic form.

In Paris in 1802–3, the Edgeworth family party was made welcome in the salons of wealthy bankers, some Swiss, some Protestant, most provincial haute bourgeoisie, who were more interested in assembling men and women of science than of the arts. Edgeworth from this time read both French and Swiss-French novels (e.g. Sophie Cottin's *Amélie de Mansfeld* (1803), Isabelle de Montolieu's *Caroline de Litchfeld* (1786, frequently reprinted); in these generally sober, domestic and naturalistic novels the characters may perform a (typically French) play, with discordant results. The device isolates and scrutinises the glittering 'false world' of French sophistication

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within the family house representing the novel's apparently solid 'real world'. Glistonbury Castle – the kind of vast ancient edifice that the jurist William Blackstone in his *Commentaries* (1765) uses as a metaphor for the English Constitution – is similarly hollowed out in *Vivian*. In short, Edgeworth brings in national big-power rivalry once more, by reviving a well-known Enlightenment issue carrying an anti-French agenda.

Her fiction after 1802–3 continues then to use Swiss-French novels as sources and models, and one Swiss-French writer in particular as both intellectual inspiration and target. Longer than *Manoeuvring*, *Vivian* has room to explore women's education as well as men's. Lord and Lady Glistonbury, the latter a conventional aristocrat of the old school, do not get on. Each has educated a daughter by a favourite system. Lady Sarah, the elder daughter, has emerged stiff and constrained from a drilling in old-régime educational notions. Lady Julia, her father's favourite, takes after her namesake in *La Nouvelle Héloïse* (1761), Rousseau's most Romantic heroine; at the threshold of adulthood Julia's liberatedness proves beyond her own power to control. This family schism acts out a contradiction present in Rousseau's work, since in his *Emile* Sophie is specifically to be taught outward conformity and constraint. 'Do not allow for a single instant in their [girls'] lives that they no longer know any constraint...from this habitual constraint comes a docility which women need all their lives.'⁷ The intellectualist presentation of Edgeworth's two sisters softens in later chapters of *Vivian*, where their characters are treated naturalistically and with sympathy. Indeed, Edgeworth shows sympathy for Lady Julia even in the aftermath of the masquerade, by allowing her to claim her rights in a speech to her father that echoes the words of Dryden's remarkable heroine Sigismonda. Julia has been caught out merely by betraying her unrequited love for her brother's tutor, Russell; Sigismonda chose a poor squire for a husband, and married him without consent. In Sigismonda's great speech to her father, echoed by Lady Julia, she sets out the feminist and egalitarian arguments for these larger offences. The cross-reference to Dryden's tragic poem gives more potential to Julia's rebellion.

For the political main plot, Edgeworth keeps political, diplomatic and constitutional history in view by her deployment of Bacon, and once more by the naming of key characters. While Vivian's aristocratic widowed mother has been an unsound mentor, he is well educated by his tutor, Russell. R. L. Edgeworth and his friend Thomas Day were both tutored by a Mr Russell at Oxford, described in the *Memoirs* as 'excellent'.⁸ Vivian's first love, Selina Sidney, would have further strengthened his character if he had managed to hold on to her. These names recall Lord William Russell, 'the patriot' (1639–83) and Algernon Sidney, republican (1622–83), Whig constitutionalist heroes of the 1680s, who were both found guilty of complicity in the so-called Rye House plot against the Catholic succession and executed. Edgeworth recommends the study of their lives and 'heroic deaths' in

Professional Education as an example of unswerving integrity and courage in public life (p. 451). Miss Sidney's name returns the reader to R. L. Edgeworth's friend Thomas Day: when the misanthropic Day had devised the plan of educating a wife for himself, he named one of the two girls he adopted Sabrina Sidney, 'Sabrina from the river Severn, and Sidney from his favourite, Algernon Sidney.'⁹ The name Selina has a more private connotation: it was the first name of the Dowager Countess of Moira, a wealthy dignified aristocrat and leader of both Irish and London society, who was said in her obituary (immediately preceding Roddam's in the *Monthly Magazine*) to be the last in a direct line of the great name of Hastings, and as such 'a lady of other times' and a living embodiment of the best traditions of hereditary aristocracy.¹⁰ Edgeworth borrows from a more scandalous contemporary tale of the manners of the hereditary aristocracy for the sub-plot involving the naïve Vivian's seduction by an experienced married woman, Mrs Wharton. Emma Cecil, wife of Henry Cecil, Lord Burghley (a lineal descendant of Elizabeth I's advisor) had left her husband in 1789, eloping with his curate. The ensuing divorce was highly public, with Charles James Fox speaking out in Emma's defence when the divorce bill was read in the House. Edgeworth had more than public knowledge of this affair however, as the curate in question was William Sneyd, brother to R. L. Edgeworth's second and third wives. In the opinion of the family, Sneyd was an honourable young man seduced and deceived by an older woman, which is how Edgeworth seems to use the plot in *Vivian*. William Sneyd actually spent time at Edgeworthstown when the affair was first made public and eventually gave R. L. Edgeworth all his private papers for safekeeping. Indeed Edgeworth's use of the story does not end here, as she also fictionalises the equally notorious second marriage of Emma's husband, Henry Cecil, in *Ennui* (see Introductory note, volume 1).¹¹

The tale's political scenes are more directly filled out by borrowings from Irish political life – especially from the bribery which accompanied the Act of Union, when R. L. Edgeworth argued with men such as Thomas Pakenham (see above). Vivian's desire to 'improve' his family home by lending it the air of an older house may allude to changes made to the Pakenham family home, Tullynally Castle, in county Westmeath. Battlements, castellation and other Gothic features were added to the house between 1801 and 1806. The architect Francis Johnston was responsible for the changes, but R.L. Edgeworth was also involved in the plans, designing a central heating system for the great hall.¹² A further political source is found in the biography of a well-known early eighteenth-century figure Philip, Duke of Wharton (1698–1731). Wharton was elevated from Marquess to Duke in 1718 to retain his loyalty to George I and the Whig interest, but he defected to the Jacobite cause in 1726, when he became a Catholic and urged a Spanish invasion of England. At the age of sixteen, in 1715, he had married Martha

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Holmes in an irregular Fleet marriage; he neglected her without their entirely separating, and she died in 1726. Wharton himself died in a Franciscan convent in Catalonia at the age of thirty-three. Edgeworth seems to have distributed traits of his character and features of his career among Glis-tonbury and Vivian as well as on the young politician she names Wharton. She may have found the details in a favourite source, Pope's *Moral Essays I: to Cobham*, which, though not titled as such, is a study of inconsistency of character in contemporary public men:

Wharton, the scorn and wonder of our days

Whose ruling Passion was the Lust of praise,
Born with whate'er could win it from the Wise,
Women and Fools must like him or he dies...
Thus with each gift of nature and of art,
And wanting nothing but an honest heart;
Grown all to all, from no one vice exempt
And most contemptible, to shun contempt;
His passion still, to covet general praise,
His life, to forfeit it a thousand ways;...
A Tyrant to the wife his heart approves;
A rebel to the very thing he loves...
Ash you why Wharton broke thro' every rule?
'Twas all for fear the Knaves should call him Fool. ll.180-207

The extensive use made in *Vivian* of this passage illustrates Edgeworth's flair for constructing essayistic tales from materials that are already subtly observed and eloquently described. She has not directly quoted the passage, nor acknowledged the real-life Wharton, but Pope's interpretation, and his tone, have survived into her text and there serve a similar satiric purpose.

The texts of 'Manoeuvring' and 'Vivian' after publication (to 1832)

Each set of *Tales of Fashionable Life* went quickly into second and third editions, in which Edgeworth made minor changes, mostly in response to published criticism. The *Quarterly's* reviewers of *Manoeuvring* (Henry Stephen, supplemented by the editor William Gifford) found fault with the character of Mr Palmer – 'a splenetic rough-mannered, good-humoured benevolent oddity ... a character of such trite ancestry that it is to be found in the dramatis personae of almost every play or novel of the last century ... He always thinks proper to swear by St George.' (QR, II (Aug) 1809), p. 148. Edgeworth accordingly struck out Mr Palmer's addition of two lines of 'Rule Britannia' to his allusion to 'the glory of Britain', p. 49, and his boast (115a) that he would 'kick a man downstairs who brought him secret information'. Otherwise *Manoeuvring* was unchanged, apart from two foreign quotations, one translated, the other dropped, and two sentences presumably thought redundant.

Vivian had an earlier exposure to readers than the rest of the second set (see Chronology), so that private comments flowed in prior to publication. The Duchess of Gordon on her sickbed in London received a copy from Sneyd Edgeworth, and evidently praised the book before she died. Other readers however continued to complain of the over-idealised Selina Sidney, whose judgmental treatment of her fiance Vivian Edgeworth had already modified before publication (December 1808) in response to her cousin Sophy's wishes. Writing once more from the Ruxtons on 9 May 1812 before the full set appeared, Edgeworth acknowledged she was 'sensible too late of a great error in that whole story – the not having made Selina more interesting'. Even so, when she had the opportunity of two quick reprintings, she used them only to answer public criticisms – Croker's indignant rebuttal in the *Quarterly Review*, VII (1812), p. 333 of her slur on Harrow School, which Vivian had blamed for his defective education (134b) – where she replaced the name of the school with a dash – and the much more serious, comprehensive cavils by both Croker and John Foster in the *Eclectic Review*, at the failure of Vivian's tutor Russell, a clergyman, to censure adequately Vivian's sexual misconduct with Mrs Wharton. This severe attack on the Edgeworths's irreligion stems from attacks first made on *Practical Education* (1798) for omitting religious education; it has a sectarian and political flavour, and its reappearance in 1812, when Edgeworth's success as a novelist reached its height, had considerable significance for her eventual standing; see a more extended discussion in vol. 5. In the third edition of 1812 four insertions are made in Russell's letter to Vivian after the elopement. They range from the addition in one sentence of a single word, 'justly', to two sentences, which use a distinctively religious vocabulary and thus give a Christian colouring to Vivian's education.

A handful of further changes occur in the first *Collected Edition* (London, 1825), when Edgeworth in consultation with her stepsisters Honora and Harriet also tidied other texts; see Introductory Note to *Leonora*. The least of these changes the location of Julia's boating accident from Plymouth to Yarmouth; another minor one drops a redundant sentence (144a). Three other corrections are of more substance. The first words of ch. IX are omitted – the beginning of Julia's direct, outspoken refusal of Vivian's proposal of marriage (215a). In ch. XI, a sentence of authorial commentary goes out, perhaps because it cross-refers to Byron – 'the first, the important business of a woman's life is love'. (242a). The novel's original last paragraph, describing the response of Russell and Selina to Vivian's death, is also dropped in 1825.

These changes are slight in extent compared with the steady, purposeful cutting throughout the novel which occurred in the *Collected Edition* of 1832. A letter from Edgeworth to her stepsister Harriet, now Harriet Butler (22 Dec 1831) shows that these alterations were worked out and pencilled in by Harriet late in 1831:

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You must have thought me a most ungrateful unnatural creature for never having written one line to thank you for all you have done for me – not even acknowledging that I had received your first *Vivian* packet ... I am indeed very much obliged ... it was not surprising to me but it must have been highly gratifying to you to see the proof that your taste was exactly the same as my father's in what you left out in *Vivian*. Honora has gone over with me all the corrections of any consequence [in the *Collected Edition*]. In almost all we quite agree with you . [Examples follow, all from other texts.] There are a few points in which I am PROUD to say I differ from you, PROUD because this proves my independence and truth ... it will prove to you that I don't blindly or carelessly agree or submit – but most sincerely agree and approve whatever I say I do. We long to have you to fight with. (Edgeworth to Harriet Butler, 22 December 1831. Bodleian Library, Edgeworth MSS)

We do not know if Edgeworth did fight to keep anything in *Vivian*, but have to suppose that the comprehensive cuts, though Harriet's, were indeed acceptable to the author. These materially change three women characters – Selina, Vivian's mother Lady Mary Vivian, and Lady Julia. Readers who compare earlier editions with 1832 may conclude that many of the excisions were motivated by considerations of propriety: the sixteen-year-old Julia and even Selina are independent to a degree nineteenth-century readers might have found discomfiting and in some places outrageous. In other places, at least as numerous, the cuts could be motivated by taste used in its more aesthetic sense. Harriet and probably her sisters, the next generation, may have found Edgeworth too didactic or (in the more specialised aesthetic vocabulary of the 1830s) too heavy, obvious and repetitive. Many of the sentences taken out are of authorial commentary: for example, analysis of the mother-son relationship; a fact that does not need spelling out because it is implicit or not central to the plot. Where taste in this sense is the issue, Harriet's judgments might accord better with modern taste than Edgeworth's own (first) thoughts.

Yet Harriet's trimming has a way of removing insights into various characters (174a, 175a). The single snapshot of Selina's homelife with her mother (178a) goes out, perhaps because Edgeworth had rounded it off too sententiously for the new taste. Modern readers are likely to care more about the serious damage done to the remarkable scene in which Julia refuses Vivian. But both kinds of cut have something in common – taken together, they whittle down the analytic, reflective dimension in Edgeworth's writing – the George Eliot quality, which was perhaps the reason why George Eliot re-read Edgeworth carefully before taking up novel-writing. Ironically enough, the most devastating of her critics on the omission of religion, John Foster (*Eclectic Review* VIII (1812), pp. 979–1000, a passage discussed in connection with *The Absentee*: see vol 5, Introductory Note), is also the critic who singled out for praise Edgeworth's witty epigrammatic commentary, and celebrated it with a collage selected from all three of the second series of *Tales from Fashionable Life* (p. 997).

M.S.B., C.C.

NOTES

1. See Daniel Augustus Beaufort to Frances Beaufort, London March 15 1797, Edgeworth letters, National Library of Ireland; William Morris Beaufort, *The Family of de Beaufort in France, Holland, Germany and England* (London, 1886), pp. 18–20.
2. *Memoirs of Richard Lovell Edgeworth, begun by himself and concluded by his daughter, Maria Edgeworth* (London, 1820), 2 vols, II, p. 292.
3. Jonah Barrington, *The Rise and Fall of the Irish Nation* (1833), p. 410
4. See Chronology, ME to SR, Dec. 1808, and for Admiral Thos. Pakenham, Butler, *Maria Edgeworth: A Literary Biography* (Oxford: Clarendon Press, 1972), pp. 183, 249–50.
5. *Memoirs of Richard Lovell Edgeworth*, I, pp. 123–4.
6. See *Memoirs of Richard Lovell Edgeworth*, I, pp. 153–4; Butler, p. 28.
7. *Emile*, trans. Allan Bloom (NY: Basic Books, 1979), p. 365
8. *Memoirs of Richard Lovell Edgeworth*, I, pp. 91, 180.
9. *Memoirs of Richard Lovell Edgeworth*, I, p. 215.
10. *Monthly Magazine* (for 1 May 1808), XXV (1808), pp. 360–1
11. See Elisabeth Inglis Jones, *The Lords of Burghley* (London: Faber, 1964) for a full account of this affair.
12. Peter Somerville-Large, *The Irish Country House: A Social History* (London: Sinclair-Stevenson, 1995), p. 170.

Manceuvring



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TALES AND NOVELS

BY

MARIA EDGEWORTH.

IN EIGHTEEN VOLUMES.

TALES OF
FASHIONABLE LIFE.

CONTAINING
MANŒUVRING.

LONDON

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MANŒUVRING

CHAPTER I

And gave her words, where oily Flatt'ry lays
The pleasing colours of the art of praise.' – PARNELL¹

NOTE FROM MRS BEAUMONT TO MISS WALSINGHAM

'I am more grieved than I can express, my dearest miss Walsingham, by a cruel *contre-temps*, which must prevent my indulging myself in the long-expected pleasure of being at your *fête de famille* on Tuesday, to celebrate your dear father's birthday. I trust, however, to your conciliating goodness, my kind young friend, to represent my distress properly to Mr Walsingham. Make him sensible, I conjure you, that my *heart* is with you all, and assure him that this is no common apology. Indeed, I never employ such artifices with my friends: to them, and to you in particular, my dear, I always speak with perfect frankness and candour. Amelia, with whom, *entre nous*, you are more a favourite than ever, is so much vexed and mortified by this disappointment, that I see I shall not be restored to favour till I can fix a day for going to you: yet / when that may be, circumstances, which I should not feel myself quite justified in mentioning, will not permit me to decide.

'Kindest regards and affectionate remembrances to all your dear circle. Any news of the young captain? Any hopes of his return from sea?

'Ever with perfect truth,
'my dearest miss Walsingham's
'sincere friend,
'EUGENIA BEAUMONT.

'P.S. *Private – read to yourself.*

'To be candid with you, my dear young friend, my secret reason for denying myself the pleasure of Tuesday's *fête* is, that I have just heard that there is a shocking chicken-pox in the village near you; and I confess it is one of my weaknesses to dread even the bare rumour of such a thing, on account of my

Amelia: but I should not wish to have this mentioned in your house, because you must be sensible your father would think it an idle womanish fear; and you know how anxious I am for his esteem.

‘Burn this, I beseech you —

‘Upon second thoughts, I believe it will be best to tell the truth, and the whole truth, to your father, if you should see that nothing else will do — In short, I write in haste, and must trust now, as ever, entirely to your discretion.’

‘Well, my dear,’ said Mr Walsingham to his daughter, as the young lady sat at the breakfast-table looking over this note, ‘how long do you / mean to sit the picture of The Delicate Embarrassment? To relieve you as far as in me lies, let me assure you that I shall not ask to see this note of Mrs Beaumont’s, which as usual seems to contain some mighty mystery.’

‘No great mystery; only —’

‘Only – some minikin² mystery?’ said Mr Walsingham. ‘Yes, “*Elle est politique pour des choux et des raves*.”³ This charming widow Beaumont is a *manœuvrer*.⁴ We can’t well make an English word of it. The species, thank Heaven! is not so numerous yet in England as to require a generic name. The description, however, has been touched by one of our poets:

“Julia’s manager: she’s born for rule,
And knows her wiser husband is a fool.
For her own breakfast she’ll project a scheme,
Nor take her tea without a stratagem.”⁵

Even from the time when Mrs Beaumont was a girl / of sixteen I remember her manœuvring to gain a husband, and then manœuvring to manage him, which she did with triumphant address.’

‘What sort of a man was colonel Beaumont?’

‘An excellent man; an open-hearted soldier, of the strictest honour and integrity.’

‘Then is it not much in Mrs Beaumont’s favour, that she enjoyed the confidence of such a man, and that he left her guardian to his son and daughter?’

‘If he had lived with her long enough to become acquainted with her real

* It is to be regretted that a word, used in the days of Charles II. and still intelligible in our times, should have become obsolete; *viz.* the feminine for intriguer – an *intriguess*. See the Life of Lord Keeper North, whose biographer, in speaking of Lord Keeper Bridgeman, says, ‘And what was worst of all, his family was no way fit for the place (of Chancellor), his lady being a most violent INTRIGUESS in business.’⁶

Had Mr Walsingham lived in Ireland, even there he might have found in the dialect of the lower Irish both a substantive and a verb, which would have expressed his idea. The editor once described an individual of the Beaumont species to an Irish labourer, and asked what he would call such a person – ‘I’d call her a policizer – I would say she was fond of policizing.’