

Over the Garden Wall:
Garden Settings and Genre Transgressions in British Novels of the Long Nineteenth Century

by

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MA, Queen's University, 2015
BA (Honours), Queen's University, 2014

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I acknowledge and respect the Ləkʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands, and the Ləkʷəŋən and ɥSÁNEĆ Peoples whose historical relationships with the land continue to this day.

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Abstract

Despite gardens featuring prominently as settings throughout British novels of the long nineteenth century (1789-1914), there are few studies that examine the complex impact of garden settings on fictional content, form, and reader expectations. Although critics have pointed to general garden spaces as sites of social or sexual transgression, and as spaces that were often incongruent with their historical counterparts, I maintain that certain garden settings have a far greater impact on British novels of the long nineteenth century than has been previously acknowledged. I argue that the liminal nature of four specific garden settings—walled gardens, summer-houses, shrubberies, and lime-walks (avenues of linden trees)—enable such settings to facilitate characters transgressing social norms and authors pushing genre boundaries, often by means of the technique known as “unnarration.” Through case studies of each of these garden settings across examples of domestic fiction, Gothic fiction, sensation fiction, and a variable genre in each chapter, I argue that garden settings function as catalysts for often-unnarratable boundary violations in British novels of the period. In addition to addressing a gap in the criticism, my argument demonstrates that the impacts of garden settings on character behaviour and genre performance are not discrete literary events but, rather, part of a trope that developed and evolved during the long nineteenth century and that was recognizable to nineteenth-century readers. Understanding this trope, especially its consistent occurrence across genres, enables us to read novels from the long nineteenth century more thoroughly than we have previously been able to both because the trope newly illuminates ways that these novels participate in historical literary traditions and because it offers new insight into the experience of readership in nineteenth-century Britain.

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Acknowledgments

This project began with a shrubbery. Specifically, it started during a seminar presentation I gave on Olivia Murphy's article "Jane Austen's 'Excellent Walker': Pride, Prejudice, and Pedestrianism" (2013) during my MA (2014-15) in Robert Morrison's "Jane Austen and Her Contemporaries" course at Queen's University. In reference to Caroline Bingley walking with the intention to be seen and admired and Lady Catherine commanding that Elizabeth not marry Darcy (Murphy 135, 138), Murphy mentions offhandedly that shrubberies are often the settings for actions with ulterior motives. I mentioned this observation during my presentation because I thought it was delightfully fun that shrubberies should carry literary significance. For the rest of the semester, my classmates and I saw shrubberies in everything that we read. Years later, during a meeting with my supervisor, Lisa Surridge, I mentioned offhandedly that I was daydreaming about a future project on Victorian shrubberies. She said, quite casually, that I could write my dissertation on that if I wanted to. Thus, the seeds for this project were planted.

I would not have been able to make it through my PhD without the support, mentorship, guidance, friendship, and love from people in my life, and I would like to take this opportunity to thank them. If your name isn't here but should be, please know that that's a reflection of my post-revision, exhaustion-addled brain and not a reflection of your impact on my life.

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Dedication

For all of my teachers.

Introduction

At a party in Anne Brontë's *The Tenant of Wildfell Hall* (1848), Helen Huntingdon walks out into the night to investigate why her husband Arthur left mid-festivities. While crouching behind a shrubbery, Helen witnesses Arthur kiss and declare his affections for Annabella Lowborough. Helen had "[flown] to the shrubbery" immediately after Walter Hargrave, a friend and admirer of hers, had told Helen that he had overheard Arthur's plan to meet Annabella alone and to "tip her a wink to take the way of the shrubbery" on an evening walk (264). Once she arrives at the shrubbery, Helen hears Arthur tell Annabella that he loves Helen "Not *one bit*" (265, emphasis original), an adulterous declaration that occurs amidst references to "the bushes," "the trunk of a tree," "the leafy shade," "the branches of the tree that sheltered [Helen]," "the fitful rustle of the falling leaves," "the damp weeds and brushwood," and the "scant foliage" above Helen's hiding place (265). Brontë's description of the shrubbery setting takes up nearly as much textual space as the adulterous scene itself, and the intertwining of dialogue, shrubbery setting, and Helen's internal narrative of agony marks the elements as intrinsically linked. This scene acts as a catalytic plot point, confirming for Helen her suspicions about Arthur's adultery and prompting her illegal refusal to live with him as husband and wife (267-68).¹ The shrubbery setting provides the means for Arthur to meet Annabella illicitly and for Helen to overhear their meeting while remaining unseen—but more than that, the shrubbery carries literary significance as a garden

¹ Coverture dictated that when a woman married, she and her husband became one under law, and, by extension, that wives could not legally refuse obedience or conjugal rights to their husbands. As Barbara Leigh Smith Bodichon summarizes in 1854, under the note "Married women no legal existence," a "man and wife are one person in law; the wife loses all her rights as a single woman, and her existence is entirely absorbed in that of her husband. He is civilly responsible for her acts; she lives under his protection or cover, and her condition is called coverture" (6). She notes immediately after that a "husband has a right to the person of his wife," explaining that a "woman's body belongs to her husband; she is in his custody, and he can enforce his right by writ of *habeas corpus*" (6). When Helen slams her door in Arthur's face, then, she privileges her own sexual and moral integrity above the law, a stance that Brontë seems to condone throughout *Tenant*. The novel spans from the early 1820s to the late 1840s, a time that saw many legal changes in England, so Helen's actions in the mid 1820s anticipate upcoming legal and cultural shifts.

setting associated with and, significantly, productive of transgression. This episode in *Tenant* is typical of garden scenes in British novels of the long nineteenth century, in which particular garden settings are instrumental to and predictive of meaning making. I argue that these garden settings function as catalysts for often-unnarratable boundary violations of both social norms and genre conventions in British novels of the period.

In the broadest sense, this dissertation is a study of how garden settings impact plot and genre in British novels from 1791 to 1911.² I consider gardens in two senses—as real historical spaces and as imagined cultural spaces that carry implicit artistic and social meaning. In my study, I explore two related lines of inquiry: the impacts of garden settings on novels’ plots and on their genre performances.³ For the purposes of this project, I use the term “garden” to mean any landscaped area, particularly when part of an estate and intended for pleasure use; when referring to gardens whose purposes are primarily agricultural (related to growing food, rather than strictly for pleasure use), I will always specify a “kitchen garden” or similar term. I leave my definition of garden quite broad to allow for the garden’s “multiplicity of applications” throughout literature of the long nineteenth century (Waters, *Garden* ix), but I offer detailed definitions in each chapter of the specific garden spaces that I discuss because different parts of the pleasure ground vary structurally. With regard to social context, I follow Judith W. Page and Elise L. Smith in their emphasis on liminality as foundational to garden spaces. Because gardens often exist at the thresholds of public and private spheres, each with different sets of social expectations, gardens themselves do not have their own clear set of guidelines for social

² I focus on the so-called “long nineteenth century,” a period often defined as 1789-1914, from the beginning of the French Revolution to the beginning of World War I. The long nineteenth century is considered a unit because it is bookended by large-scale sociopolitical events that mark drastic shifts in European ideological landscapes. I chose this timeframe because the long nineteenth century aligns in large part with the rise of the novel, so the social, historical, and cultural context from the period is particularly relevant to my argument about novel settings, plots, and genres.

³ I borrow the concept of “genre performance” from John Frow’s *Genre* (2015).

behaviour. Reflecting the liminality of the garden in both novel content and generic form, British novels of the period rely on specific garden settings to facilitate authors' explorations of the liminal boundaries of character behaviour and genre performance. In literature, this liminality lends itself to characters pushing the boundaries of socially acceptable acts. It also allows authors to push the boundaries of readers' expectations for a given genre, often into what Robyn Warhol calls the "unnarratable,"⁴ the implied content that narrators do not narrate. In addition to addressing a gap in criticism, my argument demonstrates that the impacts of garden settings on character behaviour and genre performance are not discrete literary events but, rather, part of an evolving trope that develops during the long nineteenth century and was recognizable to nineteenth-century readers. Understanding this trope, especially its consistent occurrence across genres, enables us to read novels from the long nineteenth century more thoroughly than we have previously been able to both because the trope newly illuminates ways in which these novels participate in historical literary traditions and because it offers new insight into the experience of nineteenth-century British readership.

Recently, scholars have acknowledged that gardens function simultaneously "as actual sites of pleasure and labor and as conceptual or symbolic spaces" (Page and Smith 1), not just in the nineteenth century, but throughout much literary history. In her 2012 monograph, for instance, Amy Tigner explores the intersections of historical and literary English gardens from 1560 to 1670, arguing that actual historical "gardens and their literary counterparts feed into concepts of monarchical power, gender hierarchies, national identity, and political ideology" (6). Discussing "writers such as [Edmund] Spenser, [William] Shakespeare, and [John] Milton," Tigner proposes that "a kind of feedback loop was occurring between actual and literary

⁴ Warhol has published under both "Robyn Warhol" and, briefly in the early 2000s, "Robyn Warhol-Down." I refer to her as Warhol throughout, but my citations match the name under which each work was published.

gardens” during the Renaissance (3), similar to Michaels Waters’s claim that historical and literary Victorian gardens were mutually informative (*Garden* 96-98). I emphasize Tigner here because her conceptual framework for “a book about gardens, both real and imagined, gardens made of plants in soil and those cultivated from ink and paper” (1) substantially informs how I frame my own argument. Where Tigner spends much time documenting gardens’ intrinsic relationships with Eden, I build upon this now well-documented relationship in order to explore how British novelists of the long nineteenth century contributed to this cultural pattern of gardens as sites of social transgression and as catalysts for authors to push genre boundaries by enabling the narration of otherwise unnarratable content. My thesis also draws on the research of Fabienne Moine, who emphasizes gendered hierarchies within literary gardens in her 2015 exploration of Victorian women’s nature poetry, proposing that “the garden’s plasticity and its paradoxical combination of restriction and permissiveness would prove a useful tool for challenging the cultural structures of domination” (102). Moine also notes that “the garden alters the meaning of social interactions occurring within their boundaries,” an idea derived from social historian Andrew Cunningham (Moine 99) and one that I take as a premise of my argument.⁵ Similarly focusing on how garden form impacts literary action, Elizabeth Hope Chang’s *Novel Cultivations* (2019) explores “how fictional plant life mediates the possibilities of character and selfhood in the genre novel [popular fiction, such as a Gothic or sensation novel] as environmental form” (2). Chang’s emphasis on genre fiction informs my own genre-based chapter sections, specifically my inclusion of genres based in realism, such as domestic fiction, as well as genres based in popular culture, such as sensation fiction.

⁵ Some scholars suggest that garden settings have an even more active role in meaning-making; these critics often attribute various degrees of agency to literary plants (Chang), with a subset going so far as to posit that some “narratives about plants are co-authored by the very plants after which they derive” (Howard 25).

This study examines how garden settings function in British novels of the long nineteenth century, focusing on four specific garden spaces and how they interact with both plot points and novel form. In order to examine how particular garden spaces impact plot and genre, I have organized the dissertation into chapters focused on specific literary garden spaces—walled gardens, summer-houses, shrubberies, and lime-walks (that is, avenues of linden trees, which were popular landscape features in the seventeenth and eighteenth centuries and, thus, remained prominent on many nineteenth-century estates). Walled gardens have solid walls, usually made of brick or stone, as well as physical doors; summer-houses are structures in the garden that have walls, roofs, and windows; shrubberies are parts of the garden planted with trees and shrubs to offer privacy and a place to walk; and lime-walks are avenues or thoroughfares with regularly planted linden trees along either side,⁶ which Britons referred to as “lime-trees” given the similar aesthetics of their leaves. Each of these garden spaces is demarcated differently; although they are all spaces that are accessible to the household and the public, their unique physical boundary markers offer varying degrees of concealment, privacy, and permeability. Arranged in chapter order from least permeable (the walled garden) to most permeable (the lime-walk), the four garden spaces in this study share features of liminality in their position between the house and the wider landscape, the private and the public domains.

By including multiple examples of each literary garden space, across genres and across the century, I demonstrate the pervasiveness of these specific garden settings and the consistency with which these settings facilitate the exploration of the outermost bounds of both novel content

⁶ Linden trees were not the only tree commonly planted to line avenues. Beech-tree avenues were also common, such as the avenue of beeches in Margaret Oliphant’s *The Lady’s Walk* (1882-83), although they do not seem to indicate transgression at anywhere near the same rate as lime-walks do. In *The Lady’s Walk*, for instance, the shrubbery, not the beech-tree walk is the main setting of character transgressions and pushing genre boundaries (see chapter 3).

and generic form, often through unnarration. This phenomenon of liminal garden settings, I argue, was widespread enough to have been recognized by nineteenth-century readers as a trope in fiction, as evidenced by jokes about garden transgressions later in the century. That these jokes occur across genres speaks to how deeply woven this garden trope is into the fabric of British literature of the period; my argument centres genre alongside garden scenes to demonstrate the pervasiveness of gardens as settings for moments of transgression—these garden settings are not quirks of a specific genre but, rather, an integral element of nineteenth-century British fiction and an equally integral element of nineteenth-century British readership. Although critics such as Chang and Waters have pointed to general garden spaces as sites of social or sexual transgression, and as spaces that were often incongruent with their historical counterparts, I demonstrate that certain garden settings have a far greater impact on British novels of the long nineteenth century than has been previously acknowledged, in large part because three of these four garden settings remain largely overlooked in scholarship.⁷ Literary garden settings, as I will show, are not merely sites of convenience for illicit trysts; in addition, they offer novelistic spaces without clear physical or social parameters, thus facilitating the blurring, testing, and boundary-pushing of generic and social parameters within the world of the novel.

This project offers one of the few extended studies of setting in British literature of the long nineteenth century that includes multiple genres and multiple authors. By looking at the “very small” devices of liminal garden settings and the “very large” genres of domestic, Gothic, and sensation fiction (Moretti, *Graphs* 76),⁸ I add to the work of scholars before me a study of garden settings that goes beyond romantic trysts and transgressions or historical incongruencies.

⁷ Walled gardens are the exception, well studied for their ties to Eden and the medieval *hortus conclusus* [enclosed garden], but still understudied in nineteenth-century British fiction.

⁸ Franco Moretti argues that it is the “very small,” such as devices, and the “very large,” such as genres, that “are the forces that shape literary history” (*Graphs* 76).

One of my dissertation's most significant contributions is to confirm that literary setting impacts aspects of novels such as genre, form, and plot rather than functioning separately as "background" to such elements. Before outlining my methods and summarizing my chapters, I include four sections of literature review, focusing on 1) the function of setting in novels of the long nineteenth century; 2) gardens and garden settings in European culture and literature before 1800; 3) gardens and garden settings in nineteenth-century Britain; and 4) genre, narration, and specific generic conventions. These foundations provide necessary context for my examinations of the myriad ways in which these concepts overlap.

Literature Review

I. The Function of Setting in Novels of the Long Nineteenth Century

I use "setting" to refer to the imagined physical spaces in which narrative action takes place, giving due consideration to the sociohistorical contexts that any given space connotes. I argue that literary setting functions beyond merely signalling changes in scene and indicating characters' locations. Tessa Bridgeman, for instance, considers "Time and space [to be] ... more than background elements in narrative; they are part of its fabric, affecting our basic understanding of a narrative text and of the protocols of different narrative genres" (52-53). Building on Bridgeman's idea, I demonstrate that literary setting actively impacts genre performance and plot. Because the novel was still a relatively new form in the nineteenth century, its development as a genre inspired new subgenres (such as detective fiction) and, alongside them, new settings (such as shrubberies⁹). These novels featured other new settings as

⁹ For example, the *Oxford English Dictionary* records the first use of the word "shrubbery" in 1748, so any shrubbery settings before then would have carried with them the connotations of a different name, such as trees or hedges, and not a shrubbery proper in the nineteenth-century sense.

well, such as trains and railway stations, omnibuses, tenements, and department stores. The long nineteenth century, then, helped to dictate the way that certain settings functioned in the novel.

Since I began this project in 2017, new scholarship has been published on space and setting; thus, this study, which began as an outlier in scholarship on setting, has ended up becoming a timely contribution to developing conversations around this topic.¹⁰ Hannah Freed-Thall and Dora Zhang's 2018 note that setting is "a topic that—in literary studies, at least—has remained surprisingly unexplored," and John MacNeill Miller's 2020 observation that setting is "notoriously understudied among narrative theorists" ("Weird" 264) are based on the dearth of scholarship on setting as a general literary feature. Certain settings, however, have received recent critical attention. Gothic settings have received extended study, focused on the role of nature or the impact of architecture (Brabon; Chang; Miles; Yang and Healey),¹¹ and modernist settings have recently begun to receive more scholarly attention as well (Freed-Thall and Zhang). Setting in sensation fiction, too, has received critical attention because of the genre's insistence on contemporary locations and technologies (R. Morris), often including settings such as railways. In 2020, Miller published three articles that discuss the relationships between readers and natural settings in late-Victorian fiction, centring conversations around ecocriticism and the Anthropocene.¹² Much work has been published on the relationship between setting and empire (Durgan; McLaughlan; Pratt; Rudy; Warne), an especially relevant field as we work to

¹⁰ Freya Gowrley's *Domestic Space in Britain* (2022), for instance, explores how the concept of "home" developed and became imbued with emotional attachment in the late eighteenth and early nineteenth centuries. I am grateful to *Nineteenth-Century Literature* editor Jonathan H. Grossman for his thoughtful feedback on my article "Sex in the Summer-House" that helped me to shape my discussion of nineteenth-century literary settings in both the article and this study.

¹¹ See also the growing body of work on Gothic coastlines, such as the research network Haunted Shores: Coastal & Littoral Gothic Network, organized by Emily Alder, Jimmy Packham, and Joan Passey.

¹² In 2020, John MacNeill Miller published "Mischaracterizing the Environment: Hardy, Darwin, and the Art of Ecological Storytelling" in *Texas Studies in Literature and Language*, "Weird Beyond Description" in *Victorian Studies*, and "The Ecological Plot: A Brief History of Multispecies Storytelling, from Malthus to *Middlemarch*" in *Victorian Literature and Culture*.

“undiscipline” Victorian studies (Chatterjee et al.). Focusing specifically on the flora that often comprises setting, Chang’s *Novel Cultivations* offers a rich discussion of “how fictional plant life mediates the possibilities of character and selfhood in the genre novel” (2), paying particular attention to the intersections of plant cultivation and projects of empire.¹³ My research builds on the established relationship between nature and genre, responding to Freed-Thall and Zhang’s and Miller’s note of a gap in the field and offering a study that expands on the focus these existing conversations to explore how different garden settings function across multiple genres in British fiction of the long nineteenth century.

One well-developed area of studies in setting is research into geographically specific settings. Sharon Marcus interrogates the notion of separate spheres through her feminist comparison of mid-century housing in Paris and London in *Apartment Stories* (1999), emphasizing “the domesticity of Parisian urbanism and the urbanism of London’s domesticity” (4).¹⁴ Similarly related to specific geographies, modes of transportation such as trains and cabs sometimes took on significance as discrete settings as well (Despotopoulou; Middlebrook; Welsh). There are notable pockets of criticism on regional novels, focusing, for instance, on Thomas Hardy’s Wessex (Gatrell; Pite; Zeitler) or the Brontës’ Yorkshire countryside (Morse;

¹³ As Chang takes as her premise, it is impossible to discuss nineteenth-century British gardens, in history or in literature, without acknowledging empire. Brent Elliott, for instance, notes how common it was at mid-century for people to mix “exotics with native woodland trees” (93), and Tom Turner emphasizes that Victorians often strove to design gardens with “a multicultural enthusiasm” that would allow them to imaginatively experience “far-away places and far-off times” (*European* 327; see also Turner, *British* 301). Lynn Voskuil elaborates that, as “the provenance of the geranium makes clear, Victorians were certainly not the first Britons to import exotic plant species from far-flung regions of the globe. ... What was new in the 19th century, however, was an entrepreneurial spirit that saw profit in the collection and breeding of new botanical species” (“Victorian” 562). The link that Voskuil draws between imperialism and capitalism is one of the many Victorian legacies that continue to present day.

¹⁴ See also Katarina Gephardt’s *The Idea of Europe in British Travel Narratives, 1789-1914* (2016), Dimitrios Kassis’s *Representations of the North in Victorian Travel Literature* (2015), Christopher M. Keirstead’s *Victorian Poetry, Europe, and the Challenge of Cosmopolitanism* (2011), Charlotte Mathieson’s “‘A Still Ecstasy of Freedom and Enjoyment’: Walking the City in Charlotte Brontë’s *Villette*” (2017), Helena Michie’s *Victorian Honeymoons: Journeys to the Conjugal* (2006), and Jonah Siegel’s *Haunted Museum: Longing, Travel, and the Art-Romance Tradition* (2005).

Thormählen), with this criticism tending to discuss the similarities between fictional representations of English regions and their historical geographical counterparts. Other scholars have explored the tensions between county and city settings, notably Raymond Williams in *The Country and the City* (1973), his foundational critique of the perceived dichotomy between these two settings, especially in light of shifting post-Industrial Revolution perspectives.¹⁵ London as a setting has also been thoroughly examined, especially in relation to authors such as William Harrison Ainsworth, Charles Dickens, Wilkie Collins, and George Gissing, whose settings often included meticulously mapped facsimiles of actual London geography and landmarks (Middlebrook; Sutherland; Waters, *Garden*), creating what is essentially a literature of London.

Although many have studied nineteenth-century British garden history (Bilston, “Queens”; S. Burton; Carter; Elliott; Hunt; Mingay; Rutherford; Shephard and Musgrave; Turner, *British*; Woods and Warren), there is a limited body of scholarship on garden settings in nineteenth-century British fiction; a notable exception is Page and Smith’s *Women, Literature, and the Domesticated Landscape* (2011), in which they examine how women writers navigated the myriad and sometimes conflicting domestic connotations of garden settings. The other notable exception, and the historical study that sits closest to my own, is Waters’s *The Garden in Victorian Literature* (1988), which explores various garden spaces and literary functions of garden settings, framing “imaginative ‘garden’ literature and technical garden literature as separate but historically parallel kinds of writing” (6).¹⁶ Although Bridgeman suggests that

¹⁵ See also Sarah Bilston’s *The Promise of the Suburbs: A Victorian History in Literature and Culture* (2019), Ilse M. Bussing’s “Sequestered Spaces and Defective Doors in Tales by Collins and Riddell” (2012), Marcus’s *Apartment Stories*, and G. E. Mingay’s *The Rural Idyll* (1989).

¹⁶ See also Isobel Armstrong’s *Victorian Glassworlds: Glass Culture and the Imagination 1830-1880* (2008), especially her chapters “Mythmaking: Cinderella and her Glass Slipper at the Crystal Palace” and “Glass under Glass: Glassworld Fictions”; Robert Clark’s “Wilderness and Shrubbery in Austen’s Works” (2015); Alastair M. Duckworth’s *The Improvement of the Estate: A Study of Jane Austen’s Novels* (1971); Dinah Roe’s “Naturally Artificial: The Pre-Raphaelite Garden Enclosed” (2019); and Waters’s “The Conservatory in Victorian Literature” (1982).

“Space in nineteenth-century realist novels emerges as a concrete and stable phenomenon” (56),¹⁷ I posit that particular garden settings emerge and stabilize over the course of the century in conjunction with genres beyond the realist novel. The rise of sensation fiction in the 1860s, for instance, helped to reinforce the transgressive potential of both the summer-house and the shrubbery. Waters describes the Victorian garden as “an extension of the country house,” noting that “its circumscription made it conducive to the making and maintaining of fictions” (*Garden* 223). Some scholars suggest an extreme iteration of the argument that setting plays an active role in narratives, that plants and gardens take on their own subjectivity, what Ashley Howard calls “vegetable affect” (31) and what Shelley Saguaro describes as gardens becoming “active or inactive subjects rather than passive objects in anthropocentric garden narratives” (227). My argument does not follow this line of reasoning, but the notion that garden settings actively contribute to making fictions is well established, and I take that causal relationship as a premise of my study.

My project contributes to these varied considerations of setting by centring specific settings in my argument, examining both the sociohistorical aspects of garden settings and the uniquely literary influences of those settings in British novels from 1791 to 1911. I position setting as actively influential on both plot and genre, further developing Bridgeman’s argument that setting is integral to the fabric of novels and Page and Smith’s assertion that garden settings, specifically, are often-fraught extensions of the home. I ultimately frame setting as active in meaning making in British novels of the long nineteenth century, more active than traditional scholarship has assumed; recent criticism supports my elevation of setting from passive background context to active meaning-maker in fiction. I turn specifically to gardens and garden

¹⁷ Bridgeman contrasts realist fiction to modernist fiction, in which, she argues, space “is filtered, like time, through the perceptions of protagonists” (56).

settings because their unique liminality facilitates two types of boundary violations—social and generic—that highlight the extent to which setting impacts novels.

II. Gardens and Garden Settings in European Culture and Literature Before 1800

Critics and landscape designers have long debated how to define “garden.” John Dixon Hunt emphasizes that, etymologically, a garden should “always be enclosed or somehow marked off from its surroundings” (17),¹⁸ but not all scholars endorse this definition. In part due to the rapidly evolving conversations around landscape design in the nineteenth century, no single definition of “garden” exists that is satisfactory and all-encompassing. In fact, Hunt points to the eighteenth-century landscape garden, one of the major influences on nineteenth-century garden design, as an “obvious counter example to the idea that a garden is essentially enclosed” (20). Nineteenth-century estates, both historical and fictional, are often marked in some way as separate from the surrounding landscape, but their actual gardens do not always boast such clear borders. Page and Smith emphasize that as “moral, psychological, and physical threshold[s]” (17), these nineteenth-century gardens functioned as inherently transitional spaces between the public and private realms.¹⁹ Building on the liminality that Page and Smith emphasize, my argument emphasizes that even enclosed gardens function as points of transition between the public and the private.

To understand the nuances of nineteenth-century garden settings, we must first explore those gardens’ predecessors across western Europe. Below, I survey criticism on histories of actual and artistic garden spaces because the literary and cultural history of gardens necessarily informs historical nineteenth-century gardens; in the same way that specific features of texts

¹⁸ Hunt elaborates, as scholar “Anne van Erp-Houtepen has clearly demonstrated, all European, Indo-European, and Slavic languages derive their words for gardens from roots that signify enclosure” (19).

¹⁹ Waters actually “resisted the temptation formally to define the concept of ‘garden’” at all in his monograph in order to be “consistent with its multiplicity of applications in Victorian imaginative literature” (*Garden* ix).

cannot exist in meaningful ways outside of artistic traditions (Frow 52), garden features carry with them inherent legacies of their historical counterparts. Gardens have played various roles in the European imaginary throughout history, contributing to conceptions of national identity, monarchical tradition, artistic creation, and literary innovation. In pre-Renaissance gardens throughout much of Europe, “useful plants were far more common than ornamental plants,” excepting in “sacred gardens” (Turner, *European* 11). However, during the Renaissance, historic gardens and artistic representations of gardens became “cultural space[s] in which issues of monarchical power and nationhood, colonial aspirations and republican ideals were imagined and enacted,” reflecting an insistent drive in the general English consciousness to “re-create Eden” in their gardens (Tigner 20; see also Strong 10). In particular, “the advent of the Renaissance garden in England” overlaps with “the Tudor and Stuart ‘idea’ of monarchy” (Strong 10). Although many scholars of seventeenth-century architecture and design do not acknowledge the variety and complexity of changing garden trends (Strong 12),²⁰ there were particular moments in garden history that influenced literature and culture. For instance, “in 1614 Jacobean England was basking in a floral wonderland” that paralleled the centrality of flowers to the court masque *The Masque of Flowers* (1614) (Adams 41). An influx of non-native species in the early 1600s allowed for an expansion of “the horticultural palette of English gardens” (Adams 41),²¹ demonstrating in floral design England’s commitment to colonization.

²⁰ Roy Strong’s passion for the preservation and acknowledgement of historical garden trends runs throughout his book—his dedication reads, “In memory of all those gardens destroyed by Capability Brown and his successors” (6), referencing the tendency of eighteenth- and nineteenth-century garden designers to completely re-landscape country estates.

²¹ In the sixteenth and seventeenth centuries, many English gardens expanded to include non-native species of fruits and vegetables—melons and cucumbers, for instance, were introduced to Britain in the 1570s (Carter 56), and 1657 saw the first pineapple in England (Woods and Warren 60). In the nineteenth century, the successful cultivation of all three of these plants would be seen as indicators of talented gardeners.

In the late-seventeenth and eighteenth centuries, England competed with the Dutch in both “plant collections and horticultural technology,” although Germany and France were contenders as well (Woods and Warren 59). One way in which this impetus for horticultural innovation manifested was in “a lively trade of plants when the ‘royal houses’ and established elites were building large landscaped gardens,” one feature of which was often the tree-lined avenue, popularly a lime-walk (Wolff et al. 8). British gardens, in particular, began to develop their own identifiable style throughout the seventeenth and eighteenth centuries—Tom Turner describes the contrast between “French Baroque estates,” which served primarily as sites of “courtly gatherings and deer hunting,” and British landscapes, whose main functions were agricultural and spiritual, “prov[ing] a balm for the soul” (*European* 265). The spiritual benefits of English gardens sparked inspiration across the continent, with Marie Antoinette opting for “the English fashion” for her garden at Versailles (Turner, *European* 288), and Catherine the Great introducing “the [English] landscape garden to Russia” (297).

Back in England, the eighteenth century featured three major landscape trends—the classical landscape garden, the serpentine landscape garden, and the picturesque landscape garden (Turner, *British* 208-09). The picturesque came to define eighteenth-century English gardens because landscape painting lies at “the heart of eighteenth-century garden theory” (Turner, *European* 280). Picturesque landscapes, on which I elaborate later in this section, comprise a beautiful, manicured foreground; a transitional middle ground; and a sublime background,²² and the influence of the picturesque on eighteenth- and early nineteenth-century

²² Going hand in hand with the concept of the picturesque is the notion of the sublime, which generally sums up the experience of being awed by the terrific power and superiority of nature. Edmund Burke first described the sublime in 1757: “Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling” (33, emphasis original). Burke goes on to explain that the “passion caused by the great and sublime in *nature*, where those causes operate most powerfully, is astonishment; and astonishment is that state of the soul, in which all its motions are

landscapes is one of the few aspects of landscape history on which critics unanimously agree. Brent Elliott reiterates that form was the primary consideration in eighteenth-century landscape gardens.²³ There is also general critical consensus that the purpose of historical gardens was, at least in part, for walking. Amy King points to the so-called “Lovers Walk,” “one of the infamous dark paths of Vauxhall, a fashionable and popular pleasure garden of the eighteenth century” as a public example of this aspect of gardens (78), and we see similar spaces on a smaller scale on personal estates. The wilderness—an area of the garden planted with trees and intended for walking, often divided into quarters with their own central features (Clark)—and, later, the shrubbery,²⁴ provided the privacy, shade, and varied scenery ideal for a leisurely walk in the garden. Ultimately, so “much landscaping had been done in the eighteenth century that after 1840 comparatively few large estates were assembled from untouched or agricultural land” (Franklin 17), which meant that almost all nineteenth-century gardens carried with them traces of earlier historical gardens. The transitional ground that comprises the middle third of picturesque landscapes was often the area of an estate where permeable, private garden spaces were built or planted, and it is those particular spaces on which my argument focuses.

Just as historical gardens influenced artistic representations of gardens, so too did artistic representations of gardens impact actual historical gardens. These spaces have been mutually

suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other, nor, by consequence, reason on that object which employs it. Hence arises the great power of the sublime.... Astonishment, as I have said, is the effect of the sublime in its highest degree; the inferior effects are admiration, reverence and respect” (55, emphasis original). Turner offers a helpful example of how the sublime shaped the public consciousness in parallel with technological developments; he notes that as “the eighteenth century progressed, the passage of the Alps changed from a genuinely terrifying experience to one which induced awe and fear at the time but which could be recalled at home with excitement and youthful pride at the dangers overcome” (*British* 265). This overlap of awe, fear, and excitement epitomizes the sublime. Another way to think about the sublime is as the feeling that one might experience in a small boat on a lake, if one turned a corner and ended up at the base of mountain, looking up in both terror and awe.

²³ Elliott notes that so much emphasis was placed on form that “colour was considered as an accident” (49), if at all, until the Victorian period (48).

²⁴ Robert Clark notes that in the mid eighteenth century, “shrubberies emerge in two separate and related ways,” often growing out of wildernesses.

influential throughout much of European history. A. T. Hatto, for instance, traces the link between lime trees and German love literature “further back than the earliest recorded love-lyrics (c. A.D. 1150)” because, at that point in linguistic history, the word “*linde* [or *Lindenbaum*, German for linden] already appears final and exclusive” (194, emphasis original). Highlighting “a traditional connexion between *leaf* and *linde*, and, one may add, *love*” in Middle English, Hatto proposes that this linguistic overlap may be one factor that led to the lime tree’s close association with romantic literature (196, emphasis original), likely because “the alliterative technique had not yet given way to rhyming” (194).²⁵ This link between real plants and artistic representation extended beyond Germany as well, and Hatto notes that Polish, Lithuanian, Latvian, Estonian, and Ukrainian poetic traditions feature similar uses of lime trees. Another notable example of this mutual influence between real gardens and representations of gardens is the court masque. Although “Gardens appeared infrequently in the Jacobean court masques (1604-25), with an inconsistent imagery, and illustrations of garden stage designs have not survived” (Adams 39), Christine Adams offers an extended analysis of one important exception—*The Masque of Flowers*, “sponsored and financed” by Francis Bacon and performed in early 1614 to celebrate the marriage of Lady Frances Howard and Robert Carr, Earl of Somerset (36). With a running time of over four hours, *The Masque of Flowers*’s “historical significance” lies in its realistic reflection of historical Jacobean garden trends (Adams 38). In the paragraphs that follow, I describe three distinct manifestations of gardens in visual and literary culture, all of which influenced nineteenth-century British gardens: 1) Edenic gardens, 2) idyllic and pastoral gardens, and 3) picturesque gardens.

²⁵ As an example, Hatto cites the poem *Carmina Burana* no. 185, in which a girl is sexually assaulted under a lime tree (Hatto 201). I explore how lime trees facilitate romantic connection, especially romance rooted in fantasy, in chapter 4.

It is impossible to consider gardens without acknowledging their biblical associations, and most scholars point to biblically influenced gardens as inspired by either the Song of Songs or the Garden of Eden in Genesis (McAvoy; Tigner). In their actual gardens, through their commitment to plant collecting (an inherently colonial practice²⁶), many Britons “sought to perform a new Eden in the post-lapsarian soil of mother England” (Tigner 17), a practice that aligns with the rise in popularity of botanical gardens in the seventeenth century. Culturally, such gardens offered a symbolic safe haven to their owners. As “a space imagined as removed from the harsh realities of the outside environment in which weather, war, and plight constantly threaten human existence” and “Imbued with religious significance, the garden—always a synecdoche for Eden—offers the possibility of reparation for personal sins and societal ills” (Tigner 10). Edenic gardens, perhaps more than any other gardens, carry with them cultural significance and associative potential that authors drew on, and continue to draw on, regularly.²⁷ Victoria Larson emphasizes the liminality that comes with gardens’ Edenic implications, as places “where humankind and God can walk together in the cool of the evening” and “liminal spaces between ordered beds and weedy chaos” (310). Biblical gardens inspired the common framing of gardens as spaces in which their inhabitants could be close to God through their experience of His creations in the garden; by extension, gardening was often viewed as an inherently moral activity (Carter 8-9; Voskuil, “Victorian” 551; see also Moine 31-33).

²⁶ I use “plant collecting” here in its historical sense, referring to the practice of collecting as many species of plants as possible, including non-native species. In the nineteenth century, plant collectors often travelled through Asia and South America to bring back novel plant specimens for people could afford to finance plant-hunting endeavours. Although some motivation for plant collecting was scientific, the practice also reiterated Britain’s power over the colonies and the world by demonstrating that Britons could take what they wanted from the rest of the world, sometimes violently, without giving anything back. For more on Victorian plant hunting, see Sue Shephard and Toby Musgrave’s *Blue Orchid and Big Tree* (2014), and Chang’s *Novel Cultivations*.

²⁷ See chapter 1 for further discussion of the literary legacy of Eden in walled gardens.

As I turn to literary manifestations of biblical gardens, I note Tigner's suggestion that "England is particular in its ability to imagine itself as Edenic, precisely because it is an island, and its status as an island, surrounded and enclosed by water, corresponds metaphorically with the medieval *hortus conclusus* [enclosed garden]" (1). She points to *Richard II* (1595) as an example, in which "Shakespeare describes England as 'our sea-walled garden' (3.4.44)" (Tigner 1). Milton created possibly the best-known literary Eden in *Paradise Lost* (1667), a text that "epitomizes the end of Renaissance conceptions of gardens and signals a transition into the eighteenth-century landscape gardens, in which wide open vistas and landscapes are cultivated to appear natural and wild" (Tigner 20).²⁸ A century later, in Samuel Richardson's *Clarissa* (1748), by "leaving her 'father's house' by way of the garden, Clarissa is clearly, in some sense, repeating the expulsion of man from Eden," a "parallel [that] is explicitly made when Clarissa says [to Lovelace]: 'here, sir, like the first pair (I, at least, driven out of my paradise), are we recriminating'" (Duckworth 15). Edenic garden settings are also well represented in British literature of the long nineteenth century, as I demonstrate later.

Pastoral and idyllic literary gardens are often inspired by the paradisaical associations of Edenic gardens. In Richard Payne Knight's 1794 poem *The Landscape*, he offers a description of pastoral poetry as a genre in which "love-sick shepherds, sillier than their sheep, / In love-sick numbers, full as silly, weep" (381-82), and although this description is somewhat tongue in cheek, Knight does sum up important elements of pastoral literature. His entire poem emphasizes the landscape settings of the pastoral, and the weeping, "love-sick shepherds" suggest a yearning that speaks to the nostalgia and unattainability of the pastoral's idealized country life. The

²⁸ Tigner frames her argument with an eye to ecocriticism: Milton's "account of paradise stands in opposition to hell, a place that reflects, I argue, London's own environmental problems, particularly with respect to air pollution" (19).

pastoral has a literary history that runs back almost as far as literary gardens themselves: Jane Desmarais notes that, in “both Theocritus and Virgil the garden is a microcosm of nature and love brought together in conditions of idle repose. The Arcadian garden is a *locus amoenus*, or pleasant or ‘lovely place’, a pastoral idyll” (125).²⁹ As Waters summarizes, “when used as a pastoral metaphor, ‘garden’ inevitably defines the country as something to look upon and enjoy rather than as something from which to derive a living—in short, as landscape rather than as land” (*Garden* 185). This version of the pastoral idyll runs through Ovid’s *The Metamorphoses* (c. 8), Spenser’s *The Shepheardes Calendar* (1571) and *The Faerie Queene*, much of Andrew Marvell’s poetry, and many of Shakespeare’s plays. King notes, for instance, that the woods in Shakespeare’s comedies are often settings “where that which cannot occur in normal social life” plays out, a trope that continues into nineteenth-century literature with, for instance, the Fir-tree Grove in George Eliot’s *Adam Bede* (1859) (A. King 149-50). Other significant landscape scenes in Shakespeare include *As You Like It*’s pastoral Forest of Arden and *Richard II*’s metaphorical garden that represents England (III.iv). One of the main functions of the pastoral garden is to represent an unattainable idyllic world, so literary gardens’ potential for metonymic meaning is vital to the genre’s success. Turner notes that “Classical landscape gardens had been rich in allegory,” emphasizing particularly that “Serpentine landscapes [a popular design in the eighteenth century] were essentially pastoral” (*British* 242). This relationship between landscape and allegory has always been central in the pastoral. Spenser’s parallel gardens in *The Faerie Queene*—the Bower of Bliss and the Garden of Adonis—have, for instance, received much critical attention for their engagement with historical gardens trends, although scholars are divided over whether these settings are antithetical to (Leslie) or reflective of each other

²⁹ Desmarais refers here to Theocritus’s *Idylls* and Virgil’s *Eclogues* (42-37 BCE).

(Tigner). The pastoral has continued to hold a prominent place in literature, with Robert Miles positioning the pastoral as one of “three separate garden topoi, which both advance and complicate [Jean-Jacques Rousseau’s] *Eloisa*’s [1761] themes” (82).

The picturesque style of landscape gardening that was popular in the late eighteenth and early nineteenth centuries in Britain grew largely out of seventeenth-century French landscape painting. Baroque artists such as Claude Lorrain, probably the best-known French landscape painter, created landscapes comprising distinct sections: a beautiful, manicured foreground; a transitional middle ground, often featuring grazing livestock; and a sublime background, such as mountains or a particularly stunning sunset or coastline. Turner notes that “Claude’s world drew upon the landscapes of Greece and Rome, but not from their gardens” (*European* 264), recalling the classical influences on British landscape gardening in the seventeenth and eighteenth centuries. Although many of Claude’s paintings are also recognizable by their in-picture framing devices, such as trees, masts, or buildings on the left and right edges of his works, it is the progressive segments of landscape that would inform picturesque landscape gardening a century later. Indeed, in the eighteenth and nineteenth centuries in Britain, the “picture” inherent to the word *picturesque* primarily referred to the pictures created by Claude Lorrain and his contemporaries. Landscape designers Humphry “Repton, [Uvedale] Price and Knight accepted the compositional principles of the great landscape paintings as an unimpeachable standard of good taste” (Turner, *European* 336), and this aesthetic principle remained present through their designs. Although J. M. W. Turner and John Constable remain the most noteworthy nineteenth-century British landscape painters, it was their French predecessors who most influenced actual nineteenth-century landscapes. And even though the “1820s finally witnessed the undisputed triumph of British landscape painting” (Radford 5), due in part to limited opportunities for

Britons to travel to the continent during the French wars (3), that success was fleeting. By “about 1840 English landscape painting, as a genre, began to break apart, foundering on a reef of theoretical irreconcilables” because the “tensions generated by the contrary pull of imaginative invention and accurate transcription at the core of the Romantic aesthetic, which proved so fruitful for literature, were disastrous for the graphic arts” (Axton 288).³⁰ In contrast to the historical decline of landscape painting, debates about the picturesque evolved throughout the nineteenth century into rich discussions and diverse manifestations of various garden styles, many of which thrived together. These connections show the inherent multimodality and intertextuality of gardens in the long nineteenth century, in both landscapes and literature. Literary garden settings have a long history to which the nineteenth century looks back, and the influences of historical gardens on both physical design and literary impact of garden settings is inseparable from how they actively create meaning in fiction; it is for this reason that I include brief histories of specific garden spaces in each chapter.

III. Gardens and Garden Settings in Nineteenth-century Britain

To understand the literary trope of garden transgressions in British novels of the long nineteenth century, we must first look to the history of garden design across the nineteenth century, a history that was significantly influenced by social class and nationalistic ideals. The nineteenth century saw a number of garden-design principles that developed concurrently with shifts in the use of garden settings in literature. Even though historically accurate garden design was not a major preoccupation in nineteenth-century British novels, it is useful to identify elements of formal design to recognize when novels break from historical conventions because these breaks can indicate moments when settings have a particular literary impact, rather than merely adding

³⁰ W. F. Axton proposes that the “deaths of Turner and Constable early in the reign of Victoria marked the end of the brief but great era of English landscape painting” (284).

to background realism. Although “Fashion in historical [garden] style changed far more rapidly in the nineteenth century than it had done in the eighteenth” (Franklin 7), some political and aesthetic principles remained consistent in the first half of the century. Politically, during the first half of the nineteenth century, landowners “held undisputed sway over the countryside,” and their “political, economic, and social hegemony was symbolized by their country houses, the overt expression of wealth, status, and significance” (Mingay 1). Despite their monopoly on countryside power, however, as the century progressed, “Rapid social change ... left country house owners as a class uncertain and divided over the image their houses should present” (Franklin 7). In terms of aesthetics, early nineteenth-century garden designers prioritized beauty as a display of humanity’s will over nature: Repton defined gardens as “works of art rather than of nature” (qtd. in Elliott 10), and John Claudius Loudon touted the “agreeableness and utility” (qtd. in Carter 8) of gardens as a design principle that was “universally accepted” (Carter 8).³¹ This emphasis on art and beauty often manifested in prioritizing flowers and colour in the garden “as part of an overall design which included trees, shrubs, lawns and gravel walks” comprising “a recognisable English style” (Carter 124), one that speaks to the nationalism inherent in much nineteenth-century garden design. Garden designers and landowners strove to show that they had the funds and social power to exert control over nature, and, by the nineteenth century, they had developed a visibly British style for achieving those goals.

The frequently shifting garden trends throughout the nineteenth century often indicated an underlying urge for class and national superiority. Some of these rapidly shifting garden trends, for instance, were the various “manias” throughout the century—the pansy mania of 1835-38 (Carter 164), the tulip mania that ran from 1830 to 1850, the “fern craze in the mid-

³¹ Loudon would actually note “whether an owner allowed the public to visit his garden, and praised those who provided this public service” (Elliott 52).

1850s” (Waters, *Garden* 122), and the “rhododendromania” that “gripped gardeners in the second half of the nineteenth century” (Shephard and Musgrave 81). These manias all speak to the underlying consumerism that remained constant throughout the century, as well as the rising emphasis on breeding and hybridization of plants as markers of scientific achievement. Elliott also points to competing historical revival garden styles around mid-century, “one based on the seventeenth-century parterre, and one on the surviving gardens of the Italian Renaissance” (70). At the same time, bedding out (replacing flowers in the garden, as soon as they start to wilt, with flowers grown in a greenhouse) allowed for the flower garden to take the spotlight through the “high Victorian style” of the 1850s (Carter 131; see also Carter 16, Elliott 155), and carpet bedding (planting flowers to completely cover a given area of garden) remained in vogue through the 1880s (Elliott 203). Carpet bedding is a particularly good example of how garden trends were deeply tied to other historical phenomena—with the revocation of the glass tax in 1845, more people were able to afford to build greenhouses, which meant that more people could grow the flowers necessary to maintain a bedded-out garden.

Alongside the rise of the flower garden came an emphasis on geometric design (Carter 128). As the century progressed, however, advocates for so-called “wild gardens,” such as William Robinson, clashed with the notion of a formally intricate and clearly human-designed flower garden;³² these garden designers wanted a return to gardens that look more “natural” (Carter 16). Economically, at this time, the “possibility of possessing a garden of one’s own was ... becoming increasingly restricted with the growing pressure on urban space in the third quarter of the century” (Gaskell 487), marking the beginning of the shift away from the supremacy of the country-house estate. The end of the nineteenth century saw the nascence of the Arts and

³² “The New Landscape School of [William] Robinson’s followers shared many of the attributes of the Pre-Raphaelite Brotherhood and the Arts and Crafts Movement” (Carter 118).

Crafts Movement in gardening, most famously through the work of Gertrude Jekyll, who “encouraged the idea that owners should work in their gardens,” including “design work as well as physical work” (Turner, *British* 352). This approach mirrored in many ways “the historic gardening ideal of combining use with beauty, profit with pleasure and work with contemplation” (335). A large part of the resurgence of the wild garden alongside the Arts and Crafts Movement resisted the hybridization and rapid scientific advancement of botany; these scientific developments often led to horticultural and floricultural novelties at the expense of scent, and Arts and Crafts gardeners valued a rich sensory garden experience. This shift toward more personal involvement in one’s garden also responded, at least in part, to people owning smaller pieces of land: by “1900 there was little demand for landscaping on the grand scale” because the “agricultural depression and the competition of cheap foreign food had caused a considerable fall in rents and the sale value of land, especially in arable country” (Franklin 19). The end of the nineteenth century thus marked the end of a significant period in landscape design that, in turn, inspired a historically distinct set of literary gardens.

Literary garden settings in novels of the long nineteenth century often reflect elements of their actual historical counterparts, but they also carry with them a distinct set of artistic and cultural associations. Waters, for instance, attributes many plot elements set in gardens to “distinctly Victorian garden features” (*Garden* 256), a notable attribution because the nineteenth century saw the simultaneous rise of new subgenres of the novel and new types of landscaped garden spaces. Positing that Victorian authors often blurred the line between literary and historical gardens, Waters emphasizes that “many of the gardens described in fiction owe more to the predilection, values and desires of their authors than they do to the faithful documentation

of social reality” (3).³³ He further suggests that Victorian authors’ “apparently implicit faith in the mimetic nature of imaginative literature led them to refer to fictional gardens as though they were ontological facts accessible to physical inspection rather than textual constructs” (96).³⁴ Literally, garden settings offer privacy and varied scenery to characters without necessitating that they leave the estate—Waters categorizes this sort of garden as “a respectable bourgeois environment” (277). Figuratively, gardens carry with them literary links to Eden and morality, fertility and sexuality, and aesthetic and historical movements. Speaking to both historical and cultural elements and building on Hunt’s work, Page and Smith suggest that as “constructed spaces, gardens reflect, or occasionally determine, the social activities that take place within, around, and because of them” (249; see also Waters, *Garden* 256). They emphasize this phenomenon in Victorian literature, for instance, “from Lucilla’s moonlit garden parties to Mrs. Woodburn’s secret meetings in the arbor” in Margaret Oliphant’s *Miss Marjoribanks* (1866) (Page and Smith 249).

Much as literary gardens before 1800 often had strong associations with Eden, Edenic gardens persisted into the nineteenth century, in both history and literature. Because “Gardening was thought to be a fundamentally moral activity” (Voskuil, “Victorian” 551), due to its ties to Edenic work and its ability to keep people occupied in a socially acceptable way, nineteenth-century luminaries, from Dickens to John Ruskin, advocated for gardening as a wholesome hobby (see Carter 9; Gaskell 496), especially for the working classes (Carter 180; see also Dewis 143). The main reason that gardening was so lauded was the garden’s associations with pre-

³³ Elsewhere, Waters clarifies that not all literature discounts actual historical gardens. He notes that in “Victorian literature, three historical styles are especially favoured: the enclosed medieval garden, the modestly formal country-house garden dating from (in particular) the seventeenth century, and the cottage or farmhouse garden of the early years of the nineteenth century, or a little before” (*Garden* 49).

³⁴ For instance, Corisande’s garden in Benjamin Disraeli’s *Lothair* (1870) seems to have “had a direct impact on contemporary horticultural practices” (Waters, *Garden* 98).

lapsarian innocence³⁵—Lynn Voskuil points out that, theologically, the nineteenth-century garden “evoked Eden and Gethsemane, the greatest gardens of all for biblical Victorians” (“Victorian” 551; see also Carter 9), and Page and Smith suggest that “Edenic gardening was cited as the ultimate justification for the purity and innocence associated” with gardening throughout the nineteenth century (192). This link between gardens and moral goodness translates directly into literature. Louis James points to Henry Fielding’s *Tom Jones* (1749) as evidence that the “use of landscape to reflect moral character goes back to the origins of the novel” (62), and Olivia Murphy suggests that Jane Austen’s “lengthy descriptions” of Pemberley in *Pride and Prejudice* (1813) “are clearly intended to evoke the Edenic landscape,” connoting “not only wealth and fashion, but also irreproachable management and morality” (140). Waters argues that the tie between morality and gardening “is a bedrock assumption of Victorian literature” (*Garden* 307), and Voskuil builds on Waters’s argument, suggesting that “[Elizabeth] Gaskell underscores the widespread Victorian belief that gardens promoted emotional well-being and moral rectitude” (“Victorian” 555).

In novels, specific literary spaces and linguistic tropes particularly drew on these questions of morality inherent in garden settings. Working in the garden, for instance, is often “closely associated with other ‘cultivating’ activities—notably with reading” (Waters, *Garden* 161); Waters points out that “the nearness of libraries to gardens or garden rooms hints at their functional equivalence,” especially in Collins’s novels (161). Simultaneously, however, the fecundity and privacy of garden spaces often facilitate immorality. Conservatories, for instance, are notorious in nineteenth-century British novels for their ability to enable romantic trysts with

³⁵ The morality of gardening as an activity is inspired more by Milton’s Eden, in which we see Adam and Eve working actively in the garden, than by Genesis, in which Adam and Eve remain fairly passive. This association of morality with gardening, then, actually ends up emphasizing the *literary* legacy of Edenic gardens even more so than the purely theological legacy.

their hot, steamy atmosphere; privacy from nearby rooms; and abundance of exotic plants (see I. Armstrong; S. Burton; Waters, “Conservatory”; Waters, *Garden*; Woods and Warren). In particular, Isobel Armstrong argues that Victorian novels “ubiquitously (it is well recorded) chronicle a crisis of feminine sexuality associated with the conservatory,” noting that, in Eliot’s *Middlemarch* (1872), it “is no accident that Mrs. Cadwallader draws Sir James aside to the conservatory to warn him about Dorothea’s marriage” (I. Armstrong 208).³⁶ The nineteenth-century rural wilderness, too, sat adjacent to garden settings proper and often facilitated sexual encounters. Indeed, “the realities of rural life came fully to the novel only with Hardy” (Mingay 3): in a wood off the side of a rural Wessex road in *Tess of the d’Urbervilles* (1891), Alec rapes Tess. I focus on settings detached from the main house, though still within the bounds of the garden, but these other adjacent spaces exist within a similar literary and cultural tradition of gardens as sites that are intrinsically linked to questions of morality.

In literature, floral and horticultural language was another avenue through which nineteenth-century British authors explored interpersonal relationships, especially in terms of women’s sexuality. Waters notes that, in general, “flower imagery in Victorian imaginative literature should ... be understood as a technique for both complying with and circumventing the taboo on the overt acknowledgement of female sexuality” (*Garden* 137), with other critics pointing specifically to the language of horticulture and botany as a means of indicating or advancing a marriage plot (A. King; Voskuil, “Victorian”). King’s *Bloom* (2003) outlines her theory of the language of “bloom,” in which Carl Linnaeus’s botanical nomenclature, proposed in the late eighteenth century and based on plants’ sexual reproduction, is adopted by novelists to

³⁶ It is worth noting, too, that the Victorian “conservatory was rooted in the familiar history of colonial botany and plant collecting” (S. Burton 477), an association reflected in conservatories as suitable environments for tropical plants, as well as conservatories as sites to show off hybridized plants.

indicate that a woman is marriageable (that is, sexually mature). King explains that Linnaeus's use of marital terminology to indicate the sexual reproduction patterns of plants conflates the biological with the social, and novelists relied on readers understanding the simultaneous sexual and social connotations a "blooming" young woman (4).³⁷ In the same way that certain literary garden settings, such as the conservatory, indicate and facilitate sexual transgressions, so too can certain garden language have the same effect. The consistency with which authors coded marriage plots and sexual transgressions with botanical language contributed to a set of novelistic garden conventions recognizable to nineteenth-century readers. Because garden trends and garden language carried so much cultural connotation specific to their historical moment—cultural connotations that nineteenth-century readers would understand more readily than twenty-first-century readers—it is important that my analysis of literary garden settings is grounded in garden history. These garden trends engaged with larger ideological, scientific, and artistic shifts across the century, too, so the unique context of nineteenth-century garden history complements the broader historical context in which the texts I include were produced. Similarly intertwined with historical trends, and similarly recognizable in its specific historical context to nineteenth-century readers, is genre.

IV. Genre, Narration, and Specific Generic Conventions

Garden-setting conventions are necessarily informed by genre. In particular, the garden settings that I explore throughout this study function within (and often push against) the genres of the novels that feature them—garden settings, for instance, will facilitate different types of social transgression in a marriage plot than they will in an adventure novel. But what *is* genre?

³⁷ King clarifies the gender boundaries of her bloom theory, explaining, "Neither David Copperfield nor Pip, to take two prominent nineteenth-century examples of *Bildung*, is said to bloom. Instead we see bloom used in a more strict Linnaean register, as a way primarily of describing that which occurs prior to marriage for young women and not as a general moniker for growth" (34-35).

Although there is no single consensus about the definition of “genre,” most critics agree that genre works on some level as a taxonomic system for classifying texts and other media. And although there is little agreement about whether texts fall into pre-set genre categories or whether, as Jacques Derrida and Frow suggest, texts can embody facets of many genres, genre remains a useful, if slightly slippery, term to refer to sets of textual characteristics that inform meaning making. Simply put, we can understand genre as “a shorthand for a set of similarities and differences between texts” (Frow 26). I adopt Frow’s notion of genre as a set of recognizable qualities that texts perform and that dictate how readers interact with and understand texts. As he explains, “texts do not simply have uses which are mapped out in advance by the genre: they are themselves *uses of genre*, performances of or allusions to the norms and conventions which form them and which they may, in turn, transform” (26, emphasis original). Genre, as I use the term, is “a framework for processing information and for allowing us to move between knowledge given directly in a text and other sets of knowledge that are relevant to understanding it” because “genre is one of the processes by which the background knowledges brought into play by texts are given contextual shape and focus” (Frow 88). Much of Frow’s stance on genre builds on the work of Carolyn R. Miller, whose argument that “a rhetorically sound definition of genre must be centered not on the substance or the form of discourse but on the action it is used to accomplish” (151) anticipates Frow’s idea of genre as something that texts *do*, not inherent qualities that texts *have*.

We cannot understand literary texts without considering genre. As Frow suggests, “if we are to read well, we cannot but attend to those embedded assumptions and understandings which are structured by the frameworks of genre and from which we work inferentially to the full range of textual meaning” (110). Genre, according to Frow, calls forth for the reader a set of

intellectual and contextual frameworks that prime us to understand what we are reading. For instance, if someone were to go to the movies expecting a horror film and, instead, a romantic comedy played, they would experience confusion and cognitive dissonance in their efforts to understand the beginnings of a formulaic love story according to the conventions of horror. And because social norms and expectations for character behaviour are, themselves, genre-dependent (for instance, explicit sex scenes between married couples would be hugely transgressive in Austen's domestic fiction, but not even remotely transgressive in pornography), I foreground genre before I analyze how texts depict behaviour. Arguing for every text's inherent participation "in one or several genres," Derrida proposes that, for any given text, "there is always a genre and genres, yet such participation [in genre] never amounts to belonging" because it is the act of participating in a genre or genres that tells us the most about a text, rather than a prescribed classification of that text (65). Using the language of "performing genre," Frow reiterates Derrida's argument that texts do not necessarily belong to or within a genre but, instead, participate in aspects of one or many genres (3). I show that liminal garden settings trouble genre boundaries, facilitating texts' performances of genres at those genres' own liminal edges, often through unnarration or disnarration. In other words, I demonstrate that certain garden settings enable novel form to mirror socially transgressive content. One consequence of this model of genre is that it may seem contradictory to discuss how texts both perform and push against conventions of the same genre. However, because genre performances enact various combinations of a set of established genre conventions, texts are able to push the boundaries of some genre conventions while concurrently adhering to others.

Two principal ways that authors push genre boundaries are through disnarration and unnarration. In 1988, Gerald Prince, godfather of narrative studies, coined the term

“disnarration” to refer to “all the events that *do not* happen but, nonetheless, are referred to (in a negative or hypothetical mode) by the narrative text” (2, emphasis original). For instance, in Dickens’s *Great Expectations* (1861), “Pip disnarrates the dinner-table scene when he brings into being that which is not (the alternative world where children might be happy) in place of telling details about that which is (his feelings about life at the forge)” (Warhol-Down 49).³⁸ Other iterations of disnarration include

alethic expressions of impossibility or unrealized possibility, deontic expressions of observed prohibition, epistemic expressions of ignorance, ontologic expressions of nonexistence, purely imagined worlds, desired worlds, or intended worlds, unfulfilled expectations, unwarranted beliefs, failed attempts, crushed hopes, suppositions and false calculations, [and] errors and lies. (Prince 3)

These disnarrated moments often impact characterization and pacing (4-5), ultimately “emphasizing [a narrative’s] tellability: this narrative is worth narrating because *it* could have been otherwise, because *it* usually is otherwise, because *it was not* otherwise” (5, emphasis original). Prince contrasts disnarration with other narrative situations that he terms the

³⁸ Warhol refers to the following passage from *Great Expectations*, in which Pip explains why he was unhappy at Christmas dinner: “Among this good company I should have felt myself, even if I hadn’t robbed the pantry, in a false position. Not because I was squeezed in at an acute angle of the tablecloth, with the table in my chest, and the Pumblechookian elbow in my eye, nor because I was not allowed to speak (I didn’t want to speak), nor because I was regaled with the scaly tips of the drumsticks of the fowls, and with those obscure corners of pork of which the pig, when living, had had the least reason to be vain” (Dickens 61-62).

“unnarratable” and the “unnarrated,”³⁹ but I adopt Warhol’s conception of unnarration as a concise complement to Prince’s disnarration.⁴⁰

Unlike disnarration, which narrates explicitly things that do not happen, unnarration refers to things that are not narrated at all, “foregrounding the narrator’s refusal to narrate” (Warhol, “Neonarrative” 221), often through narrative “elisions, suppressions, repressions, silences, gaps, omissions or lacunae” (Warhol-Down 48). Warhol proposes four categories of the unnarratable: 1) the subnarratable, or “what need not be told because it is too obvious or boring”; 2) the supranarratable, or “what cannot be told because it is ineffable or inexpressible”; 3) the antinarratable, or “what should not be told because of trauma or taboo” or social convention; and 4) the paranarratable, or “what would not be told because of literary convention” (48).⁴¹ First, the subnarratable is similar to what Prince calls the unnarratable, something that falls below the threshold of narratability for a given genre and whose “presence is typically marked by its absence” (Warhol, “Neonarrative” 222-23). In sharing an anecdote with a friend, for instance, one would not likely mention that they paused to tie their shoelaces before beginning their walk (Prince 1). Second, the supranarratable encompasses “events that simply cannot be retold” due to their ineffability (Warhol, “Neonarrative” 223). We see the supranarratable in the black page in Laurence Sterne’s *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67) as “the

³⁹ Prince defines the unnarratable as “that which, *according to a given narrative*, cannot be narrated or is not worth narrating either because it transgresses a law (social, authorial, generic, formal) or because it defies the powers of a particular narrator (or those of any narrator) or because it falls below the so-called threshold of narratability (it is not sufficiently unusual or problematic)” (1, emphasis original), and he defines the unnarrated as that which “is not told (at least for a while) not so much because of a narratorial incapacity, a tellability imperative, a ‘legal’ imposition, but because of some narrative call for rhythm, characterization, suspense, surprise, and so on” (2). Few scholars rely on these terms to make their arguments, often focusing instead on Prince’s disnarration in combination with other critics’ conceptions of what is encapsulated by the unnarrated and unnarratable.

⁴⁰ Hilary P. Dannenberg, acknowledging “the range of existent work on and around the concept of the disnarrated,” calls for more “work to be done in investigative fields aligned with the disnarrated in narrative studies” (308). Parts of my argument respond to this call to action.

⁴¹ Warhol defines the “unnarratable” in relation to Prince’s definition of the “narratable”—that “which is worthy of being told; that which is susceptible of or calls for narration” (“Narratable”)—and clarifies that these categories are only four of many possible iterations of the unnarratable (Warhol, “Neonarrative” 222).

antiexpression of [Tristram's] grief over 'poor Yorick's death'" and in Louisa May Alcott's narrator's assertion in *Little Women* (1868) "that 'I don't think I have any words in which to tell' the specifics of highly charged emotional scenes" (Warhol, "Neonarrative" 223). Third, the antinarratable "transgresses social laws or taboos, and for that reason remains unspoken" (Warhol, "Neonarrative" 224). One of the best examples of the antinarratable is sex in "realist Victorian novels," which "can only be known by its results as they play themselves out in the plot" because, in this genre, sex is always antinarratable (224).⁴² Warhol notes how common it is that the "traumatic experiences of characters in Victorian fiction – even in the sensation novels of Wilkie Collins, for instance – happen outside the diegesis, and are narrated second-hand if they are told at all" because these experiences are antinarratable (225). Fourth, the paranarratable "comprises that which transgresses a law of literary genre without being recognizable as sub-, supra-, or antinarratable" (226). For instance, in a Victorian marriage plot, there is no option for women other than marriage or death; although other possible outcomes "could happen in 'in life,' 'in literature' it wouldn't have been told" (226). Warhol explains that for "a Victorian novelist to choose an alternate outcome to a heroine's marriage plot, then would be to attempt to narrate the paranarratable," as Charlotte Brontë does at the end of *Villette* (226). Similarly, "Pip disnarrates the ending [of *Great Expectations*] rather than telling us what did ultimately happen," a conclusion that Warhol reads as indicating that "the narrator-protagonist remains forever single. Such an ending is, in 1860, unnarratable—specifically it is paranarratable, because it would eventually become not only acceptable, but conventional for realist novels to end in this

⁴² Excretion, too, such as urination, defecation, and menstruation, is especially antinarratable, so "when James Joyce places Leopold Bloom on a toilet in *Ulysses* [1922], he is making perhaps his most radical break with Victorian limits of unnarratability" (Warhol, "Neonarrative" 224).

way” (Warhol-Down 50). The concept of paranarratability reinforces the impact of genre on “tellability” that Prince highlights.⁴³

Unnarration and disnarration, like other formal literary features, are deeply genre dependent, which is why I use these terms to frame my argument about pushing genre boundaries. Because these narrative strategies make “explicit the boundaries of the narratable” (Warhol, “Neonarrative” 221), they are often the means by which authors explore the limits of generic parameters. Prince and Warhol offer a foundational theoretical framework and concise language for observing, explaining, and analyzing moments in which narratives test their genre boundaries. And given that “shifts in the category of the unnarratable are ... significant indicators of generic change itself,” according to Warhol, “they both reflect and constitute their audiences’ developing senses of such matters as politics, ethics, and values” (Warhol, “Neonarrative” 221). This link between unnarration and audience awareness of genre is an important premise of my argument. I am not proposing that garden settings catalyze the creation of new genres or what Warhol calls “neonarratives”;⁴⁴ instead, I explore how and when these settings facilitate the paranarratable. Building on Derrida’s and Frow’s conception of genre as simultaneously inherent and non-definitive, and Warhol’s notion of unnarration, particularly the paranarratable, my argument articulates the zone of liminality where genre performances falter,

⁴³ Prince and Warhol are both explicit about the impact of genre on narratability. Prince notes that “one narrator’s unnarratable can very well be another’s narratable just as what is impossible in one context may be *de rigueur* in another one” (2), and Warhol explains that “Thresholds of narratability vary from one genre to the next and, within the same genre, from one period to the next. Even within the genre of the Victorian realist novel, what is unnarratable for one author may fill up paragraphs for another” (Warhol-Down 48).

⁴⁴ Summing up disnarration and unnarration under the umbrella of “narrative refusals,” Warhol posits that “narrative refusal works to critique generic expectations and to push out the boundaries of genre toward what I have called ‘neonarrative’ or generic innovation” (Warhol, “Narrative Refusals” 259-60). Warhol defines neonarrative as what happens when “disnarration and unnarration lead to genre change” (“Neonarrative” 221). In other words, sometimes disnarration and unnarration participate in “‘*neonarrative*,’ or narratorial strategies for making narrative genres new” (221, emphasis original).

along with characters' social behaviour, in walled gardens, summer-houses, shrubberies, and lime-walks.

I focus on the use of these four garden settings in British novels of the long nineteenth century, from Ann Radcliffe's *The Romance of the Forest* (1791) to Frances Hodgson Burnett's *The Secret Garden* (1911). I have chosen to focus on this period when, importantly, the novel itself was a relatively new form. Mikhail Bakhtin calls the novel the "most fluid of genres" (11) due to, as he says, "the unique nature of the object itself: the novel is the sole genre that continues to develop, that is as yet uncompleted. The forces that define it as a genre are at work before our very eyes: the birth and development of the novel as a genre takes place in the full light of the historical day" (3).⁴⁵ I emphasize the historical contexts of the genres that feature in my argument—domestic fiction, Gothic fiction, and sensation fiction—because, as Bakhtin highlights, the form of a novel depends on the historical moment in which it was written.

Discussing the impact of historical contexts on genre, Bakhtin goes on to explain that

the growth of literature is not merely development and change within the fixed boundaries of any given definition; the boundaries themselves are constantly changing. The shift of boundaries between various strata (including literature) in a culture is an extremely slow and complex process. Isolated border violations of any given specific definition ... are only symptomatic of this larger process, which occurs at a great depth. (33)

⁴⁵ Bakhtin's thoughts on the novel, although relevant and useful context for genre-boundary violations in my argument, are not universally accepted as they stand. Frow, for instance, suggests that perhaps "Bakhtin makes too much of the particularity of the novel form, separating it too sharply from what he thinks of as the more monologic genres of epic, drama, and poetry" (48), and Michael Holquist, in a pointed reflection on the ties between form and content, accuses Bakhtin of loving novels and novel discourse "because he is a baggy monster" (xviii).

By examining repeated instances of “border violations” within a genre, instead of single isolated examples, I build a case throughout this study for the liminality of garden settings as consistent catalysts for these often-unnarratable boundary violations in British novels of the long nineteenth century that develop as a trope over the course of the 1800s.

Although I do not set out to offer revised definitions of any of the genres that I discuss, I establish that some genres (such as sensation fiction) developed symbiotically with literary garden tropes. Liminal garden spaces, for instance, offer ideal settings for sensational activities, and the frequency with which sensation writers depicted sensational activities in garden spaces solidified those settings as intimately linked with the genre itself. What might have begun in the early years of sensation fiction as a border violation became, over the next two decades, a staple of the genre. Franco Moretti, in his discussion of the historical rises and falls of novel production, asks readers to consider possible causes for historical production trends, whether they are “two *unrelated individual events*, or two moments *in a recurring pattern of ups and downs*? Because if the downturns are individual events, then looking for individual causes (Napoleon, reprints, the cost of paper, whatever) makes perfect sense; but if they are parts of a pattern, then what we must explain is *the pattern as a whole*, not just one of its phases” (*Graphs* 13, emphasis original). I propose that the impacts of liminal garden settings on character behaviour and genre performance are not numerous discrete literary events but, rather, part of an evolving pattern that runs throughout the long nineteenth century.

I have organized the chapters of my study around distinct garden spaces. Within each chapter, to demonstrate the garden trope’s ubiquity and to explore how it manifests across a range of genres, I give examples of how that garden setting functions in the genres of domestic fiction, Gothic fiction, sensation fiction, and an additional variable genre. At its most

fundamental level, domestic fiction is preoccupied with depicting the domestic: courtship and marriage, the home, the estate that surrounds the home, the private sphere in relation to the public sphere, and the minutiae and relationships of day-to-day life. Waters posits that of the “roughly 40,000 novels that the Victorians produced, the bulk are domestic novels.... Even the sensation novelists of the 1860s anchored their melodramatic stories in prosaic, domestic environments” (*Garden* 223). Waters’s emphasis on domestic environments highlights the importance of homelike settings to this genre, especially the garden settings that form the liminal parameters of the private, domestic sphere. In her foundational work *Desire and Domestic Fiction* (1987), Nancy Armstrong argues that “the domestic novel antedated—was indeed necessarily antecedent to—the way of life it represented” (9), thereby creating as much as reflecting the “real.” Domestic scenes in earlier novels, she suggests, depict “identity in terms of region, sect, or faction” (9). However, as domestic fiction became established as a genre in its own right, authors often separated aspects of domesticity from its specific sociohistorical regional contexts in order to also explore universal elements of human desire “independent of political history” (9). Actively seeking “to disentangle the language of sexual relations from the language of politics and, in so doing, to introduce a new form of political power” (3), suggests Armstrong, nineteenth-century domestic novels worked to delineate the separate and gendered spheres of the public and private realms, clearly framing the domestic as the purview of women. Domestic fiction contributed substantially to ideas of desirability and power dynamics, especially as they produced “the densely interwoven fabric of common sense and sentimentality that even today ensures the ubiquity of middle-class power” (5). Armstrong further contends that “narratives which seemed to be concerned solely with matters of courtship and marriage in fact

seized the authority to say what was female, and that they did so in order to contest the reigning notion of kinship relations that attached most power and privilege to certain family lines” (5).

Gothic fiction often comprises romances that add elements of horror and the supernatural to domestic environments. Exploding at the end of the eighteenth century, Gothic fiction underwent many resurgences throughout the nineteenth century—for instance, in vampire stories such as Joseph Sheridan Le Fanu’s *Carmilla* (1872) and Bram Stoker’s *Dracula* (1897)—and remains a prominent genre today. In his seminal work *Gothic Writing* (2002), Miles defines the Gothic as “a discursive site, a carnivalesque mode for representations of the fragmented subject” and argues that both “the generic multiplicity of the Gothic, and what one might call its discursive primacy, effectively detach the Gothic from the tidy simplicity of thinking of it as so many predictable, fictional conventions. This may end up making ‘Gothic’ a more ambiguous, shifting term, but then the textual phenomena to which it points are shifting and ambiguous” (4). Miles later names the “great, sublime and pathetic” as “the principal values of the Gothic” (41), anticipating through his invocation of the sublime the centrality that landscape and gardens play to the genre, especially in the eighteenth and nineteenth centuries. The garden, suggests Miles, “becomes a central Gothic topos owing to its peculiarly rich discursive resonance, its ability to raise the ideologically inflected issues of nature/nurture” (76). Similarly, Sharon Rose Yang and Kathleen Healey note that “landscape in the Gothic is more than just a mere backdrop to the main action” (1). They offer a thorough “list of conventions for the Gothic” (3) that sums up many aspects of the genre:

haunted castles, mansions, monasteries, and graveyards replete with hidden chambers, passages, dungeons or attics; nature that is sublime and overwhelming (forests, cataracts, cliffs, storms) and sometimes hostile; persecuted heroines and disinherited or unjustly

exiled heroes; corrupt persecuting villains, usually representing some form of social authority in family, Church, or state (with an occasional perverse combination of any of those three); Byronic overachievers in forbidden knowledge (magical or scientific); seductive females; various assortments of supernatural or unnatural beings, monstrosities of the “natural” world in the form of vampires, werewolves, ghosts, demons, sorcerers/witches, and so on. Yet, though the genre can be defined with these distinctive conventions, Gothic texts deploy these conventions to create porous worlds where social, political, spiritual, physical, geographical, and personal boundaries are as permeable, and as constantly shifting, as the genre itself. (3)

Consistent throughout many of these conventions is the prominence of setting and nature, highlighting the centrality of gardens to the Gothic, as well as the boundary permeation common to Gothic literature. The same “porous worlds” of the Gothic that allow for the existence of supernatural beings also encourage liminal settings, such as ruins, forests, and gardens.

With roots in both domestic and Gothic fiction, sensation fiction emerged as a genre at the start of the 1860s with the publication of Collins’s *The Woman in White* (1860), Ellen Wood’s *East Lynne* (1861), and Mary Elizabeth Braddon’s *Lady Audley’s Secret* (1862). These novels, and subsequent sensation novels, share a fascination with depicting domestic and marital transgressions, partly in response to the newly passed Matrimonial Causes Act (1857). This act allowed, for the first time, secular divorces by court order. Newspapers suddenly filled with sensational and scandalous accounts of the social transgressions underlying divorce cases, creating the fodder for this new genre and “exploit[ing] public interest in these issues” (Brantlinger 6). Sensation novels are “generally set in the Victorian present, in the homes of respectable middle class and gentry” and often include “a fast-paced plot, with plenty of turns,

surprising secrets, and transgressive women” (Gilbert 95). This combination of insistence on contemporaneity and focus on the middle class means that many sensation novels are set at least in part on country estates and in their adjacent gardens. Due to the frequency with which gardens feature in sensation novels, the “presence of a range of plants sourced from growing fields around the British Empire and beyond, contained in a cultivated, managed, and walled garden that surrounds a country house” became “a constant element in sensation and detective novel genres, supporting both their narrative structures and broader cultural references” (Chang 87). Cultivating non-native plants in these spaces, Chang notes, also reinforces Britain’s imperial reach (87). In his formative article “What Is ‘Sensational’ about the ‘Sensation Novel’?” (1982), Patrick Brantlinger explores the influences of “the Gothic tales of mystery, suspense, erotic awakening, and quasi-supernatural terror of Mrs. Radcliffe and her successors” on sensation fiction (8), as well as within the “context of Gothic and domestic realism in fiction” (2). Brantlinger emphasizes sexual transgressions, particularly bigamy and ambiguous marriage laws, as often central to sensation plots (6), before suggesting that “Perhaps the overriding feature of both melodrama and the sensation novel is the subordination of character to plot; in the novel, not just plot but also descriptive detail and setting can deduct from character” (12). My argument works from Brantlinger’s premise that plot, setting, and descriptive detail are regularly foregrounded in sensation fiction. Each chapter in my study also includes a fourth, variable genre in order to demonstrate the ubiquity of these garden tropes. Drawing from children’s literature, pornography, adventure fiction, and German fiction, I explore not only additional iterations of liminal garden settings, but also the unique nuances of each garden setting’s literary impacts.

Because my argument centres around liminal settings, boundary violations, and the unnarratable, all of which push against social and generic conventions, it is important to establish

these conventions before I examine moments in which texts break from them. In other words, we cannot study moments of boundary crossing without first establishing what those boundaries are. Although genres seldom have precise boundaries, common genres (such as domestic and Gothic fiction) do carry a set of fairly standard conventions. The further a text moves from performing those conventions, the more that text pushes against its genre boundaries, and this limit testing consistently occurs in relation to garden settings that are, themselves, informed by their sociohistorical contexts. In much the same way that genre offers readers a knowledge framework for understanding texts, so too does garden history offer a similar structure for reading garden settings. My argument focuses on moments of unnarration and social transgression, but these discrete moments do not exist in isolation. Basically, we must consider genre to at least some degree when analyzing literature because no text exists outside of genre. In regard to my specific argument, a grounding in genre, garden history, and literary setting is important because the intersection of these factors dictates how garden settings function.

Research Methods and Text Selection

My research for this study incorporates both quantitative and qualitative methods. I used distant reading (that is, I used digital tools to scan larger volumes of text than any one human could read) to identify texts with relevant garden spaces and to note possible trends in the corpus, and I then used close reading (an in-depth analysis of excerpts to make a claim about a larger work) to analyze the individual novels featured in each chapter. As Moretti points out, distance “*is a condition of knowledge*: it allows you to focus on units that are much smaller or much larger than the text: devices, themes, tropes—or genres and systems” (*Distant* 48-9, emphasis original), which is why I turned to distant reading to facilitate my identification of this trope of garden settings that facilitate transgressions of social norms and allow authors to push genre boundaries.

Not only is this method novel for the field of garden studies (scholars such as Waters and Elliott did not have the technology to distant read in the 1980s as I can now), but it also allowed me to locate non-canonical texts with significant garden scenes. In much of this study, I focus on well-known novels, but I wanted to go beyond texts with which I was familiar to more fully test my garden-setting hypothesis, especially because quantitative data “ask for a theory, not so much of ‘the’ novel, but of *a whole family of novelistic forms*” (Moretti, *Graphs* 30, emphasis original). I investigate garden settings as they manifest in the whole family of novel forms throughout the long nineteenth century. Through distant reading, I explored genres and texts that I might not otherwise have thought to include, such as pornography and German novels, but that have proven fruitful for my argument. As a method, distant reading has its critics, most of whom lament the apparent loss of the detailed analysis that close reading would enable and the lack of interpretation that large datasets offer (Drouin 110-11; Fleming 442; Underwood). My combined method allows me to address these concerns. Some form of combined method is actually recommended by a number of scholars because close reading and distant reading “recursively refine and hone each other, as in the return to one approach offers insights that, in turn, modify the other” (Fleming 440); combined methods also enhance creative thought (van de Ven 6) and prompt us to reconsider the role that scale plays in our interpretative claims (Jin 113-14).

Drawing on Susan Peck MacDonald, Katje Thieme notes how “a field like literary studies starts from the primary texts and then moves toward abstraction, whereas social science research starts from communally defined concepts and then moves to the selection and discussion of primary data” (96). Distant reading offered me an opportunity to begin my literary research with broad trends across the long nineteenth century and then narrow to specific primary texts. In essence, my quantitative evidence suggested a correlation between certain garden settings and breaks

from social norms and genre conventions, which I then proved with qualitative close reading methods.

After distant reading all of the nineteenth-century British novels listed on *Wikipedia* (as of April 2019),⁴⁶ I compiled a dataset of approximately 450 full-text British novels from 1788 to 1911 that feature at least one of my key terms (*summer-house*, *shrubbery*, and *lime* [tree]) (see appendix C for full dataset). For authors whose works seemed to feature many garden settings, such as Margaret Oliphant and Ellen Wood, I went beyond my base list and distant read all of their novels in order to be more comprehensive in my data collection. Next, I graphed the data to show which novels feature the highest number of occurrences of each relevant garden space, as well as which novels feature the highest combined total number of relevant garden spaces (see appendix A). From this reading list, I selected novels based on individual close readings. Following Johanna Drucker's advice, I used my quantitative findings as "departure points for research" (631), with the recognition that they are not interpretative in and of themselves. I reasoned that there was a higher probability of encountering a relevant garden space in a text with more references to that garden space than in a text with fewer of those garden spaces; references, however, do not necessarily mean a more significant literary experience. For example, although Collins's *No Name* (1862) has the highest occurrence of shrubberies of all the novels in my dataset, I did not include it because even though many of its shrubberies conform to my proposed trope of garden transgressions, they are not the clearest literary examples of the

⁴⁶ I had also embarked on an additional line of research—distant reading the more complete list of upwards of twenty-two thousand nineteenth-century British novels listed on *At the Circulating Library: A Database of Victorian Fiction, 1837-1901* (Bassett)—but it became swiftly apparent that this project was not viable for a sole researcher. I consulted with web developer Caitlin Ing about coding a program to complete the distant reading of this list, but, because the texts are housed in various databases (some of which are behind paywalls), it also was not feasible to finish this line of research in that way. The data I collected myself from the *At the Circulating Library List*, mostly from novels published 1824-35, is included as part of my complete dataset (see appendix C).

trope.⁴⁷ Austen's *Emma* (1815), by comparison, has relatively few shrubberies (and not even the highest number within Austen's oeuvre), but Hartfield's shrubbery is a particularly significant example of how the shrubbery allows Austen to push the genre boundaries of a marriage plot by unnarrating parts of *Emma*'s proposal scene. To make these discernments, I relied on close reading to inform final selection decisions. I also intentionally included diverse texts in terms of familiarity: canonical and so-called "highbrow" literature, such as *Emma* and *Middlemarch*; "lowbrow" texts, such as *The Secret Garden* and Robert Louis Stevenson's *The Master of Ballantrae* (1889); texts that were very popular but also suspect, such as the sensation novels of Collins, Wood, and Braddon; texts that are relatively obscure in today's critical landscape, such as Oliphant's *Salem Chapel* (1863) and Elizabeth Sara Sheppard's *Charles Auchester* (1853);⁴⁸ and pornographic texts that were illegal to own and distribute. This diversity of texts demonstrates that the trope of garden spaces as sites of transgression is not merely a sustained trend in a particular genre, time period, or social class but, rather, an integral part of the literary and cultural consciousness of writers and readers in the long nineteenth century.

Another benefit of distant reading, as Moretti highlights, is that it allowed me to see broad trends in how novels employ garden settings across the long nineteenth century. For instance, even among the nineteen case studies that I analyze, the frequency of lime-walks diminishes throughout the century as time progresses further from the height of their popularity in the seventeenth and eighteenth centuries (see figure 1). We can also see a concentration of summer-house settings in the 1860s and 1870s, the decades in which sensation fiction was

⁴⁷ In *No Name*, Magdalen arranges a secret meeting with her lover, Frank, in the shrubbery at Combe-Raven (46-48) and then rebuffs her sister, Norah, for asking about it (54). Contradictorily, the narrator refers to "the neutral ground of the shrubbery" as a safe space for daily reconciliation between Mr. Clare and Mr. Vanstone (26), an ironic claim given that we can see that the shrubbery is, for many characters, not neutral at all.

⁴⁸ Sheppard is obscure to the point that, as of 6 November 2023, there was no entry for her in *Orlando: Women's Writing in the British Isles from the Beginnings to Present*, one of the most comprehensive contemporary resources for scholarship on women's writing.

flourishing, likely because summer-houses offered the privacy necessary for the scandalous and often illicit plot points that mark sensation fiction as sensational. Additionally, because sensation fiction's settings are consistently contemporary to the novels' original publication dates, these novels rely on garden settings that were present and ubiquitous in that historical moment, unlike, for instance, the ruined castles and deserted monasteries that remain hallmarks of Gothic fiction. Although other overarching trends in garden settings are not the primary focus of my doctoral research, the data I collected during my distant reading remains ripe with potential for future projects. This potential is why I have included my full dataset in appendix C, both to show my work and to share my data with other scholars who might use it as a starting point for their own projects.⁴⁹

Although my combined method of distant and close reading addressed the largest critical concerns with distant reading as lacking nuance, there are five minor limitations to my method that close reading cannot address. First, my corpus remains limited to the texts that I could distant read—not every historical novel is digitized, so that limits the texts that one could conceivably search. Moreover, I did not search every available British novel from the long nineteenth century. Second, due to the nature of digitized texts, sometimes the search feature does not register words that run across lines, such as “sum- / mer-house,” so my dataset is not exhaustive. Third, my data is limited by my search terms. Although my primary search terms yielded relevant results, some terms suggested by committee members (such as *orchard* and *compost*) yielded insignificant numbers of occurrences, and it is possible that my terms did not encompass all iterations of similar garden spaces. Partway through writing, I did add another search term: *linden*, which is the proper name for a lime tree. This term yielded little in terms of

⁴⁹ I also plan to reformat and submit my full dataset to the *Nineteenth-Century Data Collective*, a peer-reviewed and open-access platform for literary and cultural datasets relevant to nineteenth-century studies.

additional results, with few novels using the term at all; however, two texts feature a significant number of occurrences of “linden”—the English translation (1862) of John Paul Richter’s German *Titan* (1801-03) and Sheppard’s *Charles Auchester*, fictionalizing the life of German composer Felix Mendelssohn, with sixteen and ten occurrences, respectively. I ended up including Sheppard’s novel in chapter 4. Fourth, “walled garden” proved a difficult term to search because walled gardens are 1) not always called by their full name, and 2) often enclose other garden features that receive the focus of textual description. Novels that feature walled gardens tend to mention their garden walls or enclosed space once, then refer to only the garden from then on; this discrepancy means that the number of occurrences of “walled garden” or “garden wall” in a text seldom reflects the actual number of scenes set in walled gardens with the same accuracy as the other garden settings I searched. Individually, too, “wall” and “garden” yielded too many irrelevant results to be a helpful way to narrow down my search. Thus, walled gardens do not feature heavily in my complete dataset (although I do include relevant data to the best of my abilities in figure 1, which shows the datapoints for the novels in this study). Fifth, there is a chance that I missed some literary shrubberies that refer to only the plants themselves, and not the shrubbery as a whole. Because there was no consistent definition of “shrubbery” in the long nineteenth century, nor consistent agreement as to which plants regularly comprise shrubberies, it would have been largely a project of guesswork to search individual plants. Despite these limitations, though, distant reading enabled me to pull from a larger corpus of texts than most literary scholars could historically and also gave me quantitative data to support my qualitative close readings.

For my case studies, I chose novels whose garden settings significantly impacted either character behaviour or the performance of the novel’s genre. Each chapter focuses on a different

garden setting in order to create a coherent picture of how these specific literary spaces function consistently across genres throughout the long nineteenth century. To demonstrate the ubiquity of this garden trope, I include examples from domestic fiction, Gothic fiction, sensation fiction, and a variable genre in each chapter—it is difficult to understand the extent to which these garden settings impact genre breaks without comparing moments of boundary crossing across multiple genres. For instance, summer-houses hide the contents of documents from readers in Wood's *Anne Hereford* (1867-68) and facilitate characters acknowledging the potential legal repercussions of incest in *The Romance of Lust* (1873-76); however, hiding documents is subversive only because *Anne Hereford* is a sensation novel (a genre in which documents are usually revealed to the reader in order to fully explain the plot), and being wary of incest is subversive only because *The Romance of Lust* is pornography (a genre in which incest is widely represented and occurs “with about the same frequency as marriages occur at the end of English novels” [Steven Marcus 245]). Also, pushing genre boundaries will always be genre specific; thus, my argument requires examples from across genres. Each chapter, arranged chronologically, includes a combination of canonical texts (in order to intervene in already thriving critical conversations) and non-canonical texts (in order to offer varied new scholarship to the field). In regard to the garden spaces themselves, I limited my selection to those spaces that share characteristics of both private indoor spaces (namely, walls of some sort) and public outdoor spaces (gardens that grow naturally, offering people the freedom to move in and out of the space). Although the scope of the project ranges from 1791 to 1911, I focus heavily on novels written from the 1860s to the 1880s because of the high prevalence of transgression in the gardens of these decades' novels.

One possible reason for this surge in garden settings during the long nineteenth century is a combination of the rise of sensation fiction, a genre particularly predisposed to include transgressive behaviours, and the establishment of the trope of garden transgressions. The use of garden spaces to signal misbehaviour was becoming widespread at precisely the moment when authors were beginning to write novels whose plots relied on those moments of transgression. Another possible reason for this surge in the trope of garden transgressions is similar to what Moretti suggests as the reason for the rise of the occurrence of clues in detective fiction in the 1890s: he posits that Victorian readers liked detective stories that relied on the use of clues, and when authors realized that, they began to include more clues in their fiction (*Distant* 73). However, as Moretti notes, these authors did not necessarily understand *why* readers liked clues, so the clues were often clumsily implemented, and, thus, the trend drops off again because authors were not fully satisfying reader demand (74-75). Something similar could be happening with the trope of garden transgressions—as authors begin to recognize it as a trope, they also begin to use it somewhat indiscriminately, leading to a rise in the occurrences of transgressive behaviour in gardens during this time. The rise in garden settings in the latter half of the century might also result from a rise in amateur gardening as a hobby (Bilston, “Queens” 1-2; Chang 59; Rankin 22; Turner, *British* 333, 352)⁵⁰—as gardening became more firmly rooted in the middle-class consciousness as a socially acceptable pastime, authors likely included more scenes of middle-class amateur gardening in their novels than even fifty years earlier.

Finally, my method was affected by the fact that I wrote much of my dissertation during the COVID-19 pandemic. Although I was fortunate in my ability to continue researching and

⁵⁰ Shirley Hibberd, for instance, founded the magazine *Amateur Gardening* in 1884 (a publication that is still running today). Also, in noting that the “devotion of amateur growers to their plants was legendary,” scholar Tom Carter offers as an example “the many tales of florists dying of cold while their budding auriculas snuggled under the bedclothes” (161).

writing while much of the world came to a halt, the pandemic did impact some aspects of my dissertation. I had planned to take a research trip to the UK to visit real-life versions of the garden settings I discuss, to inform both my own understandings of the historical aspects of these settings and to help me map out each of these garden settings, but the pandemic prevented my project from branching out in that direction. The pandemic also shut down the University of Victoria's interlibrary loan service for close to a year, which meant that I worked out of necessity from editions of texts that were available to me online or, where my own budget permitted, for purchase, instead of always working from scholarly or first editions.

Chapter Outlines

Each chapter centres on one garden setting, exploring case studies across four genres for each distinct setting. Opening with a nineteenth-century anecdote or joke followed by a brief history of the garden space in question, every chapter includes case studies of how that specific garden setting facilitates social and genre transgressions in domestic fiction, Gothic fiction, sensation fiction, and a variable genre to show the pervasiveness of this trope throughout British novels of the long nineteenth century. The chapters progress from least permeable (walled gardens) to most permeable garden space (lime-walks) in order to demonstrate how the permeability of the space impacts the specific social transgressions and the pushing of genre boundaries that the space facilitates. Within each chapter, the genre-based subsections are organized chronologically by the publication dates of the case-study texts, but I have included a list in chronological order of all the texts in this study as a reference point (see figure 1). Each garden setting that I examine facilitates transgressions of social norms and novelists pushing genre boundaries, and often signals the unnarratable, so multiple case studies are necessary to demonstrate the full extent that each garden space breaks from readers' expectations of content and form. In both history and

literature, all four of these garden settings are transitional spaces between the public street and the private home. The literary walled garden and the literary summer-house, for instance, see characters on the edge of social or generic expectations in a way that prioritizes introspection, personal development, or fully private interactions. By contrast, the literary shrubbery facilitates transgressions that tend to be interpersonal or overheard, due largely to the ease of access to the space itself. As the most permeable space in this study, and the only space that necessitates specific horticultural features (a lime-walk is a lime-walk only if it is comprised of lime-trees), the literary lime-walk is a minor outlier. The other spaces' moments of liminal boundary crossing progress through degrees of privacy or outwardness; transgressions in the lime-walk, however, are marked by their literary connection to fantasy or the fantastical. Although many of the transgressions that I examine fall into the category of romantic trysts or sexual deviance, some transgressions are not romantic (such as the escape from the asylum in *The Woman in White* or the attempted fratricide in *The Master of Ballantrae*), and this emphasis on non-romantic transgressions in addition to romantic ones is one of the arguments that marks my study as distinct from previous scholars who have worked on garden settings in nineteenth-century novels.

Year	Title	Author	Genre	WG	SH	S	LW
1791	<i>The Romance of the Forest</i>	Ann Radcliffe	Gothic	7	—	—	—
1796	<i>Camilla</i>	Frances Burney	domestic	—	14	1	—
1815	<i>Emma</i>	Jane Austen	domestic	—	2	7	3
1834	<i>Rookwood</i>	William Harrison Ainsworth	Gothic	1	1	2	12
1847	<i>Jane Eyre</i>	Charlotte Brontë	domestic	10	—	4	—
1853	<i>Villette</i>	Charlotte Brontë	Gothic	10	—	1	3
1853	<i>Charles Auchester</i>	Elizabeth Sara Sheppard	German	—	—	1	21
1860	<i>The Woman in White</i>	Wilkie Collins	sensation	6	15	5	—
1862	<i>Lady Audley's Secret</i>	Mary Elizabeth Braddon	sensation	8	—	13	25

1863	<i>Salem Chapel</i>	Margaret Oliphant	domestic	3	—	2	3
1867-1868	<i>Anne Hereford</i>	Ellen Wood	sensation	—	9	1	—
1868	<i>The Moonstone</i>	Wilkie Collins	sensation	3	—	22	—
1870	<i>Man and Wife</i>	Wilkie Collins	sensation	11	68	5	—
1872	<i>Middlemarch</i>	George Eliot	domestic	1	2	4	9
1873-1876	<i>The Romance of Lust</i>	Anonymous	pornography	1	36	6	—
1882-1883	<i>The Lady's Walk</i>	Margaret Oliphant	Gothic	—	—	9	—
1888	<i>Colonel Quaritch</i>	H. Rider Haggard	Gothic	2	16	1	—
1889	<i>The Master of Ballantrae</i>	Robert Louis Stevenson	adventure fiction	2	—	18	—
1911	<i>The Secret Garden</i>	Frances Hodgson Burnett	children's literature	77	—	8	—

Figure 1. Full list of novels featured in this study, in chronological order by publication date, and including the total number of occurrences of each garden setting that I examine: walled gardens (WG), summer-houses (SH), shrubberies (S), and lime-walks (LW). The grey-shaded columns indicate the chapter that houses each novel.

Chapter 1, “The Walled Garden,” begins with Gothic novels, pairing Radcliffe’s *The Romance of the Forest* with Charlotte Brontë’s *Villette* (1853) to show how Victorian novels’ literary walled gardens perform Gothicism similarly to their Romantic counterparts by facilitating characters’ social transgressions hidden from prying eyes by garden walls. In their French Gothic walled gardens, both Adeline and Lucy must negotiate the sense of a double enclosure in order to escape the bounds of their garden walls, transgressing social norms and pushing Gothic genre boundaries in the process. Turning to Collins’s sensational *The Woman in White*, this chapter then examines how Marian and Laura plot Laura’s escape from the asylum while wandering in the asylum’s walled garden, a moment that catalyzes Marian’s return to her role as a socially transgressive woman after illness forced her to capitulate to the novel’s antagonists. In Oliphant’s domestic *Salem Chapel* (1863), I examine how Arthur Vincent’s experience of unrequited love in a walled garden leads to social transgression and his ultimate downfall in Carlingford society. The chapter ends with children’s literature through an

exploration of Burnett's *The Secret Garden*; I argue that Mary Lennox's autonomous self-cultivation facilitates the development of her nascent sexuality in such a way that pushes genre boundaries in relation to British notions of girls' sexuality and girls' cultivation. All of these walled-garden settings facilitate introspective and intrapersonal boundary pushing for characters in a way that would, as with the other garden spaces in the following chapters, become a trope recognizable to readers by the end of the nineteenth century.

In chapter 2, "The Summer-House," I explore how literary summer-house settings facilitate social transgressions and allow for genre boundaries to be pushed in five novels. Some literary and cultural critics argue that the Victorian summer-house was a site of personal cultivation, enabling children to practice traditional domestic duties and gender roles, although other scholars posit the summer-house as an ideal location for illicit trysts. Many critics disregard the summer-house's significance entirely, seeing the structure as merely a "garden gazebo" (Chang). I propose that the summer-house played an active role in pushing genre boundaries: Frances Burney's domestic novel *Camilla* (1796) sees its summer-houses displaying disability and undermining marriage plots. Collins's *Man and Wife* (1870) and Wood's *Anne Hereford*, both of which are sensation novels, feature summer-houses that contain trouble-causing letters, with Wood's letter never being revealed to the reader, thus breaking from generic convention for documents in sensation fiction. The pornographic novel *The Romance of Lust* features a typical pornographic incest scene in a summer-house but also sees its protagonist narrate the unnarratable when he acknowledges the illegality of incest in that same setting. Finally, H. Rider Haggard's *Colonel Quaritch, V.C.* (1888) features a Gothic summer-house atop a family's long-lost buried treasure. These summer-houses share an ability to facilitate boundary violations that are uniquely insular and hidden.

Without actual walls, shrubberies have more permeable boundaries than walled gardens and summer-houses, but less permeable boundaries than the well-spaced trees that line a lime-walk. Chapter 3, “The Shrubby,” first looks at Austen’s *Emma* and Charlotte Brontë’s *Jane Eyre* (1847); in both domestic novels, shrubberies provide the settings for atypical proposals—Austen tests the genre boundaries of a marriage plot by unnarrating Emma’s acceptance, and Brontë explores social deviance via bigamy and interclass marriage. Second, I look at moments of transgressive eavesdropping in Collins’s sensational *The Moonstone* (1868), focusing on Rosanna listening in on Franklin and Cuff’s conversation about the investigation and Franklin’s romantic disinterest in Rosanna, a disabled servant who loves him. Third, I move well beyond romantic transgressions to explore the shrubby in Oliphant’s Gothic *The Lady’s Walk* (1883), in particular the audible family ghost in the gardens at Ellermore estate and Mr. Temple’s interactions with that ghost. Finally, I conclude with a consideration of attempted murder in the long shrubby in Stevenson’s adventure novel *The Master of Ballantrae*, where the victim ends up surviving his attempted murder—near-victim James Durie gets up and runs off to become a pirate. Waters points out that “the shrubby is the preeminent setting for amatory and often clandestine meetings of youthful lovers” (*Garden* 267), but, as with walled-garden and summer-house settings, my argument expands existing scholarship to include an examination of generic boundaries as well as various categories of misbehaviour, not all of which are romantic. The shrubby, in particular, facilitates social transgressions that are interpersonal in nature, resulting from the increased permeability of the shrubby compared to walled gardens and summer-houses.

Beginning with Ainsworth’s *Rookwood* (1834), chapter 4, “The Lime-Walk,” explores how *Rookwood*’s cursed Gothic lime-walk facilitates a death by lightning strike at odds with the

Gothic conventions established for this setting—significantly, Ainsworth’s lime-walk is the one fictional garden space in my study based explicitly on a historical one. Second, Sheppard’s *Charles Auchester* includes characters using lime branches to create theatrical lime-walks, self-reflexively highlighting how lime-walks create settings rooted in fiction or fantasy. The novel further reinforces this link by repeatedly associating lime-walks with fantastical beings. I then turn to Braddon’s sensational *Lady Audley’s Secret*, where the lime-walk and adjacent well at Audley Court facilitate myriad social transgressions: attempted murder, hiding a body, accusations of murder, and threats of further murder. Finally, in Eliot’s domestic *Middlemarch*, I examine the divide that Eliot creates in garden settings for specific characters, placing Ladislav almost always in the limes, and how that association roots Dorothea’s transgressive, adulterous fantasies firmly in the lime-walk by narrating Dorothea’s otherwise unnarratable longing. The most permeable garden space in this study, lime-walks catalyze transgressions and boundary pushing that moves into the realm of fantasy, reflecting in its suffusion into fantasy the space’s own porous boundaries.

I close with a conclusion and coda that explore the lasting impacts of garden settings that facilitate genre-boundary violations and transgressions of social norms. After reframing the breaks that occur in garden scenes as moments that cross a genre-based threshold of transgression, my coda explores film adaptations of significant garden scenes in Stanley Kubrick’s *The Shining* (1980), as well as in Stephen King’s original novel of the same name (1977); Marc Munden’s *The Secret Garden* (2020); and Autumn de Wilde’s *Emma* (2020). All three of these films alter their source texts’ original garden scenes in order to adapt the novels for film—Munden’s garden does not facilitate much of Mary’s self-cultivation, while Kubrick’s and de Wilde’s adaptations capture the original transgressions by changing physical aspects of the

actual garden settings. This coda demonstrates that garden settings continue to be sites of transgression in the twentieth and twenty-first centuries and that how those garden settings function continues to be dictated by genre, much as they were in the long nineteenth century. My argument is important because it offers a more thorough exploration of one of the roots of this legacy of garden settings than previous scholarship has. In British novels of the long nineteenth century, certain garden settings were consistently used to facilitate transgressions of social norms and authors pushing genre boundaries, a trope that readers began to recognize by the end of the nineteenth century and a trope that continues to be iterated today.

Chapter 1

The Walled Garden

In December 1870, Henry Austin Dobson published “A Garden Idyll” in *Saint Pauls Magazine*,⁵¹ invoking in his title a tradition of literary garden idylls as old as the western tradition of literary walled gardens—prelapsarian Eden was, after all, nothing if not idyllic. Dobson’s poem features two speakers: a lady, who watches her poet companion sit contemplatively on a garden bench and asks, “What was your thought?” (17), and a poet, who disappoints the lady’s expectations by admitting that he is thinking of peaches he stole as a child, not composing poetry. Notably, both the dialogue of Dobson’s poem and the poet’s memory of peach stealing are set in walled gardens. The lady watches the poet walk “Down the espalier walk that reaches / Out to the western wall, and so / Drop on the seat before the peaches” (14-16). After dropping on that seat, the poet enjoys “vagrant fancies” that ramble “Back to the red-walled Rectory close” of his childhood (82-83).

Through its irony, Dobson’s idyll demonstrates both the walled garden’s potential for social transgression and its potential for enabling authors to push genre boundaries. Stealing fruit from gardens, especially children stealing fruit from gardens, was a common trope throughout British literature of the long nineteenth century and, in real life, often raised the question of whether people should enclose their gardens to prevent thievery.⁵² The poet’s experience of “half abstractedly” (96) eating two of the three “slowly-ripening peaches” (88) that called to him as a child would be almost a cliché by 1870, but the ubiquity of this image speaks to the widespread

⁵¹ See appendix B for full poem.

⁵² As William Cobbett says, though, summing up much of the general sentiment in the long nineteenth century about stealing fruit, “For gardeners may scold as long and as vehemently as they please, and law-makers may enact as long as they please, [but] mankind will never look upon taking fruit in an orchard, or a garden, as *felony*, nor even as a *serious trespass*. Besides, there are such things as *boys*, and every considerate man will recollect, that he himself was once a boy” (22, emphasis original).

acknowledgement of stealing from gardens as a transgression of social norms,⁵³ even if it was a common transgression. In addition, Dobson's poem gently and humorously subverts many generic markers of an idyll. While the lady idolizes the poetic process, the poet quickly dispels her fantasy: "Five months in six, your hapless poet / Is just as prosy as the rest" (62-63). One feature of an idyll is the unattainability of its picturesque ideal; like Edmund Spenser's pastoral *Shepherd's Calendar* (1571), idylls make no claims to mimesis. The poet's pragmatic revelation that "remembering [the punishment of] the cane," he "Regretted—that [he]'d left the other" peach (111-12) replaces the poetic inspiration that readers would have expected from a sincere idyll. "A Garden Idyll" thus validates the specific iteration of walled garden settings in British literature of the period within a longer tradition of literary walled gardens as sites of transgression.⁵⁴ By this point in the century, readers would have recognized the walled garden's potential for facilitating social transgression, which is why Dobson's tongue-in-cheek idyll is successful in its gentle humour, narrating what would usually be paranarratable in an idyll.

This chapter investigates the role that literary walled gardens play in facilitating introspective and intrapersonal transgressions of social norms and in enabling authors to push genre boundaries. It begins with the Gothic walled gardens in Ann Radcliffe's *The Romance of the Forest* (1791) and Charlotte Brontë's *Villette* (1853); both of these novels feature heroines who escape into, and then out of, walled-garden settings. Transgressing the social norms dictated by their respective novels, Radcliffe's Adeline escapes her kidnapper, while Brontë's Lucy Snowe undergoes a more figurative escape from disappointed love and from the strict Catholic

⁵³ The Larceny Act of 1861, for instance, lists as explicitly illegal stealing "any plant, root, fruit, or vegetable production growing in any garden, orchard, pleasure ground, nursery ground, hothouse, greenhouse, or conservatory" (United Kingdom sec. 36).

⁵⁴ Here, again, we think of Eden, especially given the lady's overt desire for the poet as she tells him four times in the opening stanzas how intently she was watching him.

confines of Madame Beck's oversight. Turning then to Wilkie Collins's sensational *The Woman in White* (1860), I argue that a walled asylum garden simultaneously facilitates Marian Halcombe's plan to break Laura Fairlie out of captivity and prompts Marian's return to the socially transgressive version of herself that we meet at the opening of Collins's novel. Radcliffe and Collins are authors foundational to the establishment of their respective genres, writing garden settings into the fabric of Gothic and sensation fiction, and setting a precedent upon which other novelists built throughout the course of the nineteenth century. After Collins, I examine walled gardens in Margaret Oliphant's *Salem Chapel* (1863), settings that catalyze dissenting minister Arthur Vincent's uncharacteristic sermons and ultimate social downfall in the fictional town of Carlingford. Finally, I close the chapter with Frances Hodgson Burnett's *The Secret Garden* (1911), featuring one of the best-known literary walled gardens. Undermining Victorian cultivation metaphors for girls' education and sexual development, and thus pushing genre boundaries, the novel shows how Mary Lennox relies on the liminal introspective space offered by the walled garden of Misselthwaite Manor to develop her nascent sexuality entirely on her own terms.

A Brief History of the Walled Garden⁵⁵

Of all the garden spaces in this study, the walled garden is the easiest to define, the most historically rich, and the most often critically engaged with. Walled gardens are just what they sound like—gardens enclosed by walls. Gardens were walled for practical and aesthetic purposes, with walls providing privacy, retaining heat, protecting plants from the wind, marking property boundaries, designating different areas of the pleasure ground, and acting as stylish

⁵⁵ Revised versions of material covered in this section and the section "Walled Gardens in Children's Literature: Frances Hodgson Burnett's *The Secret Garden* (1911)" appear in an article tentatively titled "Of Mary's Gardens: Undermining Victorian Cultivation Metaphors in Frances Hodgson Burnett's *The Secret Garden*" that is under revision for invited resubmission to *Journal of Victorian Culture*.

landscape features. The size of the garden and height of the walls varied according to purpose and current trends, but the principle has remained the same throughout hundreds of years of British garden history. Although the actual walls of a walled garden seldom had windows built in, some walled gardens were overlooked by the windows of adjacent buildings, as we see in *Villette*. Speaking to both the history and practical aspects of garden walls, William Cobbett ruminates on the “ancient kitchen-garden” at Waverley Abbey in Surrey, with walls “twelve to fourteen feet high” and “about three feet through” on the north side (6-7). Because garden walls were so often built of durable material such as stone or brick, they were able to withstand generations of wear and weather in a way that other garden plants and structures could not.

Nineteenth-century garden walls often fell into two categories: low ornamental walls that surrounded spaces such as flower gardens and tall walls that fully enclosed specific parts of the garden or sometimes even the entire garden.⁵⁶ John Claudius Loudon lists design options for garden walls, suggesting that they can be “formed either of brick, wood, stone, or earth, or brick and stone together; and they are either solid, flued, or cellular, upright or sloping, straight or angular” (*Encyclopædia* 303), while Jane Loudon specifies that although garden walls “may be formed of different materials, according to those that are most abundant in any given locality,” the best garden walls “are those which are built of brick” (*Ladies’* 334). Although John Claudius Loudon specified that a flower garden should not be “rendered damp and gloomy by surrounding high trees, or lofty walls” (*Encyclopædia* 790), both Edward Kemp and Jane Loudon agree that it should be enclosed by a short ornamental wall (Kemp 186; *Ladies’* 118). At the beginning of the nineteenth century, garden walls were often knocked down to better allow for picturesque vistas;

⁵⁶ In the eighteenth and early nineteenth centuries, ha-has (ditches dug to act as a sunken fence) were also a common method of separating sections of the estate, especially as a method of keeping livestock out of the garden without interrupting the landscape’s sightlines.

as William Sawrey Gilpin notes in 1835, the “modern system throws down the walls, terraces, steps, and balustrades at ‘one fell swoop,’ and exposes every recess of retirement, every nook of comfort to the blast, and to the public gaze” (36), but he qualifies that the destruction is worth it for the beauty of the perspective.⁵⁷ Largely influenced by the Pre-Raphaelites, the 1870s saw a rise in popularity of the enclosed garden amidst the push for a revival of “old-fashioned” gardens (Elliott 164). At the end of the nineteenth and into the early twentieth century, garden walls were regularly “constructed in local materials with a strongly vernacular feel and square, clean lines, arranged around [Gertrude] Jekyll’s splendidly colourful flowerbeds” (Pizzoni 207), adapting to the tenets of the Arts and Crafts movement (Elliott 234) while still working to delineate separate spheres of the garden. It is important to note, though, that not every estate in the long nineteenth century would have followed these garden-wall trends, and many country house owners opted to keep their garden walls throughout the century. In his *Encyclopædia of Gardening* (1826), John Claudius Loudon highlights examples of notable garden walls, including “eight miles of brick wall” at Richmond Park (1068); “a park of between 400 and 500 acres, enclosed by a well-built wall” at Lord Morton’s Dalmahoy, near Edinburgh (1087); and Earl Inchiquin’s Rastiltion, near Middleton, a “noble seat” where the “tide gently flows to the garden-walls” (1096).

As with Rastiltion’s garden walls fending off the tides, garden walls often served practical functions. Cobbett recommends various methods to avoid garden walls being “half thrown away in point of horticultural utility” (17), such as using them for protection or around kitchen gardens. Garden walls offered protection from pests such as rabbits (Kemp 161), herds of

⁵⁷ Among the many stylistic changes in the late eighteenth and early nineteenth centuries was a shift away from walled gardens to “naturalistic compositions of woods, water and hills,” what Tom Turner refers to as a “great revolution in taste” (*British* 211). One way that garden borders were maintained without walls blocking the sightline (blocked sightlines were a mortal sin in a picturesque landscape) was the use of ha-has, or sunken fences. John Claudius Loudon praises the “harmony of the lawn with the park” that followed William Kent’s introduction of ha-has in place of garden walls (*Encyclopædia* 75).

deer (Repton 146),⁵⁸ or passersby wishing to sample fruit straight from the tree. Walls around kitchen gardens, especially south-facing walls, held heat that helped fruit trees grow, so gardeners often trained plants up garden walls. John Claudius Loudon notes that colouring walls black would be most beneficial for fruit trees because black holds the most heat (*Encyclopædia* 472). Because stone and brick walls also held heat well, the “melon-ground” (similar to a cucumber frame, but on a larger scale for growing melons) often comprised its own miniature walled garden next to the forcing houses or vineries, the other hottest parts of the garden (J. Loudon, *Practical* 144). These kitchen-garden walls, much like a shrubbery (see chapter 3), were designed to hide functional and utilitarian parts of the garden from the eyes of those enjoying the pleasure grounds; Jane Loudon, for instance, notes that kitchen gardens were regularly “enclosed by a wall ten to twelve feet high” (*Practical* 141). Garden walls were so prevalent in nineteenth-century kitchen gardens that landscape designers sometimes used “walled garden” interchangeably with “kitchen garden,” but I use the term more generally to refer to any garden space enclosed by walls.

We cannot understand the literary significance of walled gardens in the long nineteenth century without first exploring the history of the medieval *hortus conclusus*, or enclosed garden. In literary history, the *hortus conclusus* often serves as a metaphor for the Virgin Mary, imagining “the Virgin Mary herself as a cloistered garden” (Larson 303). Many scholars point to the biblical Song of Songs as the origin of this motif (Larson 304; McAvoy 6; O’Connell 1), citing, “A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed” (*Authorized King James Version*, 4.12, emphasis original). Victoria Larson recounts the history

⁵⁸ Although garden walls were useful for keeping animals out, they sometimes created problems by providing shelter and safety for animals too. John Claudius Loudon notes that mice are a particular problem for walled gardens, recommending a cat to help deal with them, instead of the mousetraps that he recommends if unenclosed gardens have mice (*Encyclopædia* 292).

of the *hortus conclusus* trope, noting that while “the motif gained popularity in the early medieval period, the Marian *hortus conclusus* remained the property of the Catholic church after the Reformation” (304). Larson also notes that one of the reasons that the *hortus conclusus* became “a lasting theological symbol” is because it “provided an allegory for contemplation” that incorporated both pleasure gardens, which were rising in popularity, and relevant aspects of scripture (309). Liz Herbert McAvoy highlights the tensions inherent in literary representations of the *hortus conclusus*, arguing that “as the multivalent site of, among other things, a walled-up and heavily policed chastity, the *hortus conclusus* established a hermeneutic tension between widely disseminated allegories of the Song as articulating the relationship between the human soul and God/Christ (or, in Jewish exegesis, God and the Jews), and its expression of secular, earthly, sexuality” (7).

Although the Marian *hortus conclusus* provides important context for this chapter (both Lucy Snowe and Mary Lennox, for instance, are in versions of their own enclosed gardens), my argument focuses on the earthly sexuality intrinsic to literary walled gardens. A symbol of Mary, the *hortus conclusus* motif imbues the walled garden with dissonant aspects of femininity: “the walled garden’s multilayered association with a heady mix of female spirituality, sexuality, and women’s curative medicine” are often held in tension (McAvoy 5). This gendered garden space remained alive and well into the long nineteenth century. In “Of Queens’ Gardens” (1864), John Ruskin’s emphasis on the cultivated garden as metaphor for ideal Victorian femininity carries explicit overtones of the *hortus conclusus*. Dinah Roe also argues for a “Pre-Raphaelite revival of the enclosed garden” that “modernizes what was once a medieval space by remaking the traditional *hortus conclusus* in the image of the nineteenth-century artistic mind” (131). Roe suggests that the Pre-Raphaelites embraced the paradoxes inherent in the *hortus conclusus* and

that their representations of enclosed gardens often grappled with the fact that the “pursuit of ‘truth to nature’ can seem at odds with the requirements of artistic representation” (132).

Most importantly to this chapter, though, walled gardens offer substantial privacy. Three feet of stone or brick offer vastly more security than, say, the wooden walls of a summer-house or the vegetal walls of a shrubbery (see chapters 2 and 3). I argue that this privacy facilitates transgressions that are introspective and intrapersonal largely because walls restrict or control the access to the space afforded to other parties. Literary scholars have noted similar themes in walled-garden settings of the long nineteenth century, tending to focus on either the walled garden’s gendered aspects⁵⁹—as with the *hortus conclusus*—or its privacy. Without the social pressure of performing for others, or the feeling of being watched (even if that possibility does still remain), characters in walled gardens have the freedom to explore their innermost selves; this emphasis on the intrapersonal and introspective is further facilitated by the walled garden creating a world apart from its surroundings, temporarily removing its inhabitants from the outside world as well. Judith W. Page and Elise L. Smith suggest that the garden wall marks an important moral and physical boundary on the Victorian estate to “signal the extent of the domestic domain” (17), where “those *within*, the cultured and cultivated, the privileged, must protect themselves from the vulgar encroachers” (30, emphasis original); Page and Smith thus view the garden in general as “a kind of safety valve” controlling movement between the public and private spheres (Moine 103). Even with the nineteenth century’s preoccupation with delineating public and private spaces, the privacy afforded by the walled garden was elevated beyond what other enclosed garden spaces could offer. Andrew Murray, a Scottish naturalist and

⁵⁹ As Michael Waters notes, home and garden “are synonymous concepts in the metaphorical Ruskinian sense of ‘garden’, in that the home is imaged as a walled garden ruled over by a domestic Queen” (*Garden* 227), an association that I explore further when I discuss *The Secret Garden*.

curator of the Cambridge Botanic Garden,⁶⁰ declared in the *Gardener's Chronicle* in 1862 that there “is a sense of snugness and security in a walled garden which is not to be found in any shrubbery, however much closed in” (Elliott 162).

The other significant feature of literary walled gardens in the long nineteenth century was their potential to cultivate empire by providing microclimates that could support non-native plants requiring more warmth than British weather could generally provide. By including walled gardens on their fictional estates, British authors of the period introduced a variety of additional climates and plants with which their characters could interact.⁶¹ Elizabeth Hope Chang, for example, argues that the “presence of a range of plants sourced from growing fields around the British Empire and beyond, contained in a cultivated, managed, and walled garden that surrounds a country house is a constant element in sensation and detective novel genres, supporting both their narrative structures and broader cultural references” (87). Turning to a precursor of sensation and detective fiction, I begin my exploration of walled gardens’ influences on genre and plot with two Gothic novels.

Walled Gardens in Gothic Fiction: Ann Radcliffe’s *The Romance of the Forest* and Charlotte Brontë’s *Villette*

Although most of the garden settings I that explore are British, this chapter begins with walled gardens set on the continent, as depicted by British authors. Radcliffe’s classic Gothic novel *The Romance of the Forest* and Brontë’s *Villette* both feature Gothic French walled gardens that simultaneously constrain and liberate the heroines within their walls. Set in 1658 and narrated in

⁶⁰ Murray served as curator of the Cambridge Botanic Garden from 1845 to 1850. Among his many other garden-related positions, Murray also served as assistant secretary to the Royal Horticultural Society from 1860 to 1865.

⁶¹ Conservatories serve a similar literary function, emphasizing the exoticism of hot and humid climates and of non-native species to a far greater degree than walled gardens do. Although greenhouses have the structural capacity to act as a literary conservatory would, we see fewer of them in British literature of the period than either walled gardens or conservatories because greenhouses were not generally social spaces.

the third person, Radcliffe's novel follows Adeline as the La Motte family takes her in after her father abandons her. While Adeline resides in the ruins of a French abbey, the landowner, the Marquis, takes a sexual interest in her, eventually having one of his servants kidnap her and lock her up on his estate. To escape, Adeline must move through a walled garden, first on her own then with the help of her lover, Theodore. I begin with Radcliffe in order to root my argument in a quintessentially Gothic novel because several of my later case studies adopt specific elements of the Gothic, as Brontë does sixty years later with *Villette*'s walled garden. First for Adeline, then for Brontë's Lucy Snowe, walled gardens facilitate a sense of double enclosure, forcing these women to confront both physical barriers and the constraints of social norms and statuses.

Another reason why I begin with Radcliffe is her significant influence on sensation fiction. As Patrick Brantlinger emphasizes, "next to [Charles] Dickens's fiction, the Gothic tales of mystery, suspense, erotic awakening, and quasi-supernatural terror of Mrs. Radcliffe and her successors were the most important antecedents of the sensation novel of the 1860s" (8), including Collins's *The Moonstone* (1868; see chapter 3) and Mary Elizabeth Braddon's *Lady Audley's Secret* (1862; see chapter 4). Because of the influence of the sublime on late eighteenth-century Gothic fiction, critics have written a substantial body of work on Radcliffe's landscapes, although they tend to focus more on her later novels than on *The Romance of the Forest*. Katarina Gephardt argues of *The Mystery of Udolpho* (1794) that Radcliffe's "abstract renditions of foreign landscapes" tend to blur "the boundaries between Britain and the Continent" (3), something that a 1794 review of *Udolpho* in *The Critical Review* gestures toward, with the author commenting that "in the descriptions there is too much of sameness" (362). Published before Radcliffe ever travelled to the continent, *The Romance of the Forest* commits more to the aesthetic guidelines for the picturesque than to the actual geography of the forests of continental

Europe. Other critics have dwelt on the skill with which Radcliffe represents the picturesque throughout her oeuvre and her detailed descriptions of landscape (Brabon 840-41; Haggerty 22), with Alice Davenport going so far as to suggest that although “Radcliffe’s novels have sometimes been criticized for emphasizing landscape over character and plot, her word-pictures of landscapes comprised the core of her craft” (78). Discussing landscape aesthetics and the pervasiveness of garden tropes in *The Romance of the Forest*, Robert Miles notes, too, that “Radcliffe once again shows how deeply in tune she was with popular tastes, and theories of taste” (52). My argument builds on this body of scholarship by exploring not only Radcliffe’s representations of landscape, but how those landscape settings impact the characters of her novel.

Adeline’s actual transgression—her escape from the Marquis and transgression of gender roles—comprises two distinct moments, demonstrating the walled garden’s paradoxical existence as a space of both freedom from and constraint within social hierarchies. First, Adeline manages to climb out the window and escape from her closet cell *into* the walled garden, a transition from a space of confinement to a space of relative freedom. Adeline’s grasp of the space’s parameters is uncertain, however, as we see when she loses sight of the garden wall. The second step of her transgression and escape occurs when Theodore helps Adeline over the garden wall to a greater level of relative freedom. In line with the intrapersonal characteristics of walled garden settings, Adeline completes the first part of her escape on her own. Miles links “the female Gothic” with the sublime, suggesting that “the aesthetics of the sublime presuppose a female subject-position disciplined through a male presence” in which “the subject is the object of this [male] gaze” (47);⁶² Adeline’s agency here extends well beyond what Miles’s female

⁶² Ellen Moers first coined the term “female Gothic” in *Literary Women* in 1976.

Gothic usually accounts for and thus subtly pushes genre boundaries for the Gothic as well. Radcliffe's landscape settings in this scene do not overwhelm Adeline with terror but, rather, facilitate one of the few moments in *The Romance of the Forest* when Adeline exerts control over her own life, transgressing social norms for friendless women in the 1650s (when the novel is set) and narrating her otherwise paranarratable agency.

Radcliffe's literary treatment of her landscape settings extends to her walled gardens, and she maintains traces of the Marian *hortus conclusus* in Adeline's escape from the Marquis's walled garden. In addition to spending much of her youth "bounded by monastic walls" (Radcliffe 38),⁶³ Adeline also calls out, "Holy Virgin, protect me!" in a moment of fear in the abbey (134), priming the reader to link biblical imagery with her walled-garden scene. First encountering the Marquis's walled garden through the window of her closet prison, Adeline "looked out from the window; the garden lay before her, and she perceived that the window, which descended to the floor, was so near the ground, that she might jump from it with ease; almost in the moment she perceived this, she sprang forward and alighted safely in an extensive garden, resembling more an English pleasure ground, than a series of French parterres" (164).⁶⁴ Once in the garden, Adeline "had little doubt of escaping, either by some broken fence, or low part of the wall" (164), a hope that emphasizes both the physical setting of the walled garden and space's inherent potential for transgression as Adeline plans her escape. George E. Haggerty posits that in *Udolpho*, Radcliffe's heroine "seems dwarfed by the dimensions of her

⁶³ Adeline's father sent her to grow up in convents.

⁶⁴ This scene is not the only time that we see Adeline define English and French styles against each other. Later, while reading poetry, "Adeline found that no species of writing had power so effectually to withdraw her mind from the contemplation of its own misery as the higher kinds of poetry, and in these her taste soon taught her to distinguish the superiority of the English from that of the French" (261). Although neither Radcliffe nor Adeline marks the Marquis's garden as explicitly superior to its possible alternative of French parterres (ornamental flower beds, often raised), Adeline's later comment about the superiority of English poetry suggests that the same hierarchy of English over French exists implicitly for the Marquis's garden as well.

surroundings, and she is terrified” (162), but although Adeline experiences the terror of sublime landscapes at both the ruined Abbey and on holiday with the la Luc family in Switzerland, her terror in the Marquis’s walled garden is not contingent on the landscape itself. Rather, Adeline’s terror persists, and rightfully so given her position as prisoner, even though she is *not* “dwarfed by the dimensions of her surroundings.” In fact, it is precisely the visible and tangible dimensions of the walled garden setting that facilitate Adeline’s transgression of the Marquis’s expectations. Even though, at one point during her escape, “the garden wall she could not find” (166), Radcliffe’s readers and Adeline know that the wall remains present, clearly delineating both the garden’s physical boundary and its figurative boundary that Adeline will cross when she defies the expectations of De Motte and the Marquis. It is the liminal space of the walled garden that allows Adeline protection from the otherwise inevitable sexual assault by the Marquis because she moves from a domestic space (the house) where the Marquis remains always in control to a garden space where social rules are less clear. Adeline’s loss of the line of the garden wall serves as an apt analogy for the loss of clearly defined social guidelines in the space.

In addition to Adeline’s escape from the Marquis transgressing his and De Motte’s assumption of Adeline-as-object, the walled garden also enables Radcliffe to push genre boundaries by having Adeline resist imprisonment in a Gothic novel. Adeline’s agency in her escape, a rare burst of self-sufficiency from this Gothic heroine, marks her as distinct within the late eighteenth-century Gothic tradition. Naming *The Romance of the Forest* as a specific example, Miles argues that the carceral “is overdetermined in Radcliffe’s fiction,” typically “figured as a room with a threshold the heroine cannot cross, expect through imagination: here she is kept, through the frame of the window, on the edge of the theatre of the world, passively watching, prey to reverie and dream, locked in by the taboos, and secrets, of the father” (127). I

argue, however, that the Marquis's walled garden gives Adeline the chance to break momentarily from this pattern of imprisonment that runs through Radcliffe's novels. We see Adeline as a prisoner in convents during her youth and again in the Abbey with the De Mottes; however, despite the Marquis's estate seeming the most carceral of all Adeline's prisons, this specific setting does not follow the Gothic form that Miles suggests. Instead, Adeline easily escapes the closet in which the Marquis locks her, crossing over "the edge of the theatre of the world" into the liminal arena of the Marquis's walled garden. Perhaps because this garden is the only English garden in *The Romance of the Forest*, it follows closely the English literary tradition of walled gardens as spaces of transgression, creating a unique moment of escape that pushes the limits of Gothic form.

Building on Miles's foundational concept of the female Gothic, Benjamin A. Brabon proposes that "while offering the possibility of escape from the forces of patriarchy," the female Gothic "concludes with the reassertion of traditional stereotypes of women. Radcliffe charts the trajectory of her heroines through the conflicting features of her landscapes, offering sites of imprisonment and freedom within the geography of each space, before finally returning the heroine to a patriarchal model of the home" (843). To some extent, Miles's and Brabon's conception of the relationships between heroine and landscape holds true: Adeline spends much of her time passively experiencing settings controlled by men, and when she finally escapes the walled garden, it is with Theodore's help. However, this walled garden scene is not a simple iteration of the Gothic trope that sets a helpless woman against a backdrop of overwhelming landscape. The walled garden, liminal by nature and particularly liminal in its insistence on Englishness in a French setting, catalyzes Adeline's ability to move beyond the prescribed narratable limits of a Gothic heroine and enact her own escape motivated by personal desires.

Adeline may well end this scene with Theodore, but running away with an unmarried man hardly embodies the “patriarchal model of home” that Brabon outlines.⁶⁵ Eventually, Adeline does find such a home in Switzerland, but the landscape of the walled garden does not immediately contribute to that conclusion. Both stages of Adeline’s escape move her farther from the patriarchal “homes” created for her by De Motte and then by the Marquis. In this sense, the double enclosure of the walled garden becomes particularly apparent: the setting enables two levels of escape for Adeline and two breaks from convention (Adeline’s transgression of social expectation and Radcliffe pushing the boundaries Gothic form). From the moment that Adeline escapes into the walled garden, she goes against social expectations of a Gothic woman prisoner, and she continues on her own chosen path until she crosses the outer boundary of the garden wall.

Brontë’s *Villette*, with its French setting and Gothic walled garden, presents an early Victorian iteration of Radcliffe’s Gothic walled-garden scene. In the novel, Lucy Snowe narrates her move to Belgium to take a job teaching in its eponymous fictional town; there, she escapes into the walled garden of Madame Beck’s school as a place for private reflection and then out of the walled garden in order to escape her romantic feelings for Dr. John Graham Bretton and pursue her romantic interest in M. Paul Emanuel. As a very passionate woman leading a very restrictive life, Lucy often relies on the relative privacy and liminality of the walled garden to shield her transgressive desires from others, thereby enabling her attempts to repress many of these desires. Much of Lucy’s existence within Brontë’s novel transgresses British social norms because she is an English Protestant in Catholic Belgium, and she comes from a lower socioeconomic class than many of her colleagues and pupils. Lucy also seals letters from her

⁶⁵ Escaping, unchaperoned, with Theodore could constitute an instance of Radcliffe narrating what would usually be antinarratable.

unrequited love interest into a tree within the walled garden, epitomizing the walled garden's tendency to facilitate introspective and intrapersonal transgressions of social norms. Although *Villette* is not solely a Gothic novel, the walled garden at Madame Beck's school, which was formerly a convent, is a thoroughly Gothic setting and one that has received little critical attention. Classifying *Villette* as a Gothic novel (Chang 59) and offering one of the few in-depth analyses of *Villette*'s gardens, Chang focuses on how "the plants themselves gain importance in marking out the boundaries of human-plant collusion" (65), not on the impact of the walled garden setting as a whole. The walled garden at the girls' school performs the Gothic in its removal from the city (and, for Lucy, removal from her home country) and in being the most common setting where characters see a ghostly nun, adding an element of the supernatural to this garden space. The Gothic theme of enigmatic secrets also runs through *Villette*, with Lucy embodying the Gothic within herself through the unknown elements of her past that are not even shared with readers (these secrets remain unnarrated), solidifying the link between the Gothic and the intrapersonal in Lucy's transgressions.

My argument offers a focused analysis of the impact of *Villette*'s walled-garden setting on Lucy's romantic plotlines as well as the novel's performance of the Gothic through Ginevra, one of the students at Madame Beck's school. Most existing criticism on *Villette*'s settings centres the relationship between Lucy's Britishness and her Belgian surroundings. Anne Longmuir, for instance, explores ideas about British identity, especially Lucy's, within the context of her relationship with Belgium, and Charlotte Mathieson uses Brontë's own letters to help frame Lucy's city wanderings as the movements of a *flâneuse*. Chang remains one of the only scholars who focuses on the garden as opposed to the city. *Villette*'s actual garden, "Behind the house at the Rue Fossette" (Brontë 172), receives a detailed introduction. We learn through

Lucy's reflections, alongside an acknowledgement that "time, like distance, lends to certain scenes an influence so softening" (172), that the garden walls comprised mostly "windowless backs of houses" (173), but that "that old garden had its charms" (172). Its

turf was verdant, the gravelled walks were white; sun-bright nasturtiums clustered beautiful about the roots of the doddered orchard giants. There was a large berceau, above which spread the shade of an acacia; there was a smaller, more sequestered bower, nestled in the vines which ran all along a high and gray wall, and gathered their tendrils in a knot of beauty, and hung their clusters in loving profusion about the favoured spot where jasmine and ivy met, and married them. (173)

Although Lucy's nostalgic softening is apparent in her loving prose, she outlines in detail many of the walled garden's features, including spots such as bowers that allow for extra privacy. In her description, Lucy establishes the setting's Gothic history, with its "inheritance of a ghost story" about how "a black and white nun, sometimes, on some night or nights of the year, [was] seen in some part of this vicinage" (172). The legend claims that an ancient pear tree named Methuselah "was the portal of a vault, imprisoning deep beneath the ground ... the bones of a girl whom a monkish conclave of the drear middle ages had here buried alive" (172). These Gothic origins of Madame Beck's walled garden, all the more pronounced given the history of the space as a convent, are perpetuated by the ghostly nun that appears periodically to characters in the garden.

As we will also see later with her employment of the *hortus conclusus* trope, Brontë establishes the walled garden's Gothicism through Ginevra, student and character foil of Lucy. Ginevra's suitor de Hamal creates the ghostly nun, with Ginevra's blessing, as a means of protecting his secret liaison with her. Unlike Radcliffe, who explains away her Gothic

supernatural occurrences in order to emphasize their rootedness in reality, Brontë subverts aspects of this Gothic tradition in her somewhat tongue-in-cheek deployment of the ghost. Adding significantly to the humour in *Villette*, Ginevra's coquettish plots rely on characters reacting in specific ways to Gothic tropes, demonstrating the nuances of how Brontë's novel performs various aspects of the genre. It is worth noting that, although this section of my chapter focuses primarily on Lucy's transgressions in the walled garden, the setting does also facilitate other character's transgressions, such as Ginevra's communications with her various lovers. By using Ginevra to overturn this Gothic trope, Brontë pushes the boundaries of Gothic genre conventions within the walls of Madame Beck's garden.

Lucy transgresses social expectations for the behaviour of a spinster teacher when she cements her letters from Dr. John into one of the crevices of Methuselah's roots, enacting, in that moment, the Gothic trope of hiding. Worrying that M. Paul might read and being confident that Madame Beck has read her letters, Lucy decides to seal the letters away from prying eyes, asserting her right to private feelings. Recognizing that Dr. John will no longer send her letters because of his burgeoning romance with Ginevra, Lucy, though "stoical, ... was not quite a stoic; drops streamed fast on [her] hands, on [her] desk: [she] wept one sultry shower, heavy, and brief" (365). In the throes of heartbreak, Lucy decides to put her letters "away, out of sight" to avoid future sadness upon seeing them (365), but she struggles to find somewhere in the school beyond the reach of nosy M. Paul. Meaning "also to bury a grief" with her letters (368), Lucy puts her letters in a jar, wraps the jar in a shroud, and "thrust[s] it deep in" Methuselah's "hollow, near his root" (367-68). She then "secured it with cement, covered the whole with black mould, and, finally, replaced the ivy" that had originally been growing over the tree's roots (368). Lucy effectively buries her feelings within the walled garden in an effort to keep those

feelings private from other people, mirroring in her actions the reserved nature of her narrative style. Immediately after burying her letters, Lucy sees the ghostly nun in the garden alley, solidifying not only the garden's Gothicism but also the fact that Lucy's transgression is facilitated by a distinctly Gothic walled-garden setting.

The walled garden is the one setting in which Lucy feels comfortable enough to indulge her transgressive romantic feelings, an introspective process whereby she ultimately shifts her attachment from Dr. John to M. Paul. *Villette* clearly delineates which settings offer characters the perceived privacy necessary for intrapersonal transgressions and which settings do not, a distinction that becomes particularly apparent through Lucy's first-person narration. We know, from the intrusion of Madame Beck and M. Paul, that Lucy's bedroom is not sufficiently private, nor are other indoor or outdoor spaces: Madame Beck regularly spies on Lucy, both listening "at the nursery door" and following Lucy "at a cautious distance" when she walks with the children, "stealing within ear-shot whenever the trees of park or boulevard afforded a sufficient screen" (141). The walled garden, however, offers Lucy a setting in which her secret feelings for Dr. John can fully manifest—it is, after all, a setting where secret romances flourish as we see with Dr. John and Ginevra's liaison (177)—and because Lucy's feelings are so deeply personal to her, the walled garden is the one place in which these intrapersonal transgressions can be indulged and, later, sealed away. And although Lucy's suspicion that M. Paul read her letters prompts her to hide them, Lucy is alone when she opts to seal and bury her letters, and she is alone when she follows through with her plan. Lucy's inner romantic tumult within the walled garden marks that specific setting as a site for introspective transgressions. When Lucy's romantic (and, notably, Protestant-Catholic) relationship with M. Paul enters the public sphere, her social transgression is no longer intrapersonal; thus, Lucy leaves the walled garden. I am not suggesting that *Villette*

condones their love by moving it into the city and Lucy's new schoolhouse; rather, the walled garden facilitates a transgression of social norms that is specifically intrapersonal for Lucy, and when the parameters of that transgressive relationship shift, so too does Lucy's primary setting.⁶⁶

Brontë also demonstrates her knowledge of Gothic garden tropes, and relies on her readers' knowledge of these same tropes, by cultivating seeds of the Marian *hortus conclusus*, with Lucy as a literal virgin in her own enclosed garden. Given that Lucy's final love interest in the novel is M. Paul, the fact that she refers to him as "my Christian hero" (471) and "my King" (560) imbues M. Paul with Christ-like qualities fitting for the love object of a Virgin Mary—and a Virgin Mary who may well remain virginal at the end of the novel (and possibly forever, given M. Paul's implied untimely demise at sea). This scene in the walled garden, however, also subtly subverts the trope of the Marian *hortus conclusus* through Lucy's physical interactions with Methuselah. In many ways, Lucy's reliance on the walled garden as an appropriate site to seal away her unrequited love for Dr. John aligns with the idea of the walled garden as a sacred site of chastity integral to the Marian *hortus conclusus* trope: Lucy renounces her love for Dr. John, commits to a Christ figure, and likely remains virginal. However, because the walled garden of the Marian *hortus conclusus* is meant to be a carefully tended space of divine femininity, Lucy's literalization of sealing in her own virtue could be read as tainting that space. Methuselah, imbued with the historical weight of the legend of the Gothic nun, oversees the garden and remains a living reminder of the garden's past as a convent. What Lucy does, then, when she pours cement into the pear tree's roots, is *force* her own illicit love into the walled garden, quite literally adding her letters to the foundation of the space. By building her earthly desires into the

⁶⁶ Even though Lucy's transgressive relationship with M. Paul ends with her alone (Robyn Warhol reads this conclusion, with our heroine ending up alone, as an example of what would generally be paranarratable [50]), the transgression itself ends up occurring in a relatively public space and is visibly interpersonal, thus differentiating Lucy's state of aloneness at the end of the novel from her state of aloneness in the walled garden.

walled garden, Lucy actually steps back from the divine *hortus conclusus*, despite the text's insistence on her virginity.⁶⁷ Here, again, we see the impact of the Gothic walled garden's potential for duality. In addition to Lucy escaping physically into the walled garden (away from prying eyes) and then figuratively out of the walled garden (away from unrequited love), she both maintains and subverts the Marian *hortus conclusus* trope. This Victorian iteration of the *hortus conclusus* speaks to how literary garden settings manifest in distinct ways throughout British fiction of the long nineteenth century because we can trace the historical roots of Lucy's walled garden scene at the same time as recognizing how Brontë emphasizes the intrapersonal nature of walled garden settings to explore the limits of that same trope. As I discuss in the next section, Collins also employs a distinctly nineteenth-century version of the walled garden setting in *The Woman in White*.

Walled Gardens in Sensation Fiction: Wilkie Collins's *The Woman in White*

Collins's *The Woman in White* adopts and adapts the Gothic trope of escaping from walled gardens, but with a more narratively complex setting than either *The Romance of the Forest* or *Villette*. Often lauded as the first sensation novel and narrated through various journals and documents, *The Woman in White* tells the story of drawing master Walter Hartright's relationship with half-sisters Laura Fairlie and Marian Halcombe as they negotiate Laura's marriage to the abusive Sir Percival as well as Sir Percival's falsification of her death and her forced commitment to, and then escape from, an asylum, all with the addition of international espionage and amateur detective work. I focus on the novel's second asylum escape, when, under the protection of a garden wall, Marian secretly plots to facilitate Laura's breakout. At this point in

⁶⁷ On a practical gardening level, too, pouring cement into a tree is a selfish act because cement does not help trees thrive. Lucy seems to think that the treatment of Methuselah is irrelevant; she prioritizes her own internal well-being and emotional state over the well-being of the tree.

the novel, most characters believe Laura to be dead. To gain access to Laura's fortune, Count Fosco and Percival have switched the identities of Laura and Anne, the titular woman in white. After Anne dies, having escaped from an asylum, Fosco and Percival send Laura to the same asylum under the guise of returning Anne there, and they order Laura's name to be written on Anne's tombstone, allowing Percival to claim Laura's fortune. The physical aspects of Laura's escape take place on the outside of the garden wall, though still "among the trees" that comprise the landscape beyond (431), but all of Marian's introspective planning and Laura's introspective processing and agreement to Marian's plan occur *within* the garden walls, as narrated by Walter. Thus, Collins's novel features transgressions of social norms on both sides of a garden wall. The asylum's walled garden in *The Woman in White* enables all stages of Laura's escape, but the specific transgressions that the walled garden facilitates within its walls are introspective, in one of the clearest examples of this distinction throughout the genre.

As one of the first and most popular sensation novels, *The Woman in White* likely contributed to the spike in literary garden settings from the 1860s to the 1880s (see appendices A and C). Using Collins's novel as a case study to examine how these settings came into use during sensation fiction's nascence, I explore two things: first, how garden settings became integral to the performance of sensation fiction, building on readers' previous associations with garden settings' roles in, for instance, Gothic fiction; and, second, how this trope of gardens as sites of transgression and as sites that enable authors to push genre boundaries developed alongside the genres that featured it, similarly to the somewhat haphazard development of clues in detective fiction (Moretti, *Distant*) that I outline in my introduction, although with more immediate success.

In what would become a marker of sensation fiction, Collins's settings are detailed and contemporary to the novel's publication date. For instance, characters take the train and move through London, to Limmeridge House in Cumberland and to Blackwater Park in Hampshire. As well, Collins includes a significant foreign presence from Italy in Count Fosco and, to a lesser extent, in Walter's friend Pesca, reflecting Britain's active support of Italy in the late 1850s and early 1860s during the *Risorgimento* (unification of Italy). Ian Middlebrook notes that "Collins's novels, like those of Dickens, engage with life in the city; at times, his work presupposes topographical knowledge of the urban landscapes he describes, together with an expectation that his readers will recognize the key sites, and even specific streets" (66). *The Woman in White*'s engagement with both urban settings and various country estates establishes the importance of setting to plot development, a particularly relevant consideration in sensation fiction, a plot-heavy genre. And although movements between these spaces offer rich potential for action,⁶⁸ as we see when Walter first meets Anne on the road to London in the middle of the night, Collins's garden settings also facilitate narrative action. Key chapters in *The Woman in White*, and in many of Collins's other novels (see chapters 2 and 3), tend to open with descriptions of setting and build out plot from there. It is in the summer-house at Blackwater Park, for instance, that Walter first sees Laura, and that same summer-house sees Marian tell Walter that she knows about his romantic feelings for Laura and suggest that he "leave Limmeridge House ... before more harm is done" because "Laura Fairlie is engaged to be married" (110). Interestingly, the asylum where Anne and Laura are imprisoned is landscaped as a typical country estate—it has extensive pleasure grounds, surrounded by a garden wall, and the novel refers to the asylum

⁶⁸ Middlebrook specifically characterizes "the horse cab as a public/private space" (68), emphasizing the liminality of a common means of transportation through these transitional spaces, in addition to the liminality of the spaces themselves. Horse cabs share with garden settings the distinction of being "public/private space[s]."

itself as a house. This layout of an asylum as a country estate was common in the nineteenth century, as various “specialist medical institutions incorporated the estate landscape as an essential part of the therapeutic regime to restore patients to their productive economic and social places within society” (Rutherford 26). Asylums often featured walled “airing courts,” or outdoor spaces, “which in design terms bore a close resemblance to domestic town gardens,” in which patients could spend supervised therapeutic time outside (Rutherford 30).⁶⁹ When Marian arrives to visit Anne (who turns out, much to Marian’s surprise, to be Laura), a nurse takes Marian “to a distant part of the property, which was prettily laid out; and, after looking about her a little, turned into a turf walk, shaded by shrubbery on either side” (Collins 428-29). “About half way down this [garden] walk, two women were slowly approaching” (429), and at this point Marian realizes that Laura is alive and imprisoned in the asylum as Anne Catherick—the walled garden’s liminality amplifies the liminal identity held at this moment by Laura/Anne.

Marian’s actual transgression of social norms is a three-step process by which she effects Laura’s escape from the asylum, and all three steps are facilitated by the shelter afforded by the asylum’s garden walls. First, Marian “obtained permission to speak alone with the patient, on condition that they both remained well within the nurse’s view” (Collins 429).⁷⁰ The privacy of the walled-garden setting facilitates Marian’s successful communication of these pivotal decisions to herself, to Laura, and to the nurse. Second, by “the time Miss Halcombe had got back to London, she had determined to effect Lady [Laura] Glyde’s escape privately, by means of the nurse” (430). Based on numerous factors, the text establishes that Marian’s consideration

⁶⁹ Sarah Rutherford elaborates that, often, airing courts “were laid out with paths, lawns, borders and viewing mounts, allowing the patients to benefit therapeutically from an aesthetically pleasing immediate environment as well as long views of the countryside beyond. The main contrast with urban gardens was that at the far end of each court was a row of isolation cells for recalcitrant patients” (30).

⁷⁰ In a walled-garden setting, supervision alone is not enough to inhibit Marian’s plan (especially because this nurse is the same one under whose watch Anne had escaped at the beginning of the novel, so the text has set a precedent for the nurse’s supervision to be a negligible influence).

of the means of Laura's escape began within the walls of the asylum garden. We know that the journey from the asylum to London is short enough for Anne to have walked most of the distance without any great distress; Walter's past perfect tense here—Marian "had determined" what to do by the time she reached London—indicates that the majority of Marian's plotting had been completed prior to her leaving the asylum. Additionally, Marian's well-documented thoughtfulness, the shortness of the journey, and her conversation with Laura, plus the impact of literary walled gardens on plot development, all support this timeline. Third, Marian meets with the nurse "in a retired place, outside the high north wall which screened the grounds of the house" (430), where she pays the nurse £400 to aid in Laura's escape. In this same spot, the next day, "the nurse came quickly round the corner of the wall, holding Lady Glyde by the arm" (431), completing Laura's removal from the asylum with the wall standing in synecdochally for the institution as a whole.

Impressing upon Laura the necessity of escape, and then enabling Laura's escape, Marian transgresses the notion within the text that intellectual disabilities render women unfit for common society and also the general Victorian belief that those committed to institutionalized care should remain in institutionalized care. After surviving the undisclosed, antinarrated trauma of the alleged "treatment" she received in the asylum, Laura can barely function and thus seems to belong outside the general public. Martha Stoddard Holmes suggests that *The Woman in White* shifts "thinking about intellectual disability" from being "inherently marginal" to "purposefully marginalized" ("Intellectual" 12), in that the *text* positions disabled characters, such as Anne Catherick, as othered. Following the ableist precept set by nineteenth-century British society, then, Laura should remain separate from the general population because she is not a self-sufficient adult, but Marian transgresses that expectation. The other notable aspect of Marian's

actions within the walled garden is that she does, indeed, take action. Beginning the novel as a woman who defies gender norms—Marian is often characterized by her abundant facial hair and lack of womanly beauty as well as her decisive and vocal personal opinions—Marian reverts back to stereotypical femininity, timidity, and passivity after Count Fosco discovers her journal, and she falls ill. Working to free Laura motivates Marian to return to her former, socially transgressive self, which is perhaps a more significant transgression than Laura's escape (which restores social order by returning Laura to her friends, in addition to transgressing that order by having her escape in the first place). In the asylum garden, Marian rediscovers her transgressive spark, an intrapersonal transgression validated by Walter's narration and, thus, confirmation of its occurrence.

The asylum's garden demonstrates remarkable nuance as to the specific transgressions that occur within walled-garden settings. Importantly, *The Woman in White* establishes clearly that only some forms of confinement are escapable—Anne is able to escape the asylum earlier in the novel, but Laura is unable to escape from her room when Percival relegates her there after their encounter in the boat house. Demonstrating her early disregard for social hierarchies, Marian asks, “Am I to understand, Sir Percival, that your wife's room is a prison, and that your housemaid is the gaoler who keeps it?” (312). Percival confirms that those are, indeed, his terms of confinement, and, despite Marian's protestations and legal threats, they remain in place.⁷¹ Even though escape is a common trope in sensation fiction, it is not inevitable in all of Collins's moments of forced confinement. The asylum's walled garden, with its unclear social rules, facilitates breaches of confinement in ways that other settings do not. Whereas “the nineteenth-

⁷¹ Eventually, after Fosco condemns this arrangement, Percival releases Laura from her room. As Percival's co-conspirator and the primary mastermind behind their plan to take Laura's inheritance, Fosco often directs Percival's behaviour.

century home was an impermeable structure, defensively regulating or completely repelling any activity and any person belonging to the outside world” (Bussing 105), its walled grounds upheld only a façade of this impermeability because gardens are transitional spaces, and literary walled gardens prompt the internal transgressions that lead to transgressive decision-making.

The nuances of Collins’s walled garden become apparent through the introspection that, I argue, is specific to walled-garden settings. *The Woman in White* is one of the first sensation novels, so it would be understandable if its genre markers did not perfectly align with the genre performances of later sensation fiction; this newness is perhaps why Marian’s plan to free Laura takes place on both sides of the garden wall, instead of entirely within its bounds. Despite the less-than-perfect execution of transgressions happening within walled gardens, however, Collins’s novel does a remarkable job navigating the complex parameters of transgressions that do occur in particular garden settings. Natalie Huffels posits that “Laura’s mysterious experiences in the asylum are perhaps even more haunting than Percival’s actions, and unlike Percival’s secret guilt, Laura’s secret trauma is never revealed. The ostensibly benign and peaceful country asylum in which she is locked away destroys her identity and leaves her with severe cognitive impairment” (42), and here two aspects of my argument are highlighted. One, Laura’s trauma that takes place within the bounds of the asylum, as marked by its garden walls, is never revealed—it remains antinarratable—because this space facilitates intrapersonal activities, which, for Laura, are compounded by the immense privacy of the asylum as “home.” Two, that the asylum seems like a peaceful country estate does not belie the impact of its garden setting on the novel’s plot; garden settings exist in relation to, but ultimately as distinct from, their country-house counterparts. When we look in detail at Marian’s transgressions, too, we see that the steps of her escape plan follow the intrapersonal and introspective guidelines that I laid

out for walled garden settings, especially in her internal reversion back to a woman who defies Victorian gender norms. Turning to Oliphant's *Salem Chapel*, we see that Arthur Vincent's primary transgression in the domestic walled garden of *Salem Chapel* is a personal decision, much like Marian's transgressive plan, that has far-reaching impacts in the community.

Walled Gardens in Domestic Fiction: Margaret Oliphant's *Salem Chapel*

Very much a novel of the early 1860s, Oliphant's *Salem Chapel* features a sensational subplot revolving around an estranged mother, a missing daughter and sister, and an attempted murder, despite Oliphant's 1862 condemnation in *Blackwood's Edinburgh Magazine* of many aspects of sensation fiction.⁷² The third novel in Oliphant's *Chronicles of Carlingford* series,⁷³ *Salem Chapel* follows dissenting minister Arthur Vincent during his brief tenure in the fictional town of Carlingford:⁷⁴ shortly after taking up his post in Carlingford, Vincent becomes infatuated with Lady Western, an Anglican widow who resides in the wealthy Grange Lane (as opposed to the poorer Grove Street, where many of Vincent's flock reside). Denoted throughout the *Chronicles of Carlingford* by green-doored walled gardens, Grange Lane offers Vincent a glimpse at a life unavailable to him in his current social and clerical position. In their discussion of *Miss Marjoribanks* (1866), the penultimate novel in Oliphant's *Chronicles*, Page and Smith argue that Oliphant uses "various styles of gardens and landscape architecture as indicators of status and

⁷² In "Sensation Novels" (1862), Oliphant praises Collins's *The Woman in White* for its "entirely original position" (565). Oliphant condemns reliance on miracles, horrific violence, and the supernatural in sensation fiction (566), lauding, instead, the fact that Collins "shows no love of mystery for mystery's sake; he wastes neither wickedness nor passion. His plot is astute and deeply-laid, but never weird or ghastly; he shows no desire to tinge the daylight with any morbid shadows. His effects are produced by common human acts, performed by recognisable human agents, whose motives are never inscrutable, and whose line of conduct is always more or less consistent" (566).

⁷³ In order, the *Chronicles of Carlingford* include *The Executor* (1861), a short story; *The Rector* (1861), a short story published with *The Doctor's Family* (1861), a novel; *Salem Chapel* (1863); *The Perpetual Curate* (1864); *Miss Marjoribanks* (1866); and *Phoebe, Junior* (1876).

⁷⁴ A dissenting minister, or nonconformist minister, is a minister for any Protestant congregation not aligned with the Anglican church, especially those who refused to take oaths that linked church and state, including Methodists, Baptists, Presbyterians, and Unitarians.

aspiration, as well as a garden setting to further plot and narrative lines. Oliphant, in fact, develops a narrative geography based on the layout of gardens around the two main residential streets of Carlingford” (228). My argument builds on the work of Page and Smith, some of the only criticism on setting in Oliphant. The “narrative geography” of Carlingford primes readers to expect transgressions of social norms within these garden spaces, so the question shifts while reading from *if* a character will transgress to *how* a character will transgress. And although walled gardens in Carlingford may, indeed, evoke “a present indebted to the past” and “the enclosed world of Carlingford and its traditions” (Page and Smith 233), Page and Smith’s narrative geography does not fully account for the tradition of garden-setting tropes in which Oliphant’s garden settings exist. Because “Oliphant recognizes the textuality of gardens – that certain styles of gardening or types of flowers operate like a language to be read and interpreted” (Page and Smith 230), characters’ actions within landscaped garden settings have significant impacts on plot as the form of the garden intersects with the form of the novel. In particular, I am interested in the impact of setting on Vincent’s infatuation, which is the primary impetus behind the novel’s domestic romance plot and the catalyst for Vincent’s fall from grace.

In Lady Western’s walled garden, Vincent experiences inner romantic turmoil so intense that it prompts him to deliver a series of sermons with uncharacteristic fervour, sermons that the narrator describes as “lofty censures of an evangelist whom the State did not recognize” (77), during which Vincent “broke his impetuous spear against the [Anglican] Church” (78). Once Vincent’s feelings for Lady Western are disappointed, his sermons lose their perceived enlightenment, ultimately alienating him from his congregation and causing his ostracization from Carlingford’s dissenting community. Vincent’s flock and visiting members from Grange Lane all hear his atypical sermons, but his primary transgression of social norms takes places

entirely introspectively in the walled garden, first with Vincent's love for a woman above his social position, and second with his newly sparked fervour that goes against Carlingford's expectations for their dissenting minister. Settings serve a similar function in all the *Carlingford* novels, primarily to illuminate the class divide between Grove Street and Grange Lane. With the wealth of Grange Lane's upper middle classes come properties large enough to boast walled gardens, leisure time enough to make use of their pleasure grounds, and garden walls and doors that offer the privilege of privacy from onlookers. Most scholarship published about *Salem Chapel* draws on Oliphant's generic experimentation—Tara MacDonald declares that the novel “has become the benchmark text in discussions of the boundaries or overlaps between sensationalism and domestic realism” (26), while Shirley Jones notes that “*Salem Chapel* has largely been judged an artistic failure, on the grounds that the novel is an uncomfortable mix of realism and melodrama, and the melodrama is clumsy” (241)—with critics tending to focus on *Salem Chapel* as a clerical novel (O'Mealy) or on its sensational elements (Bruce; Jones; MacDonald). I argue that *Salem Chapel*'s settings also deserve critical attention. Of the walled gardens throughout the *Chronicles of Carlingford*, Lady Western's facilitates a transgression with a far-reaching impact, as opposed to more commonplace social transgressions such as eavesdropping and domestic dalliances.

Through Lady Western's garden door, with its “little grated loophole” (92), lies “an autumnal garden, bright enough still with scarlet gleams of geranium and verbena, with a lawn of velvet smoothness, and no great diminution as yet in the shade of the acacias and lime trees, and everything in the most perfect order in the trim shrubberies” (70). As I demonstrate in chapters 3 and 4, landscaped areas within a garden, such as the shrubbery and the lime trees, carry with them potential for facilitating various types of transgressions; in *Salem Chapel*, though, it is the

“bowery gates of Grange Lane” that lead to the “the society [Vincent] had dreamed of” (66), marking the walls of Grange Lane’s gardens as the threshold to spaces with different sets of social rules, especially for a dissenting minister. Oliphant’s third-person narrator emphasizes the strength of this separation, describing the “calm green doors [of the walled gardens] closing in the concealed houses, as if no passion or agitation could penetrate them” (436). Of course, Oliphant’s simile with her “as if” indicates her comment’s tongue-in-cheek undertones given that walled gardens are so often sites of passion and agitation in Carlingford—and in literature more broadly. Of particular note, though, is the *privacy* inherent in Oliphant’s conception of these settings, negating the possibility of penetration—as with the walled gardens in Radcliffe, Brontë, and Collins, the only way to access these spaces without explicitly entering them is through windows from the house; thus, these walled-garden settings are particularly conducive to intrapersonal and introspective events because the likelihood of unforeseen or accidental intrusion is so low.

In particular, Lady Western’s walled garden prompts the onset of Vincent’s uncharacteristic religious fervour. Vincent’s predecessor, Mr. Tufton, followed Carlingford’s expectations that their dissenting minister write palatable sermons and involve himself heavily in the social lives of his flock, a lifestyle to which Vincent does not subscribe. In addition to thinking himself better than most members of his congregation, Vincent is disinclined to visit or host tea meetings. His distance from his constituents increases when he falls in unrequited love with Lady Western after catching a glimpse of her entering her carriage. Although Vincent begins to transgress Carlingford’s expectations for him with his preference for Grange Lane’s and Lady Western’s company over the company of people such as the Pigeons and the Tozers, this transgression ultimately comes to a head in a moment of inner tumult within the walls of

Lady Western's garden. Vincent attends a party she hosts, "flattering himself with vain dreams of securing her to himself – of wandering by her side through those garden-paths" (72), only to realize that Lady Western does not return his sentiments. Dejected, Vincent returns home. After Vincent exits through the green door, considering the depth of his disillusion, Oliphant's narrator recounts,

What a fool he had been, to be led into such a false position! – to be cheated of his peace, and seduced from his duty, and intoxicated into such absurdities of hope, all by the gleam of a bright eye, and the sound of a sweet voice! He who had never known the weakness before, to cover himself with ridicule, and compromise his dignity so entirely for the sake of the first beautiful woman who smiled upon him! Poor Vincent! He hurried to his rooms thrilling with projects, schemes, and sudden vindictive ambition. That fair creature should learn that the young Nonconformist was worthy of her notice. Those self-engrossed simperers should yet be startled out of their follies by the new fame rising up amongst them. Who was he, did they ask? One day they should know. (74)

The unsettled nature of Vincent's realization is to be expected, but his "sudden vindictive ambition" clearly transgresses the social norms of Carlingford, and it manifests in a series of sermons about the sins of Anglicanism that puts the entire town on edge. Vincent pinpoints the origin of his fervour to his interactions with Lady Western (83); I argue, however, that it is not the mere fact of their interaction (the two had interacted elsewhere before this point in the novel without such far-reaching consequences), but the walled-garden setting of that interaction that facilitates Vincent's break from Carlingford's expectations.

Vincent's primary social transgression lies in breaching the trust that Carlingford's dissenters placed in him to maintain community and uphold what they perceive to be their shared

Christian values. Although the walled-garden scene is brief, its impact runs through the entire novel, ultimately causing Vincent to resign from his position as minister and, as the novel's conclusion implies, never return to the Church. An inconsistently engaging preacher, after he is overcome by his "sudden vindictive ambition" (74), Vincent gives sermons that transform from mere "eloquence" (68) to having "fiery zeal" (76), making him the centre of attention that he so desperately wanted to be but simultaneously alienating his congregation and the men who voted him in. Because the Church played such a central role in most Victorian towns, a historical fact that Oliphant maintains throughout her *Chronicles* (*Salem Chapel* is, after all, named for a chapel), Vincent's perceived betrayal strikes the core of Carlingford. Although it also indicates a broader departure from some tenets of Protestantism, Vincent's transgression is rooted in this sense of community foundational to Oliphant's fictional town.⁷⁵

The walled garden maintains its effect, too, when Vincent later sees Lady Western and her lover, Fordham, walking in the garden. Vincent feels such distress at the sight of them that he neglects his duties, even after promising to spend his day visiting members of the congregation. MacDonald notes that "in Oliphant's novel, virtually everyone has something to hide" (27), so it is noteworthy that, for Vincent, the walled garden never hides things from him or hides him or his feelings from others; rather, like the other walled gardens I have examined in this chapter, that specific setting's removal from mainstream social norms allows for narration of thoughts and behaviour that would be otherwise antinarratable in middle-class society. Joseph H. O'Mealy suggests that the reason for Vincent's infatuation with Lady Western as the novel's "first major conflict" (250) is that the women of the congregation are jealous. And the women are, indeed,

⁷⁵ Significantly, the only other time in the novel when Vincent experiences anything like the depth of feeling he does after his interaction with Lady Western in the walled garden manifests as "that sudden adoption of the philosophy of recklessness which misery sometimes plays with" (304) when he learns that his sister has been kidnapped and seduced—the walled garden at Lady Western's house facilitates the same level of disruption as potential family ruin.

jealous of the attention that Vincent pays to Lady Western and her Grange Lane companions, but I posit that the root of this conflict is twofold. Vincent's cross-class love may be transgressive, but when left to play out in a walled garden, that love prompts a second strand of major conflict in Vincent's motivation for his sermons. Invoking the settings of its literary predecessors, *Salem Chapel*'s walled garden facilitates the series of events in the novel that has the farthest-reaching impact on Carlingford; more so than the kidnapping of Vincent's sister and more so even than Vincent resigning (because his replacement, Beecher, upholds Carlingford's previously established status quo), the walled garden enables transgressions of social norms.

After speaking with Lady Western late in the novel, Vincent stands "outside the garden-door, out of paradise" (350). His evocation of Lady Western's walled garden as an iteration of Eden elevates the space from isolated setting to participant in the literary tradition of garden settings as figurative symbols.⁷⁶ Vincent's romantic disappointment is particularly fitting in an Edenic setting given the fall of man in Genesis, which is perhaps why scholars have tended to comment more on this disappointment in love than on Vincent's shift in sermons. These sermons, though, are a significant transgression of the social norms in Carlingford, and I posit that they grow directly out of Vincent's experience in the walled garden. Although all of the congregation notes Vincent's transgressive behaviour—they try to vote him out as minister—he never shares the reasoning for his rapid shift in tone because the walled-garden setting inspires transgressions that are intrapersonal. In other words, the foundational moment of Vincent's transgression, when he falls in love with Lady Western, occurs entirely by and within himself. Because the walled garden is private enough to keep out interlopers, Vincent's internal transgression of social norms occurs in a setting that enables him to also keep his feelings and

⁷⁶ I explore a similar formal elevation of garden spaces in Robert Louis Stevenson's *The Master of Ballantrae* (1889) in chapter 3.

motivations private from other residents of Carlingford, much as Lucy Snowe does with her feelings for Dr. John. Similarly, *The Secret Garden* sees Mary Lennox undergo an intrapersonal experience in a walled garden, although the primary transgression in Burnett's novel is her undermining of Victorian cultivation metaphors.

Walled Gardens in Children's Literature: Frances Hodgson Burnett's *The Secret Garden*⁷⁷

Despite its 1911 publication a decade after Queen Victoria's death, Burnett's *The Secret Garden* engages thoroughly with Victorian walled-garden tropes. Born in India to British parents, Mary Lennox moves to Yorkshire to live with her uncle Archibald Craven upon the death of her parents in a cholera epidemic. Mary arrives in England "yellow" (Burnett 1), unhealthily thin, grumpy, and miserable, then transforms into a thriving British young woman—some of Mary's transformation results from puberty, which she undergoes throughout the novel, but, I argue, some also results from the freedom for sexual development facilitated by the walled garden of Misselthwaite Manor. A contender for best-known walled garden in British literature, Burnett's secret garden has received significant critical attention, often focusing on gender (Lelekis; Morris; Parsons; Price), colonialism (Bakshi-Hamm; Chang; Eckford-Prosser; Gerzina; Goodwin; Gupta; Petković; Swamidoss), or disability (Valint). One notably unexplored area of the novel is its engagement with and subversion of Victorian cultivation metaphors for girls' education. I argue that, by having Mary cultivate her sexuality for only herself, not in the context of either of her boy companions, *The Secret Garden* undermines Victorian cultivation metaphors, such as those put forth by Ruskin in "Of Queens' Gardens." The last-published text in this study, Burnett's novel demonstrates the full potential of walled-garden settings to enable authors to

⁷⁷ I am grateful to Shelley King for reading the very first iteration of this section for a graduate term paper during my MA at Queen's, for telling me that the idea had potential, and for encouraging me to revise it.

push genre boundaries through Mary Lennox's intrapersonal self-cultivation of her nascent sexuality.

Cultivation metaphors for girls' education were a hallmark of the Victorian social consciousness, perhaps best articulated by Ruskin in "Of Queens' Gardens," an 1864 lecture for middle-class men and women of Manchester, later published as part of *Sesame and Lilies* (1865). First drawing on literary heroines as inspiration for ideal women, then defining his notion of separate spheres for women and men, Ruskin proposes that British girls should cultivate themselves through education to serve their future husbands. Ruskin's overall request that his audience "consider with [him] farther, what special portion or kind of this royal authority, arising out of noble education, may rightly be possessed by women" (3) narrows to a specific garden metaphor in the second half of his lecture, placing Coventry Patmore's "angel in the house" firmly in her metaphorical garden.⁷⁸ Ruskin suggests that a "woman's duty, as a member of the commonwealth, is to assist in the ordering, in the comforting, and in the beautiful adornment of the state" (43-44), where "beautiful adornment" refers to the domestic sphere—as Michael Waters clarifies, home and garden "are synonymous concepts in the metaphorical Ruskinian sense of 'garden', in that the home is imaged as a walled garden ruled over by a domestic Queen" (*Garden* 227). Published halfway through Victoria's reign and by one of the most prominent luminaries of the nineteenth century, "Of Queens' Gardens" represents the script that middle-class Victorian girls were expected to follow, an expectation that continued into the early twentieth century. Ruskin suggests that girls should have some level of freedom of education as children, guided by their own inherent good sense and an appropriately curated library, later

⁷⁸ Coventry Patmore's "The Angel in the House" (1854, expanded 1862) represents Patmore's conception of an ideal woman and wife as someone who maintains the home and domestic sphere to cultivate a comfortable and welcoming home for her husband and family.

refining that education to allow for women to best support their husbands because a man may “know any language or science he learns, thoroughly—while a woman ought to know the same language, or science, only so far as may enable her to sympathise in her husband’s pleasures, and in those of his best friends” (31).⁷⁹

It is precisely this Ruskinian idea of girls’ cultivation that the secret garden helps Mary to undermine. The walled garden at Misselthwaite Manor is “a world all [Mary’s] own” (Burnett 95), removed from the main house, shielded from the prying eyes of onlookers, and lockable to ensure privacy. Critics have noted the linguistic and symbolic connections between the *hortus conclusus*, the Virgin Mary, and Mary Lennox (M. Morris; Wilkie), placing Mary in the long literary and historical tradition of women’s garden spaces and enclosed gardens as metaphors for women’s protected chastity or virginity. Mary goes through the motions of cultivation in the garden, what garden designer Gertrude Jekyll calls “play-work” (13), presumably to practice skills appropriate for a British woman that she will later need to enact early twentieth-century gender norms. Away from prying eyes and Misselthwaite’s patriarch, Mary does, indeed, practice domestic and sexual skills, but, because the walled garden allows for privacy and protection from the public world outside, Mary runs through the process of cultivation to atypical ends. Mary reclaims the domesticity expected by Ruskin and the marriageability indicated by her

⁷⁹ Kate Millett’s foundational 1970 critique of Ruskin highlights misogyny in “Of Queens’ Gardens,” suggesting that “Ruskin’s lecture recommends itself as one of the most complete insights obtainable into that compulsive masculine fantasy one might call the official Victorian attitude” (125); later critics have added nuance to this discussion of Ruskin’s influence on Victorian gender norms. Joanna Tapp Pierce, for instance, links Ruskin’s notions of girls’ education to Lewis Carroll’s in his *Alice* books, and Linda H. Peterson suggests that “Of Queens’ Gardens” grows out of mid-nineteenth-century feminism, specifically the works of Anna Jameson, an Anglo-Irish feminist and art historian. My argument offers a new implication of Ruskin’s stance on girls’ education: that Mary’s insistence on *self*-cultivation in *The Secret Garden* undermines the strict gender roles enforced by Ruskin and resists, in Millett’s words, Ruskin’s insistence that girls “should be indoctrinated to contribute their ‘modest service’ to the male” (135).

own pubescent blooming in order to sustain herself, rather than any British social agenda.⁸⁰

Dickon, Colin, and the practice of “play-work” are all factors that facilitate Mary’s specific intervention in and dismantling of Victorian ideas about girls’ education through her own intrapersonal self-cultivation; significantly, though, the privacy and domestic shelter offered by the walled-garden setting allow these relationships and actions to flourish.

Burnett’s genre-boundary pushing is not limited to an isolated scene in *The Secret Garden*; rather, the novel’s entire cultivation plot undermines Victorian cultivation metaphors. Contrary to what these plot structures would lead readers to expect, Mary develops her nascent sexuality entirely on her own terms. Her physical and sexual development, following the guidelines set out by the horticulture of the secret garden itself and her work there with Dickon and Colin, also align with Amy King’s concept of a bloom narrative. King argues that the influence of Linnean botany on nineteenth-century novelists’ language led to the botanical metaphor of “bloom” as a reliable indicator that young women characters were marriageable (sexually mature). In many ways, King’s bloom narrative parallels Ruskin’s cultivation metaphor in that both sets of language rely on floral images to indicate when a girl moves closer to the ideal Victorian woman, that is, beautiful, nurturing, and housewifely. King explains,

blooming heroines are defined by a presentation that conflates a putatively bodily fact—the fact of being “in bloom”—and a social position: the fact of the girl’s imminent insertion into a marriage plot. That conflation is underwritten by the most significant fact about the Linnaean system: the way his classificatory method terms the sexual

⁸⁰ My argument adds further nuance to the myriad feminist readings of *The Secret Garden*, such as Debbie Lelekis’s argument that “through Mary Lennox, perhaps Burnett’s most complex fictional child, the novel pushes past these rigid gender stereotypes and challenges traditional patriarchal values with a depiction of female-based power dynamics” (64), or Frances E. Dolan’s similar engagement with Mary’s power in the text through the argument that Mary embodies the archetypal shrew character (see also M. Morris; Parsons; Price).

reproduction of a flower *marriage*, a terminology that makes a horticultural fact a human fact, and by extension a human act (marriage) a horticultural, “natural” act (blooming).

(4, emphasis original)

Significantly in *The Secret Garden*, Mary meets all of King’s criteria for coming into bloom, including undergoing the education through cultivation that Ruskin recommends and the text setting up the potential for a marriage plot with Colin—yet Burnett’s novel is not a marriage plot. Mary blooms into a marriageable young woman, marriageable in the sense that she begins puberty and grows pretty enough to be potentially an object of sexual desire, but Burnett does not follow that plot line through, instead leaving Mary in adolescence. It may hold true that for “a Victorian novelist to choose an alternate outcome to a heroine’s marriage plot ... would be to attempt to narrate the paranarratable” (Warhol, “Neonarrative” 226) and in many Victorian novels that “the lack of bloom is a lack of a marriage plot” (King 5), but because Mary explores her newly developing sexuality on her own terms, she ends up radically undermining Victorian expectations for girls by showing no indication of using her cultivation or her bloom to secure a position as a wife.

Mary regularly experiences breathlessness in the garden, a state of agitation often associated with erotic encounters. Upon first entering the garden, Mary was “breathing quite fast with excitement, and wonder, and delight” (Burnett 92), and later, counting roses with Dickon, Mary “quite panted with eagerness, and Dickon was as eager as she was” (125). Narrated in the third person but focalized through Mary, Mary’s breathing irregularities result from her interaction with the garden, hinting at the nature of her (sexual) anticipation. The garden not only inspires an abstract sense of sexuality but also facilitates sexual encounters. When Mary and Dickon are kissing flowers, for instance, Dickon “threw himself upon his knees and Mary went

down beside him. They had come upon a whole clump of crocuses burst into purple and gold. Mary bent her face down and kissed and kissed them” before “they dug and pulled and laughed low with rapture until Mistress Mary’s hair was as tumbled as Dickon’s and her cheeks were almost as poppy red as his” (189). Mary’s repeated kissing of flowers shows a pressing desire to experience and practice sexual acts, while the mutual physical acts that result in tousled hair and blushing skin suggest sexual pleasuring. The sexual potential of the garden setting creates opportunities for Mary to explore her own budding sense of herself as a sexual being.

The Secret Garden further reinforces the link between Mary’s sexual development and the walled garden by regularly associating her with roses, a symbol of women’s sexuality. Burnett describes the growth of roses, from bud to flower, in terms similar to those that track Mary’s transformation: “the roses—the roses! ... they came alive day by day, hour by hour. Fair fresh leaves, and buds—and buds—tiny at first but swelling and working Magic until they burst and uncurled into cups of scent delicately spilling themselves over their brims” (283). This emphasis on change through small temporal increments speaks to the comments that Mary receives about her physical growth. The repetition of “buds” here suggests two distinct buds, which can be read as Mary’s breasts; they are “tiny at first but swelling,” a change reminiscent of puberty. The cups of scent “spilling themselves over their brims” also create an image parallel to Mary’s comment to Ben Weatherstaff: “I know I’m fatter ... My stockings are getting tighter” (109). In both instances, subjects grow beyond their physical boundaries, suggesting an innate process of growth that cannot be stopped once it has begun, much like puberty. Waters explains that the “deployment of flower imagery in Victorian imaginative literature should also be understood as a technique for both complying with and circumventing the taboo on the overt acknowledgement of female sexuality” (*Garden* 137), before specifying that for “the few writers

prepared to confront the sexuality of women, the rose afforded a relatively blatant but permissible symbol of the explicitly unspeakable” (139).

Additionally, Mary makes repeated references to Dickon’s mouth (116-19), and later her “expression quite changed at the remembrance of [his] wide curving mouth” (177); this fascination with Dickon’s mouth is particularly telling given that Dickon is an established kissing expert. Mary is in the process of blooming and, as such, is focusing on the aspect of her teacher most likely to provide her with sexual gratification. Her sexuality, however, is not single-faceted. Mary reaches out and touches Dickon during their first meeting (121), and later she “put her hand on his arm again without knowing it” (124). Searching for physical intimacy, at times unconsciously, demonstrates the biological aspect of Mary’s sexuality (puberty), or the “bodily fact” of being in bloom (King 4), while her musings about his mouth show her sexual desire. Mary’s curiosity stems from within herself, leading to her practice of self-cultivation in order to sustain, first and foremost, her own sexual development; she longs for Dickon in order to learn more about her own sexual desires, not as a means of immediate gratification.

James R. Kincaid writes that “the child is that species which is free of sexual feeling or response; the adult is that species which has crossed over into sexuality” (6-7); Mary is in the process of transitioning from girl to woman, as is marked by the onset of puberty and, by extension, sexual desire and bloom. I depart from Kincaid’s argument, however, at his notion that a “child is either free of any whiff of sexuality or is, somehow, saturated with it. The idea that children might be invested with a low-level, junior-grade sexuality – something between nothing whatever and full-fledged carnality – is seldom advanced and less often welcomed” (183). Mary falls exactly in this realm of “low-level, junior-grade sexuality.” She shifts from crying, “I don’t want boys. Go away!” (Burnett 10), to “want[ing] to stay in the mysterious

hidden-away room and talk to the mysterious boy” (154). Mary does not, as Kincaid suggests, jump from a position of sexual oblivion to one of sexual prowess. She slowly develops as a young woman, and she slowly grows into herself as a sexual being. Mary may have “felt as if she has found a world all her own” in the garden (95), but discovery does not necessarily lead to understanding; within the walls of the garden, Mary can self-cultivate at her own pace her new desires and curiosities, and the narrator’s use of a possessive pronoun demonstrates Mary’s agency in her experience of blooming. Waters argues that in “Victorian fiction, the act of creating a garden is normally a gesture of commitment to a person, place and futurity, particularly when it is undertaken with or for a loved partner” (*Garden* 235). Waters’s scenario describes the relationship that Mr. and Mrs. Craven had with the garden, a space deeply associated with Mrs. Craven but maintained by both during her lifetime as an act of love and domestic cultivation. Mary’s relationship with the garden is different, though, and, at this point, Mary’s undermining of Victorian marriage scripts becomes clear. In some senses, Mary is restoring the garden to its former glory, but, by refusing to submit to all of the domestic expectations of a marriage plot with Colin, the Craven heir, Mary remakes the garden and its magic in service of her own desires. She works with both Dickon and Colin, and although she does articulate a preference for Dickon, her willingness to garden with multiple men shows that while she experiments with different forms of sexual relationships, she is not looking to enter into one, not looking to recreate the Cravens’ marriage. Mary has stumbled into “a world all her own” in the walled garden, a world in which she can test the limits of her desires and her sexual interactions.

What is surprising about Burnett’s treatment of Victorian cultivation metaphors is not so much that she undermines them, although that is significant in and of itself, but that she narrates

how Mary undermines them in a walled garden. *The Secret Garden* sets all the precedents for Mary to be cultivated according to Ruskin's philosophy, giving her access to books and freedom on the estate to explore and learn at her leisure—Ruskin's entire metaphor is literalized for Burnett's child audience within the walls of the secret garden. Mary also follows all of the steps that an Anglo-Indian girl must take to assume her apparently rightful identity as a British rose. Even the form of the novel, with a pubescent girl and two similarly aged boys, creates generic expectations that Mary will bloom and then marry. Against all odds, though, Mary goes through the motions of cultivation, at least at first, but her sexual development is entirely self-serving. For lack of a better term, Mary's nascent sexuality in *The Secret Garden* is selfish. She explores her changing body, her relationships with boys, and potentially sexual acts, but all out of her own curiosity and not in the interest of fulfilling any sort of perceived duty as a girl and future woman. Although King creates space in her argument for a less restrictive use of "bloom" to be "more generally a potential modifier of youthful physicality" (143), Mary's clearly sexual bloom sets up readers to expect fulfillment of the Victorian marriage script; Burnett, however, roots her conclusion firmly in what would conventionally have been paranarratable, undermining Victorian cultivation metaphors and genre conventions in the process. Mary may still be learning how to be sociable, how to garden, and how to be British, but her naivety does not account for her continued insistence on self-cultivation even after she has taken the steps laid out by Ruskin. This self-cultivation that Burnett sets in Misselthwaite's walled garden subverts the reinforcement we expect of Victorian and early twentieth-century gender roles and monogamous heterosexual marriage scripts.

Burnett's novel ends with Colin standing up from his wheelchair in the garden, showing off his physical ability to his father and literally stepping up to fulfill his role as heir and future

patriarch of Misselthwaite Manor. Although Colin's apparent physical triumph, as Alexandra Valint notes, is built on the physical labour of Dickon, a working-class boy (263), both Dickon and Mary are relegated to the periphery in the novel's denouement. This ending, much discussed by critics, may not be the satisfying conclusion that so many young girl readers were looking for, but it does not belie my argument—Mary is not the main character in the final scene because she did not cultivate herself to serve Colin. Her cultivation is intrapersonal. Mary develops her nascent sexuality so entirely on her own terms that it does not belong in a final scene that celebrates the able-bodied patriarchy. Her sexuality remains paranarratable in Colin's narrative. Thanks to the labour of women and the working classes, Colin may be magically "cured" of his disability, but the novel does not facilitate a romantic future for him with Mary, despite Mary having bloomed and, thus, being marked as marriageable and despite Victorian expectations that main characters find heterosexual romantic love to close a plot. Mary's work in the garden and on herself, to sustain herself as the cultivator,⁸¹ would be dissonant with a finale where Mary suddenly begins to serve (or service) her cousin.

Consistently, walled garden settings in British novels of the long nineteenth century facilitate transgressions of social norms that are intrapersonal and introspective, with characters forced to reckon with and act upon their own feelings and senses of self, as well as enabling authors to push the boundaries of their respective genres. Burnett's walled garden allows Mary to explore her sexuality in a way that Adeline and Lucy are unable to. Radcliffe's walled garden helps Adeline escape unwanted sexual advances, and Brontë's walled garden aids Lucy in

⁸¹ One of the characters in Tsitsi Dangarembga's novel *Nervous Conditions* (1988), a *Bildungsroman* set in colonial Rhodesia, meditates on the ways in which some people are "cultivable, in the way that land is, to yield harvests that sustain the cultivator" (19); Dangarembga's specific emphasis on cultivation to "sustain the cultivator" helped me to think through foundational aspects of my argument about Mary. Cultivation as a euphemism for processes of colonial violence and furthering the project of British empire was also certainly not a new metaphor in Dangarembga's novel—we see this same cultivation of Mary in *The Secret Garden*.

suppressing her romantic feelings while simultaneously positioning her as a Virgin Mary figure. Developing the Gothic origins of sensation fiction, Collins's walled garden facilitates Laura's escape from the asylum, but, more significantly, it also acts as the impetus for Marian to return to her socially transgressive ways; the impact of a walled garden on Marian Halcombe anticipates the impact of a walled garden on Mary Lennox. Oliphant's Vincent reacts to unrequited love in the opposite manner to Lucy, recklessly allowing his emotions to influence his sermons and, thus, his position as dissenting minister in Carlingford. In chapter 2, I turn to summer-house settings, still private but more permeable than walled gardens. Often functioning as microcosms of the Victorian home, literary summer-houses in British novels of the long nineteenth century facilitate transgressions that are insular and hidden.

Chapter 2

The Summer-House⁸²

On 24 October 1896, *Punch* published a satirical “Summer-House Ballade” by Mr. Risley:⁸³

Damp, dismal, dirty place to wait,
 If sun or shower too fiercely beat,
 Where draughts in spring-time penetrate,
 Yet not a breeze in summer’s heat—
 In storm or sunshine all unmeet
 A bower for whispered lovers’ vows.
 If your AMANDA you would greet,
 I cannot praise the Summer-house.

If, having won a *tête-à-tête*,
 You’d fain evade pursuing feet,
 Remember *Mr. Tupman’s* fate,
 And where he sought retirement sweet!
 Then choose some more strategic seat,
 If you possess the smallest *nous*,
 Once that ensures a safe retreat—
 I cannot praise the Summer-house.

⁸² Revised versions of some sections of this chapter, especially material from “A Brief History of the Summer-House,” “Summer-Houses in Sensation Fiction: Wilkie Collins’s *Man and Wife* and Ellen Wood’s *Anne Hereford*,” and “Summer-Houses in Pornography: *The Romance of Lust*” appear in my article “Sex in the Summer-House: Setting in Victorian Pornography” in vol. 78, no. 1 of *Nineteenth-Century Literature* (2023).

⁸³ Unlike a ballad (a traditional poem or song, originally passed down orally, told in short stanzas), a ballade is a poem that comprises three stanzas plus an envoi, with a strict repetitive rhyme scheme.

And whether old, or “up-to-date,”
 “With all conveniences replete,”
 I hold it in whatever state,
 A snare, delusion, and deceit;
 Outside though picturesque or neat,
 Inside it smells of mould and mouse,
 A whited sepulchre, a cheat—
 I cannot praise the Summer-house.

Envoi.

Unpleasant haunt where you may meet
 With earwig, spider, sylvan louse,
 And slug and beetle—I repeat,
 I cannot praise the Summer-house.⁸⁴ (193)

Risley’s ballade satirizes the idealized nineteenth-century notion of the summer-house as a quaint resting spot and shelter from heat or rain, but it also highlights subtler aspects of how summer-houses are represented in literature of the long nineteenth century. His first two stanzas about the summer-house as a site of love-making and secret romance address a common

⁸⁴ “AMANDA” is likely a reference to Colley Cibber’s Restoration comedy *Love’s Last Shift; or, The Fool in Fashion* (1696), in which Amanda’s husband, Loveless, abandons her for ten years, during which time he engages in much debauchery. When he returns, he does not recognize his wife but ends up being so impressed with her faithfulness that he reforms his behaviour. John Vanbrugh’s sequel to Cibber’s play, *The Relapse; or, Virtue in Danger* (1696), sees Amanda’s husband return to his debauchery, so Risley likely draws on the subversion of expectations from Amanda’s happy ending to her ultimate disappointment in the sequel as an analogous indictment of the nineteenth-century summer-house. Mr. Tupman, of Charles Dickens’s *Pickwick Papers* (1836-37), thinks himself a romantic—he proposes to Rachael Wardle in a summer-house, but she later runs away with Mr. Jingle.

summer-house trope in British novels of the period. More interesting than the well-trodden path of romantic dalliances, however, are Risley's references to the many creatures that call the summer-house home: he depicts the summer-house as a shelter for interlopers, such as earwigs, spiders, and slugs. Although it may appear that Risley's satire merely comments on the basic risks of spending time outside in a garden, when paired with his obvious mocking of summer-house romances, his ballade takes on additional significance. His summer-house is not just a site of romantic dalliance and leisurely pastime but, rather, a setting that disappoints romantic plots and invites discomfort. By the end of the nineteenth century, readers would have recognized that certain garden settings prompted transgressions of social norms and facilitated authors pushing genre boundaries. Readers would have also recognized Risley as poking fun not only at romantic exchanges but also at the summer-house as a setting where unexpected inhabitants reside and as a place synonymous with "snare, delusion, and deceit."

Some scholars argue for the nineteenth-century summer-house as a site of cultivation enabling children to practice the domestic duties and gender roles that they would be expected to perform in adulthood, while others posit the summer-house as an ideal location for illicit romantic meet ups. Others look past the summer-house's significance entirely, disregarding the structure as a "garden gazebo" (Chang 90, 94). I move beyond these interpretations, arguing that summer-houses in British novels of the long nineteenth century facilitate social transgressions and authors pushing genre boundaries by shielding misbehaviours and narrative content with the structures' solid walls and isolated locales. Easier to enter than a walled garden (see chapter 1), summer-houses have more accessible doors and windows that allow one to look both in and out. On the spectrum of permeability, summer-houses are one step more enterable than walled gardens, and, as such, the types of transgression that they facilitate are slightly different than

those I explored in the previous chapter. Frances Burney's summer-houses in her domestic novel *Camilla* (1796) facilitate various types of romantic tryst, but the more substantial transgressions that they catalyze call into question Camilla's character through her coquetry and the mocking of her sister Eugenia's physical disabilities as she is effectively on display in an unfinished summer-house. Pairing Wilkie Collins's *Man and Wife* (1870) and Ellen Wood's *Anne Hereford* (1867-68), I then examine how summer-house settings create intrigue around plot-altering letters by the ability of the setting to hide things from onlookers and readers; however, while Collins's letter falls strictly into the realm of social transgression, Wood's letter remains unnarrated, pushing the genre boundaries for sensation fiction by never having its contents revealed. Next, I argue that in the pornographic *The Romance of Lust; or, Early Experiences* (1873-76), the summer-house facilitates a genre-boundary violation as the site where the illegality of incest is explicitly narrated, a rare occurrence in a genre where incest is customary. Finally, H. Rider Haggard's Gothic summer-house in *Colonel Quaritch, V.C.: A Tale of Country Life* (1888) departs completely from romance and cultivation scripts by serving as the structural shield to a cache of buried treasure inaccessible to those outside of the summer-house. The destruction of Haggard's summer-house at the end of his novel is a fitting complement to Burney's incomplete summer-house that opens this chapter, both scenes offering extreme iterations of summer-house structures. Unlike the walled gardens that facilitate, for instance, the intrapersonal transgression of Mary Lennox's nascent sexuality (see chapter 1), summer-houses are insular spaces—social transgressions and genre-boundary pushing are hidden from prying eyes, but the risk remains when other characters penetrate that space.

A Brief History of the Summer-House

Although not as old as walled gardens, summer-houses existed as landscape features for centuries before the 1800s.⁸⁵ Often a feature of landscaped country houses and estates, summer-houses functioned both practically, offering shade and a place for repose, and aesthetically, adding stylised focal points to pleasure grounds; after they became run down, summer-houses often provided a convenient storage place for gardeners' tools. Because summer-houses had few defining features, landscape designers and critics often grouped them with arbours, bowers, and covered seats. However, a summer-house is more self-contained than an arbour or a bower in that arbours and bowers are generally open with only a back and sometimes side walls, while summer-houses are walled all the way around. Summer-houses also have roofs and are typically larger than a covered seat that might accommodate two or three people. Many summer-houses were furnished with couches and tables, thus representing a microcosm of the main house situated at the end of a garden walk. In terms of architectural style, Edward Kemp recommended in 1850 that summer-houses "should be concealed from the windows of a dwelling, or correspond with it in style" (310), allowing for almost infinite possibilities in terms of how actual summer-houses were built. We see, for instance, nineteenth-century summer-houses constructed of marble (Loudon, *Encyclopædia* 10-11), styled as a pagoda and three stories high (27), containing fully functioning kitchens (55; Jekyll 13), "built of Cannel coal" (Loudon, *Encyclopædia* 1081), situated on an island (Kemp 302), and "taking the form of a tower" (367). More typically, though, summer-houses were square or octagonal wooden structures often with thatched roofs. Perhaps the best-known historical summer-house is that of Dorothy and William Wordsworth at their Lake District home, which they completed in 1805, having written to Samuel Taylor Coleridge about "a seat with a summer shed" in 1799 (qtd. in Page and Smith

⁸⁵ The *Oxford English Dictionary* records the first use of "summerhouse," as a small garden structure, in a 1519 text called *Testamenta eboracensia*, edited by James Raine in 1884.

Figure 2. Kemp’s design for part of Owen Jones’s estate, near Thornton, Cheshire. The summer-house is labeled as number six (top right)—note how far removed it is from the main house (the shaded region labeled as number one, bottom left) (70).

I argue that literary summer-houses in the long nineteenth century are not ambiguous spaces, despite belonging fully to neither public nor private realms. I do not propose that literary summer-houses are mutually exclusive with historical summer-houses—Kemp, in fact, suggests that summer-houses can take on symbolic meaning by imbuing a “summer-house that is rich in family or other ancient records” with the “beauty of association” (134) or how, if a summer-house is properly positioned in terms of accessibility and the view it offers, a “far greater meaning and propriety will thus be imparted to it” (312). Rather, I posit that literary summer-house settings facilitate far more varied social and generic boundary violations what has been outlined thus far in scholarship. Their multifunctionality and existence in this liminal zone allow for myriad possibilities within novelistic summer-house settings; different from the introspective and intrapersonal transgressions in walled gardens, summer-house transgressions are usually insular to or hidden within the space, but the structure is often less successful at keeping people out than a walled garden would be.

Little scholarship exists on the significance of summer-houses in British novels of the long nineteenth century, but what has been written falls into two categories: summer-houses as sites of illicit romance and summer-houses as sites of cultivation for women and children. In his short section on summer-houses, which he groups with shrubberies and conservatories, Waters names these settings as conducive to “the staging of private or secret encounters” (*Garden* 266), particularly romantic trysts. He goes on to argue that, compared to the shrubbery (see chapter 3), “the summer-house script is peculiar. It lends itself to a nocturnal setting, with the moon supplying the illumination for a romantic picture of the woman. The man, who in most scenes

encounters her by chance, is struck for the first time by her beauty and desirability” (268).

Further, Waters suggests that

under the extraordinary phenomenal and psychological conditions in which summer-house scenes take place, normal social codes are nullified. Asymmetrical relationships are balanced.... [S]ince place affects moods and actions, the man in particular is a victim of circumstances rather than the calculating perpetrator of domestic crimes—marital infidelity from one point of view, seduction and the excitation of false hopes from another. (269)

My argument departs from Waters’s here.⁸⁶ In addition to expanding the general parameters of Waters’s conception of summer-house scenes to include daytime scenes, I argue that summer-houses function in more complex ways than merely hiding lovers from prying eyes. I take Waters’s premise—that summer-houses nullify social codes—and extend it well beyond his claim to include 1) transgressions of social norms beyond illicit domestic forays, and 2) genre-boundary violations that he does not address.

The other significant body of criticism on literary summer-houses emphasizes their role in cultivating domesticity in women and children, and this stance on summer-houses is rooted in historical understandings of the space. In *Children and Gardens* (1908), Gertrude Jekyll outlines in detail that summer-houses provide children with the space to practice domesticity, including skills such as cooking and gardening, which is unsurprising given that Jekyll “placed great emphasis on domestic moral virtues in garden endeavours” (Bilston, “Queens” 11). Page and Smith position the summer-house as the “most resonant image of security within the garden during this period,” along with the arbour or bower, “since it served so neatly as an extension of

⁸⁶ In addition to the reasons that I outline, my argument also departs from Waters’s because the way he frames his stance shifts blame away from perpetrators of domestic crimes.

the home” (31). They further elaborate that the arbour, bower, or summer-house “can be equated with the interior hearth in terms of its symbolic force as a sign of domestic centering,” and, as such, the “arbor [or summer-house] became a hub of outdoor activities for children, well suited for imaginative play while still typically requiring a measure of decorum – thus providing them with a site for dreaming and escape as well as for experiments with their adult responsibilities” (31). This notion of the summer-house promoted its idealization as a space for children to practice socially acceptable domestic roles, something often adopted by nineteenth-century didactic children’s literature. One notable example is *Our Summer-House and What Was Said and Done in It* (1859), an American children’s book comprising a series of letters written by fictional children from their Massachusetts summer-house, in which they share stories from their mother and aunt and practice traditional gender roles, all with the clear goal of cultivating nineteenth-century children in line with John Ruskin’s goals for cultivating British women and children five years later in “Of Queens’ Gardens” (1864; see chapter 1). As Page and Smith note elsewhere, for “didactic writers, nature functioned in several ways: as a source of innocent pleasures but also a sign of God’s beneficence and an opportunity for lessons in virtue” (23), which is precisely the route that the author of *Our Summer-House* takes. Although the cultivating summer-house is not the prevalent one in British novels of the long nineteenth century, summer-house settings sometimes pervert this script of cultivating domesticity by facilitating, for instance, accidental marriage or incestuous sex. Continuing to build on summer-houses’ historical ties to domesticity, I open my analysis of summer-houses’ impact on plot and genre with a didactic domestic novel.

Summer-Houses in Domestic Fiction: Frances Burney’s *Camilla*

A didactic domestic novel,⁸⁷ Burney's *Camilla* follows the stilted courtship of Camilla Tyrold and Edgar Mandlebert as each receive well-intentioned but ultimately unhelpful advice from their mentors, while also misreading each other's actions and miscommunicating with each other. Characters in the novel impede the development of Camilla and Edgar's budding romance, from Miss Margland (governess to Camilla's cousin Indiana) to Lionel (Camilla's wayward brother) to Sir Sedley and Mr. Dubster (two of Camilla's many suitors), and many obstacles in Camilla and Edgar's relationship are exacerbated by scenes set in summer-houses. Indeed, *Camilla* features three notable social transgressions across two different summer-houses: Camilla's foray into coquetry, Edgar misinterpreting Camilla and Sir Sedley's correspondence, and passersby mocking Eugenia's disabilities. That almost all summer-house interactions contribute to Camilla's own transgression of social expectations by engaging in coquetry, or at least Edgar's perception that she transgressed, speaks to the consistency with which summer-house settings signal social transgression to readers. I also address the third summer-house scene, in which strangers mock Eugenia's disabilities, to demonstrate that summer-house settings facilitate transgressions beyond romantic trysts—*Camilla* establishes that this trope develops as early as the 1790s, setting a precedent for summer-house scenes in nineteenth-century novels. The first two summer-house scenes feature typical romantic transgressions, but the third scene's uncharacteristically unfinished summer-house facilitates an uncharacteristic social transgression.

In a novel with relatively few settings, especially given its nearly one thousand pages, the presence of two distinct summer-houses stands out.⁸⁸ Both of Burney's summer-houses are

⁸⁷ A subgenre of domestic fiction (see introduction), didactic domestic novels leave the reader with lessons or morals. In *Camilla*, that lesson is that one should love chastely and loyally, as well as being financially responsible.

⁸⁸ We can see that Burney was careful with her settings as well, given her attention to detail in her revisions for subsequent editions of *Camilla*—for instance, in her manuscript for what would have been the third edition of the novel, Burney changes “In the *hall* of the Cleves mansion the party from Southampton were received” to “In the *Portico* of the Cleves mansion they were all received” (922, emphases added). This change, while shortening the

described in detail: the Tyrolts' summer-house is a "little building" with stairs leading up to it, at least one chair inside, at least one window, and surrounded by flowers outside (170-72), while Mr. Dubster's unfinished summer-house "was, as yet, no more than a shell; without windows, scarcely roofed, and composed of lath and plaister, not half dry," and it "looked on to the high road" (282). His summer-house is the structure on his estate that, along with his labyrinth, he declares that he most values (278). In general, the "prospects and perspectives" of Burney's settings enhance her plot, largely because, in the words of Cynthia Wall, we "seem to have access to everything" (205, emphasis original). Wall offers the Pelhams' summer-house as an illustration, noting how "each of its windows commands 'a Prospect so rich, so various, and so unbounded, that the Gazer's Eye is oppress'd by the profusion of Beauties, and knows not where to fix'" (205).⁸⁹ In terms of visual perspective, Burney's summer-houses offer both characters and readers the seemingly unlimited access that Wall emphasizes. In contrast to Wall's summer-house example, I posit that the insular nature of summer-house scenes actually restricts access to the visual in Burney's novel: access becomes limited where character interactions are concerned, which is why the transgressions of social norms throughout Burney's summer-house scenes are rooted so often in miscommunication. These summer-house settings prompt insular interpretations of social phenomena, which in turn catalyze further social transgressions.

Mr. Dubster's summer-house proves the means for a series of social transgressions throughout the novel revolving around Camilla's coquetry. Although not as ethical as Eugenia, as domestic as Lavinia, or as beautiful as Indiana, Camilla has a charming naivety lauded by Burney's characters, making her more desirable than her immediate marriageable counterparts

passage, also adds specific detail about the scene's domestic setting, which suggests that Burney was intentional with her setting descriptors.

⁸⁹ Wall quotes from page 12 of *Camilla*.

and the perfect complement to Edgar's sense and righteousness. Her naivety ends up contributing to her eventual romantic split from Edgar, though, as she slowly descends into coquetry via various summer-house interactions. Miss Margland sows some of the first seeds of doubt in Edgar's mind about Camilla's suitability as a future wife for him when, walking up the steps to the Tyrols' summer-house, she blatantly misrepresents Camilla to Edgar. She tells him, "I dare believe nothing's the matter [with Camilla] but some whim; for to be sure as to whims, Miss Camilla has the most of any creature I ever saw, and Miss [Indiana] Lynmere the least" (171), a statement that causes Edgar "surprize and concern" (171). Thus begins Edgar's long internal debate about whether he should marry Camilla and a doubt that eventually causes Camilla to engage in coquetry to try to win back Edgar's love. After unknowingly engaging the affections of various suitors, Camilla decides to take the advice of Mrs. Arlbery to flirt with Sir Sedley; in doing so, she "indulged him with the history of her [summer-house] adventure at the house of Mr. Dubster, and his prevalent taste for the ridiculous made the account enchant him" (484-85). After Camilla tells this summer-house story to charm Sir Sedley, summer-house settings become one of the few consistent features in their tumultuous relationship. For instance, after Lionel improperly calls out to Sir Sedley, Camilla hides in the summer-house out of mortification. Lionel, however, "caught a glimpse of her gown as she went into the little building, and shouted aloud: 'Look! look! Sir Sedley! there's Camilla making believe to run away from you!'" (525). Camilla's reliance on summer-house settings to keep hidden both her person and her transgressive coquetry anticipates how summer-house settings throughout the long nineteenth century continue to facilitate insular and hidden transgressions.

What ultimately prompts Edgar to (temporarily) end his courtship with Camilla is his misinterpretation of her relationship with Sir Sedley that results from Edgar reading only half of

Camilla and Sir Sedley's correspondence. When, in an attempt at full transparency with her lover, Camilla gives Sir Sedley's letters to Edgar, he goes to the summer-house to read them (576) and, later, "escape[s] to the summer-house" after dinner to have privacy while he finishes reading them (580). Here, with only a partial picture of her history, Edgar decides to leave Camilla once and for all. After making this decision, he "hurried out of the summer-house to the wood, where he strove to compose his mind to the last leave-taking upon which he was now determined" (581). What, in hindsight, ends up being the transgression in this scene—Edgar making his decision to end his romantic relationship based on a false premise—is confined within the boundaries of the summer-house walls. Although misunderstanding forms the basis of many plotlines in domestic fiction, Edgar's decision still transgresses his own good sense, Camilla's trust, and social expectations for how courtship should progress. We see Edgar set on entering the summer-house before reading Sir Sedley's letters, and we see him exit the space after deciding to leave Camilla. Burney's summer-house simultaneously connotes that the contents of the letters are transgressive (they are—Sir Sedley takes liberties with Camilla in his correspondence) but also that Edgar's decision must be transgressive because he makes it in a summer-house. In a domestic novel with a clear marriage plot setting up Camilla and Edgar from the opening chapters, Edgar's transgression lies in continually doubting his beloved. Readers also know that Edgar's decision is additionally transgressive because it is based in part on misinformation and in part on Camilla's knowing transgression in her coquetry. What may appear at first to be a minor bump in *Camilla*'s marriage plot is actually a commentary on the lovers' primary character flaws: Edgar's propensity to doubt Camilla and Camilla's too-innocent naivety.

Perhaps the most striking summer-house scene in *Camilla*, however, is not a romantic transgression but the moment where Eugenia first perceives her non-normative body as abject in Mr. Dubster's unfinished summer-house. The only entrance to Mr. Dubster's raised summer-house is a ladder. When Lionel steals the ladder, effectively trapping inside Camilla, Mr. Dubster, and Eugenia, the scene is set for Mr. Dubster to court one of the two sisters—normal social codes are necessarily nullified because two young women, one of whom is an heiress, are stranded unchaperoned with a man, and they cannot rectify the situation despite both wanting to leave. Asymmetrical relationships are close to being balanced (as per Waters's argument) because there are few options for upholding social positions when stuck off the ground in a semi-enclosed space. Due to having had both smallpox and a teeter-totter accident as a child, Eugenia's skin is pockmarked, she walks with a limp, and her physical growth is stunted. Ever loving and accommodating, the Tyrols never mention explicitly that Eugenia has a non-normative body, so she grows up relatively unaware of any physical limitations. It is not until she is stranded in a summer-house and passing women comment on her physicality that Eugenia begins to perceive herself as both disabled, as the third-person narrator had already made clear to readers, and undesirable.⁹⁰ She is forced to sit on a raised platform where passersby transform her into a display.

Ironically, the summer-house here does not facilitate transgression by concealing Eugenia's disabilities; rather, it enables strangers to comment on Eugenia's body, subjecting her to their assessment of her body as at variance with social norms and prompting Eugenia's desire to hide herself. Because this unfinished summer-house is not fully enclosed, it ends up acting as

⁹⁰ Following the social model of disability, I use "disability" to mean social phenomena wherein barriers to access (such as access to physical spaces, to intellectual spaces, and to opportunities for work) exist for certain people, not to denote a personal deficit or pathologize bodies that do not align with western society's ableist ideals.

a sort of un-summer-house: an atypical structure that facilitates an atypical and extreme version of a social transgression, flipping the summer-house script that we expect in order to put Eugenia on display rather than keep her hidden. This moment speaks to the access that Wall argues for in summer-house settings, but the direction of access in this scene looks inward. After Mr. Dubster called for help to some women and their children walking by, a boy and two women mock Eugenia's pockmarks before a young boy cruelly asks, "What were you put up there for, Miss? to frighten the crows?" (286). As Eugenia's mortification grows alongside her realization, one of the passing women comments on Eugenia's small stature to her companion, "she'd be lost in your apron, and you might look half an hour before you'd find her" (287), their teasing stopping only when Mr. Dubster tells them that Eugenia is Sir Hugh's heiress.

This interaction serves as the text's primary example of Mr. Dubster's own lack of social propriety, but it also ends with Eugenia declaring, "I am no longer to be deceived nor trifled with. I will no more expose to the light a form and face so hideous:—I will retire from all mankind, and end my destined course in a solitude that no one shall discover" (294). As Jason Farr notes, "Eugenia's physical reality and its impact on her coming of age cannot be overstated. Her growth into a young woman consists of a series of corporeal mishaps and public mortifications in which she ... attracts the contempt of ignorant, derisive spectators" (9). Mr. Dubster's summer-house, then, is not just a potential site for private flirtations but a structure that defines Eugenia's sense of self through the dual transgression of outsiders' comments on her physical appearance and her own devaluation of her worth, despite being held up throughout the entirety of Burney's novel as a moral and ethical exemplar. Farr repeatedly emphasizes the agony that Eugenia experiences as a result of others' commentary on her body, and he refers frequently to the "public" nature of these comments. This observation is particularly poignant

given that Eugenia does not consent to being on display in the summer-house, a space that would usually be private and hidden. The function of this summer-house setting to catalyze social transgression furthers Farr's argument about the impact of these comments on Eugenia, and the fact that he does not mention setting explicitly indicates a broad critical tradition of overlooking the role that garden settings play in facilitating moments of transgression in British novels of the long nineteenth century.

Although all of Burney's summer-house transgressions resolve themselves by the close of the novel (Camilla marries Edgar, and Eugenia marries a man who sincerely loves her), her summer-house scenes move beyond domestic dalliances because summer-house settings facilitate myriad social transgressions. Eugenia's summer-house experience removes both her freedom and her privacy, exposing, in the process, the social construction of disability and a particularly harmful interpretation of disability. The social transgressions that Burney's summer-house settings facilitate are not limited to the often-gendered behaviours that critics point to in both summer-house trysts and summer-house cultivations; instead, her summer-house settings simultaneously establish typical romantic summer-house transgressions and, in the case of Eugenia, demonstrate that even while subverting reader expectations for summer-house scenes, these settings insistently facilitate transgressions of social norms. Unlike Burney's summer-house settings, Collins's and Wood's summer-houses both facilitate a single instance of transgression, hiding letters that undermine social norms and push the genre boundaries of sensation fiction.

Summer-Houses in Sensation Fiction: Wilkie Collins's *Man and Wife* and Ellen Wood's *Anne Hereford*

Published within two years of each other, Collins's *Man and Wife* and Wood's *Anne Hereford* are both sensation novels. Although not the best-known novel by either author, *Man and Wife* and *Anne Hereford* each present notable instances of literary summer-houses, with *Man and Wife* remaining unparalleled in its volume of summer-house content.⁹¹ As the most summer-house-saturated novel that I have encountered—and one whose plot hinges on a significant moment of social transgression in a summer-house—*Man and Wife* features a summer-house setting that warrants more scholarly attention than it has received. Collins's novel chronicles the tumultuous romantic relationship between Geoffrey Delamayn and Anne Silvester, including Anne's pre-marital pregnancy, their accidental marriage, and their subsequent legal battle. While in a summer-house in Scotland, Geoffrey writes the letter that effectively marries him to Anne. I argue that the privacy and liminality of the summer-house setting facilitates this transgression of social norms. I position *Anne Hereford* as a foil to *Man and Wife* because Wood's literary summer-house also features an important letter but, atypically for sensation fiction, that letter's contents remain unnarrated. Documents and letters feature heavily in sensation fiction, and every other major document in Wood's novel is made available to the reader, but the letter in the summer-house is not. Wood's novel relies on its summer-house to facilitate the unnarration of that which is usually narrated.⁹² I examine these novels out of chronological order to most effectively establish the sensation-fiction precedent of revealing letters in *Man and Wife* before exploring the significance of leaving letters unnarrated in *Anne Hereford*. In doing so, I present a bifurcated argument: summer-house settings are key spaces where documents are produced and

⁹¹ The word "summer-house" appears sixty-eight times in *Man and Wife*, well ahead of the runner-up, *The Romance of Lust*, which mentions "summer-house" thirty-six times (see appendix A).

⁹² Although keeping letters hidden from the reader is atypical of sensation fiction in general, Wood does conceal letters in other novels as well, as Lisa Surridge pointed out to me. This tendency of Wood's, though, does not negate the fact that concealing documents from readers still pushes the boundaries of sensation fiction, especially by the late 1860s when the genre was comfortably established.

hidden, and Collins and Wood offer parallel examples of how summer-houses facilitate social transgression and genre-boundary violations.

Although letters have often played important roles in novels, there was a notable shift in the nineteenth century from epistolary form to the post featuring within novels' plots. This shift was due in part to the introduction of the Penny Post in 1840, which made correspondence via post accessible to much of the population that could not previously afford to receive mail.⁹³ Hidden letters, in particular, are a prominent nineteenth-century literary trope, for instance, in Manette's letter hidden in the Bastille and its production at Darney's subsequent trial in Charles Dickens's *A Tale of Two Cities* (1859). Richard Menke posits that "Victorian fictional forms and genre all have their own informational economies" through which information is exchanged between characters and given to the reader (4)—these informational economies often involve letters. Sensation fiction's informational economy, commonly relying on a combination of epistolary segments and missing or hidden letters, offers a hybrid of the two forms that most critics outline. Although "letters feature in virtually every Victorian novel" and "it seems as though fictional characters had to write, send, and read them simply due to the demands of realism" (Koehler 9-10), in sensation fiction, letters often serve the plot in a more vital capacity than adding realistic detail.⁹⁴ As a result of shifting conceptions of media, the nineteenth century "tended to align storage [of information] with materiality, [and] transmission with immateriality, so that writing—with its dual capacity for storage and transmissions—occupied a shifting and ambiguous ground between the two" (Menke 11). Letters in sensation fiction often occupy this

⁹³ For more on the history of the British post office and its impact on Victorian fiction, see Richard Menke's *Telegraphic Realism* (2008), Catherine J. Golden's *Posting It* (2009), Kate Thomas's *Postal Pleasures* (2012), and Laura Rotunno's *Postal Plots in British Fiction, 1840-1898* (2013).

⁹⁴ That being said, the use of letters in trials in sensation fiction does reflect a similar rise in the reliance on incriminating letters in Victorian courtrooms (Rotunno 24), as we see in *Man and Wife*.

ambiguous ground that Menke proposes, especially given that one hallmark of the genre is that plots, however wild and sensational, are rooted in reality and legal proof.⁹⁵ *Man and Wife*'s summer-house letter fits within the framework of immaterial transmission (because the truth of Anne and Geoffrey's marriage was neither clearly communicated nor understood) and material storage (because the letter is produced during the trial), but *Anne Hereford*'s summer-house letter does not. Wood's summer-house letter is never revealed to the reader, despite Anne's forthcoming first-person narration, nor does it reappear as the plot progresses, marking it as immaterial through its unnarration and, thus, subverting the hidden-letter trope while pushing the generic boundaries of sensation fiction.

"The Story" of *Man and Wife* opens after Collins's prologue, anticipating in many ways the creatures of Risley's summer-house:

In the spring of the year eighteen hundred and sixty-eight there lived, in a certain country of North Britain, two venerable White Owls.

The Owls inhabited a decayed and deserted summer-house. The summer-house stood in grounds attached to a country seat in Perthshire, known by the name of Windygates. (40)

This chapter, titled "The Owls," follows these two venerable owls as they resist eviction from their summer-house by estate managers tasked with cleaning it out. Despite being "equal to the occasion" and having "ruffled their feathers, and cried, 'No surrender!'," the owls are successfully removed (42). Collins never returns to the owls, but this introduction is singular in its giving voice to non-human animals as an extreme example of foregrounding setting in a novel. Many of Collins's novels are broken into discrete sections that often come with a change

⁹⁵ These explanations help remove or negate the supernatural elements that often characterize mysteries in Gothic fiction.

in scenery or a change in narrative voice. Collins divides *Man and Wife* into “scenes,” opening with “first scene – the summer-house.” Not only does Collins open his novel with an immediate emphasis on setting generally—later scenes are set in cities, such as London or Glasgow; at estates or in buildings, such as “the inn” or Swanhaven Lodge; or in distinct parts of the home, such as the pantry or the bedroom—but this first scene is the only garden “scene” in his novel. It is also the only room-like setting outside the house, prompting the reader to question from the novel’s opening pages which social rules dictate behaviour there; is the space public, as its various croquet party visitors might imply, or is it private, as suggested by the secrecy surrounding Geoffrey’s letter that sparks the novel’s entire plot? The connotation of a stage setting with Collins’s emphasis on the physical layout of a scene and the setting descriptions that often come with play texts furthers his foregrounding of setting in the novel, particularly the summer-house as the novel’s inaugural garden space.⁹⁶

In line with Waters’s argument about summer-houses facilitating illicit romantic encounters, *Man and Wife*’s summer-house does just that. From its first description, when the summer-house at Windygates is being cleaned out of its owls and creepers (Collins 40-42), the novel’s third-person narrator frames the structure as one that allows for inhabitants who are not meant to be there. Collins also tells his readers that the “summer-house stood on an eminence, approached by steps” and that any one “might appear, unexpectedly, at a moment’s notice” (55). Even within the physical space itself, the “inner and darker part of the summer-house” (60) offers a greater degree of privacy than the area closest to the stairs where Blanche navigates the

⁹⁶ Collins’s thespian terminology pushes genre boundaries at the level of basic novel form as well, likely because he first conceived of *Man and Wife* as a play. This theatricality mirrors the contemporaneous popularity of sensation drama—for example, Mary Elizabeth Braddon’s *Lady Audley’s Secret* (1862) was staged in two different theatres due to its popularity (Voskuil, “Feeling” 252). It is worth noting, too, that the summer-house setting is immediately linked with this slight break in form.

politics of choosing teams for croquet. Once the summer-house is empty, a pregnant Anne arranges to meet Geoffrey, the father of her child and primary love antagonist in the novel. Anne and Geoffrey meet in private in the summer-house precisely because they recognize that their relationship is not socially sanctioned; as Collins makes clear with the invading creatures, this summer-house setting is an appropriate location for inappropriate visits. If we return to Waters's claim about balancing asymmetrical relationships in summer-houses, notably that "the man in particular is a victim of circumstances rather than the calculating perpetrator of domestic crimes—marital infidelity from one point of view, seduction and the excitation of false hopes from another" (*Garden* 269), Waters's argument suggests that Geoffrey would then become a victim of circumstance, not a man who took advantage of Anne, impregnating her to later abandon her after agreeing to marry her only because she threatened suicide. Anne, by contrast, would become equally culpable, especially as she engages in physical violence with Geoffrey, striking "the pipe out of his hand at a blow" and wishing she were strong enough to knock him to the floor because he made no effort to visit her until she summoned him by letter, despite his staying "not ten miles" away (*Collins* 63). This interaction supports Waters's conception of literary summer-houses as settings for illicit romance, but *Man and Wife*'s summer-house setting plays a more complex narrative role than merely revising the nineteenth-century marriage plot.

Although this encounter between Anne and Geoffrey may seem to prove Waters's point about counterbalancing power dynamics in summer-houses, the most socially transgressive summer-house act occurs at the end of this scene when Geoffrey gives Arnold a letter to take to Anne. After Anne had already left Windygates to wait for her betrothed, Geoffrey is called away to visit his sick father. Geoffrey requests that Arnold go to Anne and tell her that Geoffrey would

not be able to make their afternoon wedding; Arnold, ever aware of propriety, convinces Geoffrey to write to Anne instead of merely relaying a verbal message:

“She has the devil’s own temper,” [Geoffrey] said. “There’s no denying that.

Perhaps I’d better write. Have we time to go to the house?”

“No. The house is full of people, and we haven’t a minute to spare. Write at once, and write here. I have got a pencil.”

“What am I to write on?”

“Any thing—your brother’s card.” (86)

Geoffrey ends up writing to Anne at the bottom of a letter she sent him, “rapidly scribb[ing] a few lines,” saying “something spoony to quiet her,” and declaring, “That will do the business!” before dating the letter at Arnold’s behest (87). This letter is the piece of evidence that will emerge during Anne’s trial at Portland Place, confirming that Anne was married to Geoffrey and not to Arnold, freeing her from social condemnation, freeing Arnold to marry Blanche because he is not married to Anne, and condemning Geoffrey. Scots law dictated that two people who had mutually agreed to marry, as Anne and Geoffrey’s correspondence established that they had, were legally married. In 1856, the laws changed to mandate that both parties had to be in Scotland at least twenty-one days prior to their marriage, which is why Sir Patrick so incessantly quizzes Anne about when she and Geoffrey arrived in Scotland. Collins’s emphasis on the minutiae of Scots law reinforces his overall stance that marriage is a legal status that differs by country, as opposed to a sacred relationship, as well as his wider critique of legal anomalies.⁹⁷ Thus, it is Geoffrey’s letter, not the earlier conversation, that is the plot’s main impetus, setting up the sensational scenario of accidental marriage, possible bigamy, and illegitimate pregnancy.

⁹⁷ *The Romance of Lust* takes up a similar level of legal minutiae in terms of incest laws as I discuss in the next section.

The summer-house setting hides both Geoffrey and his dishonourable intentions while he writes this letter, ultimately facilitating its being written in the first place. Notoriously one to question domestic structures, Collins begins his process of defamiliarizing Victorian notions of marriage with this private summer-house meeting.⁹⁸ Although bigamy, “sexual irregularities, adultery, forced marriages, and marriages formed under false pretenses” were common themes in sensation fiction, usually catering to salacious interest, “Collins’s concern with marriage and divorce law in *No Name* and *Man and Wife* ... is exceptional” (Brantlinger 6). As he does in *No Name* (1862), a novel featuring children of unmarried parents, Collins asks his readers to consider what counts as a “legitimate” relationship, be it filial or marital. Collins is explicit about the location of the letter writing, repeatedly emphasizing the summer-house setting. Before making his request of Arnold, “Geoffrey looked round at the entrance to the summer-house to make sure that they were alone” (83), and their conversation a few pages later borders on exposition in terms of location. Arnold’s series of short, simple clauses, “Write at once, and write here,” leaves no doubt that Geoffrey will undertake an action in the summer-house, and the established tradition of summer-house settings as sites of social transgression leaves little doubt that this action will have consequences. Collins’s summer-house setting certainly facilitates illicit romantic relationships, but it is the privacy that the summer-house affords to Geoffrey to write his incriminating letter that catalyzes those relationships. Notably, too, the letter is hidden from the reader at the time of writing, only to be revealed later—as is typical in sensation fiction.

⁹⁸ Collins himself spent much of his adult life in an untraditional domestic arrangement. He lived with Caroline Graves and her daughter by her late husband, remaining committed to them both without marrying Graves. Later, while still living with Graves, Collins also began a romantic relationship with Martha Rudd, by whom Collins fathered three children. Collins continued his relationships with both women until he died. For more on Collins’s biography, see Catherine Peters’s *The King of Inventors: A Life of Wilkie Collins* (1993) or Andrew Lycett’s *Wilkie Collins: A Life of Sensation* (2014).

Wood's *Anne Hereford* also features an important letter scene at a summer-house, but, unlike in *Man and Wife* and uncharacteristically for the genre, *Anne Hereford*'s summer-house letter is never revealed to the reader. Following the life of the titular Anne Hereford from being orphaned as a child to her marrying Sir Harry years later, Wood's novel performs genre conventions of sensation fiction such as missing documents (Aunt Selina's will), secret identities (the mysterious skeletal Chandos brother actually being George Heneage), death under mysterious circumstances (Philip King's murder), and an alleged "ghost in the pine-walk" at the Chandos estate (ch. XIV: 24). At the opening of the novel, running through the woods minutes before Philip is shot, young Anne passes the summer-house where Selina is reading a letter with George that allegedly calls him back to his family home. Unsurprisingly, given the nature of summer-house settings in sensation fiction, we learn that Philip was in the summer-house during this interaction and happened to overhear it—the creak of the door gave him away (ch. III: 90)—but at no point in the novel are the letter's contents revealed. To add to the oddity of Wood's insistence on the letter's unnarratability, this letter is no red herring in the plot, but at the end of the novel it reveals for Anne (and the reader) George's true identity as the eldest Chandos brother. Given that Anne narrates the novel, it would be well within her power to share the contents of the letter upon learning them herself. The "pretty summer-house that stood where the ornamental grounds were railed off from the pasture at the back and the wood beyond" features solely in the opening three installments of the novel (ch. II: 20), but Anne's fear of being questioned about what she saw there remains with her, reiterating the perceived importance of the structure itself and, through Anne's fear of being questioned, the implication that whatever occurred there is consequential for other characters or plotlines.

Like many sensational novels, *Anne Hereford* is rife with documents. Aunt Selina's will that leaves all of her fortune to Anne goes missing, but we see it being written, we have a lawyer who can confirm its contents, and eventually Edwin Barley rights his mistake and pays Anne what is owed to her.⁹⁹ We also learn later that the anonymous letter Harry receives telling him to suspect Mrs. Penn and Anne was written by Charlotte. Beyond documents, Wood's novel resolves all the loose ends of its mystery in its closing chapters: Harry's mysterious brother turns out to be George, who explains to Anne that he accidentally shot Philip in the woods in an act that was not, as he was convicted of, wilful murder. These revelations are typical of the genre, and, within Wood's novel, they set the precedent that all will be revealed to the reader in due time. The one thing that remains unnarrated, however, is the letter that Selina and George read at the summer-house.¹⁰⁰ Wood repeatedly emphasizes the importance of the summer-house scene, creating an expectation that it is a clue to be exposed at a later time. Anne is initially concerned at seeing Selina and George together at the summer-house (ch. II: 20-21), an arrangement that looks as if it will follow the illicit romantic tryst script that critics such as Waters lead us to expect from summer-house encounters. Later, Selina tells Anne, "Now, mark me: you must not say a word to Mr. Edwin Barley of what happened at the summer-house. Do not mention it at all; to him, or to anyone else" (ch. IV: 96). Anne's own experience of the summer-house as mysterious is extended to the novel's general population when, at the coroner's inquest into Philip's death, "Nothing transpired touching the encounter at the summer-house; therefore the affair appeared to the public involved in mystery" (ch. IV: 98). The lack of public

⁹⁹ We also learn that Charlotte Delves burned Selina's will years ago.

¹⁰⁰ Although it is conceivable that Wood merely forgot to resolve this piece of her plot, this scenario is unlikely. Not only does "summer-house" appear nine times in Wood's novel over six chapters (three serial installments), despite the original encounter lasting only a few lines, but fearing interrogation about what she witnessed at the summer-house also becomes one of Anne's most prominent characteristics and defines her entire relationship with her uncle.

acknowledgement of anything occurring at the summer-house leads Wood's characters to see Philip's death as enigmatic, while the actual existence of the summer-house scene causes the same reaction in Wood's readers—sensation fiction, it seems, ought to satisfy the reader's curiosity (even if it leaves some characters wondering), which is why this summer-house scene is so important to my argument.

Although the entirety of *Anne Hereford* does not push genre boundaries, the letter at the summer-house does. Shortly after Philip's death and Selina's plea to remain silent about what she witnessed at the summer-house, Anne expounds, "Added to my childish fear of Mr. Edwin Barley, since Saturday night another impulse to avoid him had been added: a dread, which I could not divest myself of, that he might question me as to that meeting at the summer-house" (ch. IV: 99). Her fear of Edwin continues throughout the novel, and she repeatedly narrates her specific anxiety about having to discuss the summer-house scene. No mere childhood terror that Anne will grow out of, her aversion to Edwin is linked so explicitly to her witnessing Selina and George at the summer-house that the reader cannot help but have the summer-house repeatedly brought to mind, which is why the letter remaining unnarrated pushes genre boundaries. Wood's decision to leave unnarrated the contents of the letter that Selina and George read together is atypical and thus significant, especially given Anne's openness in narrating other events and the emphasis in sensation fiction on narrating documents and explaining mysteries. Collins's summer-house sees Geoffrey writing his letter, and its contents are summarized for the reader as he writes, but we also see at the end of the novel Anne insist that Sir Patrick produce the letter, demonstrating incisively for both characters and readers that the summer-house letter prompted much of the social transgression in the novel. *Anne Hereford*'s summer-house letter would have garnered the same expectations in readers that Collins's summer-house letter did, only to leave

them wondering. Through these two instances of hidden letters, we see clearly that summer-house settings facilitate both transgressions of social norms and the pushing of genre boundaries via unnarration. In much the same way that social transgressions happen *within* the novel and genre-boundary violations happen *to* the novel, these sensational summer-houses hide letters from both characters and readers, effectively disrupting both novel content and novel form. I turn now to *The Romance of Lust*, which features a summer-house that enables its inhabitants to commit social transgressions while simultaneously pushing pornography's genre boundaries.

Summer-Houses in Pornography: *The Romance of Lust*¹⁰¹

Pornography is something of a generic outlier in this study, but as I am exploring a cultural trope, *The Romance of Lust* offers a relevant limit case. Because pornography, like other genres, has its own conventions, we are able to observe moments when pornographic texts push their own genre boundaries. In pornography, the question is never *what* will happen next—because the answer is inevitably sex—but, rather, *with whom* or *where* it will happen next. My argument is rooted in the question of *where*. Taking up Lisa Z. Sigel's call to action that "specific motifs in nineteenth-century pornography deserve closer study" (*Governing* 162) and building on Kathleen Lubey's focus on aspects of pornography "*in excess of sex, outside or beside sex*" (9, emphasis original), I argue that summer-house settings are a trope for transgressing both social and generic norms shared by non-pornographic and pornographic texts in the long nineteenth century.

However, because one mark of pornography is the defiance of social norms, pornography takes up the summer-house setting as already associated with social deviance and pushes its liminality further, often defying other pornographic genre conventions. In *The Romance of Lust*, a summer-house is the setting in which characters narrate the illegality of incest, acknowledging that which

¹⁰¹ Content note: this section discusses incest, underage sex, and rape.

is usually paranarratable in pornography, and, through this explicit narrative acknowledgement, the text pushes genre boundaries.

Throughout *The Romance of Lust*, Charles Roberts narrates his various and plentiful sexual experiences from age fifteen, with each of the novel's four volumes becoming increasingly kinky. Unremarkable except for his large penis and preternatural ability to please his sexual partners, Charles engages in sexual activities with almost every character introduced in the novel—men and women, old and young, relatives and strangers. Steven Marcus declares that *The Romance of Lust* “comes as close as anything [he] know[s] to being a pure pornotopia in the sense that almost every human consideration apart from sexuality is excluded from it” (274),¹⁰² a position that neatly sums up the text's lack of plot development but simultaneous insistence on the pleasure of every character. Even amid this full submersion into sex, however, *The Romance of Lust* features significant narrative moments, especially in terms of violating physical and social boundaries. Duc Dau points to Frankland, the hairy governess with an exceptionally large clitoris, as “one of the notable boundary violators” because “her body and its actions locate her at multiple social and sexual borderlines” (284). I make my argument in parallel to Dau's, focusing less on the characters on these borderlines and more on the physical spaces—the summer-houses, in this case—that signal the borderlines themselves.

As is common in nineteenth-century pornography, incest features heavily in *The Romance of Lust*. Marcus explains that “pornography exists in order to violate in fantasy that which has been tabooed; and incest occurs in it with about the same frequency as marriages occur at the end of English novels” (245). Characters do, of course, take non-family members as sexual partners, but incest is common in nineteenth-century pornography and usually “described

¹⁰² Marcus defines “pornotopia” as “that vision which regards all of human experience as a series of exclusively sexual events or conveniences” (216).

as great fun” (Marcus 245).¹⁰³ When MacCallum finds Charles, Mary, and Eliza engaging in sex at the seaside, for instance, he knows them “to be brothers and sisters” and admires them “all the more for being above the usual prejudices of that relationship” (*Romance* 139). Even when characters such as Mrs. Dale hesitate to participate in incest because it is “sinful” (382), they quickly come around to acknowledge that incest “is very wrong, but very delicious” (385). To persuade his cousin Ellen to participate in an orgy, Charles and his aunt stage an elaborate scene where Ellen finds Charles forcing himself on his aunt, after which his aunt would “scold [Charles] for the dreadful crime [he] had committed” (374), but none of the characters involved are actually concerned about the criminal element of incest. Instead, Charles’s aunt uses inflammatory language to manipulate Ellen; as Charles confirms, with all his aunt’s “apparent attempt at resistance everything was done in such a way as to facilitate rather than prevent matters going forward” (380). This attitude toward incest is the norm in late-nineteenth-century pornography, which is why instances of sincere concern about—or any narrated acknowledgment of—incest as forbidden by any social institution are significant. In other words, it is the act of narrating concern about social or legal repercussions for incest that pushes genre boundaries, not the incest itself.

Charles chooses the summer-house for his first incestuous encounter with his sister Mary. He immediately links the space with secrecy, telling Mary, “we will pretend to go for a long walk in the country, but instead of that, we will ... gain the little remote summer house, of which I have secured the key; there we shall be safe from all observation” (49). Not only is the summer-house far removed from the main house, but the structure itself is enclosed with a

¹⁰³ Sigel notes that there was a rise in incestuous pornographic texts in the 1880s, naming *The Romance of Lust* as the text that “begins the fascination with incest in English pornography” (“Rise” 105). For more on Victorian incest, see Colette Colligan’s *A Publisher’s Paradise* (2014).

lockable door; this tangible level of security contributes to summer-houses being such common sites of sexual encounters in *The Romance of Lust*.¹⁰⁴ Securing the key confirms Charles's premeditation and marks his explicit intention in choosing the summer-house; the location was not an accident of opportunity, but an integral part of Charles's plan. When they arrive at the summer-house, Charles and Mary engage in various sexual activities, with Mary quickly warming to the pleasures of sex. Charles engages in incestuous sex frequently and in myriad locations, but the summer-house is noteworthy because it is the place where he acknowledges not just the immorality of his actions (discourse about overcoming fears of social disapproval is common in pornographic incest scenes), but also their illegality. Sigel notes that the beginning of the novel sees a single mention of Charles and Mary's familial connection ("the close ties of [their] parentage" [*Romance* 57]) ("Rise" 109), but the text actually features a second significant comment about their incest. Charles narrates explicitly that he and Mary enjoy their sexual experience all the more for their "evasion of conventional laws" (*Romance* 57). Rarely in pornography do characters dwell on the potential legal repercussions of their actions, and this scene is the only time in *The Romance of Lust* that Charles acknowledges that his actions break a law.

Charles's language here about "*conventional laws*" (emphasis added) speaks to incest's position as a contested legal category in Victorian England. Most concerns about incest in nineteenth-century Britain had to do with the morality and legality of a man marrying his deceased wife's sister. Because marriage (and, by extension, sexual relations) fell within the realm of ecclesiastical law throughout much of English history, its shift to juridical law left many legal guidelines somewhat murky. As Kim Stevenson succinctly summarizes,

¹⁰⁴ For other summer-house sex scenes in *The Romance of Lust*, see pages 82, 153, 162, 199–200, 254, 257, 269, 279, 366–67, and 449.

Historically, the question of whether incest was prohibited as a serious violation against the person, or tolerated as a consensual but immoral act between adults, was mainly one that fell under the jurisdiction of the church rather than the state. Incest was made a criminal offence in Scotland in 1567 punishable by death, but in England escaped criminalisation under Elizabeth's Act of 1576, which aligned the age of sexual protection with the age of marriage at twelve years. From 1835 incest was removed from the direct jurisdiction of the ecclesiastical courts when Lord Lyndhurst's controversial Deceased's Wife's Sister's Act made all marriages within the prohibited degrees of affinity and consanguinity void. (36)

Incest was not punishable under English law until the Punishment of Incest Act of 1908.

Whatever the legal status of incest, however, it would have been condemned in nineteenth-century England on the basis of biblical sin: as God declares to Moses, "None of you shall approach to any that is near of kin to him, to uncover *their* nakedness," going on specifically to condemn sexual relations with one's father, mother, sister, daughter, granddaughter, aunt, aunt-in-law, daughter-in-law, and sister-in-law (*Authorized King James Version*, Lev. 18.8-18; see also Lev. 20, Deut.). Nineteenth-century religious sensibility dictated that people should follow these guidelines, whether or not they aligned with juridical laws. Charles's comment about conventional laws, then, demonstrates his remarkably contemporary understanding of exactly how incest with his sister would be condemned, an understanding that adds weight to his premeditation. Charles knows that sex with his sister may not be technically illegal, but in acknowledging that it goes against "conventional laws," he pushes the genre boundaries of pornography by narrating the paranarratable.

Charles's summer-house foray with Mary is not his most transgressive sexual encounter (sexual relations with his mother or uncle or prepubescent sister would have caused more of a shock than sexual relations with a sister one year his junior), but it is the one time in the novel that Charles recognizes the potential legal repercussions of incest. I argue that because the summer-house is a liminal and hidden setting, Charles could grapple there with the full extent of his and Mary's transgression in a way that other settings would not allow. That Charles's incestuous sex is transgressive is undeniable and, in the context of the genre, uninteresting; the significance of this scene lies in the relation between its setting and Charles's stark first-person narration about transgressing "conventional laws."

Discussing *The Victim of Lust, or Scenes in the Life of Rosa Fielding* (1867), another pornographic novel, Marcus suggests that "the author assumed something like a universal knowledge of Dickens and [William Makepeace] Thackeray to exist in his audience. To assume that Dickens and Thackeray were universals is the same as saying that these two novelists were thought of as providing a common culture, even for such a specialized and limited audience as this novel would naturally reach" (226). Marcus's analysis here speaks to "the depths to which the great Victorian novelists informed the consciousness of their time" (226), but also the extent to which nineteenth-century pornography shared a common literary culture with popular and canonical nineteenth-century novels. Even though pornography's readership was more limited than canonical novels', largely due to pornography's generally small print runs because the 1857 Obscene Publications Act made selling obscene material a statutory offense,¹⁰⁵ the people who

¹⁰⁵ Although this act, also known as Lord Campbell's Act, did not significantly impact the pornography industry, courts now had the power to seize and destroy material that they deemed obscene. In the latter half of the century, partly in response to Lord Campbell's Act, some London-based pornography "business shifted to Amsterdam, Rotterdam, and especially Paris, where publishers such as Hirsch, Nichols, and Carrington ran a mail-order postal trade for its wealthier British clientele" (Colligan, *Traffic* 9). In London, police often focussed on the distribution and sale of so-called obscene publications in areas such as Holywell Street, not on possession of obscene materials because House Lords were concerned about lower-class policemen confiscating portions of their libraries. In reality,

could afford to write, privately publish, and purchase pornographic texts would have been educated and, thus, well versed in historical literary traditions. Sigel notes that pornography “stood as an artifact for a specific part of society—those with wealth, education, social advantages, and even some form of political power” (*Governing* 90); for instance, the “people who bought pornography needed to be literate, sometimes not only in English but also in Greek, Latin, or French. They needed to be wealthy. They needed to know how to use the mails and write letters, checks and money orders” (90). This level of education, wealth, and privilege suggests additionally that nineteenth-century readers of pornography would have a thorough understanding of literary history and recognize the literary merits of pornography. I am not attempting to disprove Lubey’s assertion that “literariness ha[s] always been only an occasional attribute of the genre” (192); rather, I propose that summer-house settings comprise one of the instances where nineteenth-century pornography is, indeed, literary.

In pornography, as well as canonical literature, the summer-house trope aligns with what John Frow calls “the unsaid of texts” (90), by which he means the contextual information that readers draw on, often unconsciously, as dictated by a particular genre. It is the “generic framework” of any given text that prompts a reader to tap into this well of contextual knowledge (Frow 90), so the consistency with which summer-house settings appear in nineteenth-century

this addressed public displays of and access to obscene materials, and there was much debate about the definition of “obscene.” Because there was no agreed-upon definition of obscene, “some of the texts that contemporary scholars treat as most clearly pornographic – expensive, lavish books such as the 11-volume *My Secret Life* – were not the texts that were commonly prosecuted in the law courts. It is thus not surprising that the highest profile cases to be tried under the Obscene Publications Act all involved debates about the limits of what did and did not count as obscene. In 1868, the Hicklin case famously established that an anti-Catholic pamphlet called *The Confessional Unmasked* fell within the orbit of the 1857 Act. The defendants in the Hicklin case had made the claim that they did not ‘intend’ to publish pornography in distributing their tract; similarly, Annie Besant and Charles Bradlaugh’s 1876 defense of their publication of the birth control treatise *The Fruits of Philosophy* argued vehemently that the pamphlet was science and not smut. In both cases, though, Chief Justice Alexander Cockburn ruled that the ‘intention’ of the work did not trump its capacity ‘to deprave and corrupt’ susceptible minds (‘Regina v. Hicklin (1868)’ 135)” (Frederickson 309).

pornography speaks to the likelihood that readers would have recognized them as a feature of the genre. It stands to reason that readers with the literacy and means to access pornography would also be well enough read to recognize summer-house settings as participating in a tradition of garden settings as sites of social and generic transgression in literature of the period. In this sense, late-nineteenth-century pornographic texts go beyond merely parroting summer-house scripts for garden trysts, but actively participate in broader literary culture by utilizing this specific setting to enable the pushing of genre boundaries not only in *The Romance of Lust*, but also in other pornographic texts such as *Venus in India; or, Love Adventures in Hindustan* (1889) and *Lovely Nights of Young Girls Served Up Seasoned and Prepared for Amatory Feasts* (c. 1895) (see Niemann). Pornography situates summer-house settings in the same way that we see them situated in domestic fiction, sensation fiction, and, as I turn to next, Gothic fiction, which adds credence to my argument that the trope of garden settings as sites of transgression was pervasive across British novels of the long nineteenth century.

Summer-Houses in Gothic Fiction: Rider Haggard's *Colonel Quaritch, V.C.*

While most of the other novels in this chapter are typical examples of their respective genres, Haggard's *Colonel Quaritch* is not a wholly Gothic novel, but, like Charlotte Brontë's *Villette* (1853; see chapter 1), it performs aspects of the Gothic alongside other genres. *Colonel Quaritch* follows its eponymous protagonist as he moves in next to the de la Molle estate and develops a romantic interest in Ida de la Molle. (Ida had previously agreed to marry Edward Cossey in exchange for Cossey not collecting on the money loaned to her father, Squire de la Molle, who is in debt and at risk of losing his estate.) Colonel Quaritch's house boasts the notable landscape feature "Dead Man's Mount," a hill on which Mrs. Massey, a previous tenant and de la Molle ancestor, had built a mushroom-shaped summer-house. Much of Haggard's novel is a standard

romance, but its summer-house, sitting atop Dead Man's Mount, is shrouded with mystery and ends up hiding buried treasure; these elements add a Gothic undertone to *Colonel Quaritch* and mark its summer-house setting as the epicentre of the novel's Gothicism. Haggard's summer-house setting physically blocks the de la Molles from accessing their family fortune and, by extension, blocks Ida from pursuing a romantic relationship with Quaritch, demonstrating the insular and hidden transgressions typically facilitated by literary summer-houses as well as the ability of this garden space to facilitate non-romantic transgressions of social norms. This particular summer-house is significant among the other settings in this chapter because its sole purpose is to hide family treasure, its entire existence embodying an extreme and, quite frankly, bizarre version of the trope of summer-houses as sites of transgression.

Much of Haggard's novel is a typical late-Victorian domestic romance with a few moments of mystery and intrigue, but Dead Man's Mount and its summer-house are unmistakably Gothic. Haggard's third-person narrator gives an extended description of Mrs. Massey's construction, detailing its "encaustic tiles" (299) and "huge mushroom-shaped roof" (8), which had cost "two hundred and fifty pounds" (297). The narrator also notes that, despite Mrs. Massey's claims that the pit on which the summer-house was built once housed ancient Britons, "the result did not clearly prove its use as a dwelling place before the Roman conquest. Nor did it make a very good summer-house. Indeed, it now served as a store place for the gardeners' tools and for rubbish generally" (8). Depicted from the beginning of the novel as a rundown building on ancient grounds, *Colonel Quaritch's* summer-house embodies "the architectural aspect of Gothic landscape ... that articulates questions on the limits of human reason to bring order to the world" through "the deployment of hidden niches or chambers holding sought after hidden truths" (Yang and Healey 6-7). Aligning, too, with Patrick

Brantlinger's distinction that sensation novels deal with realistic plots, while Gothic novels fall within the realm of the supernatural (9), the narrative that surrounds Dead Man's Mount as a haunted space, coupled with its association with past eras (as opposed to sensation novels' insistence on contemporaneity), marks the summer-house as decidedly Gothic. Characters' collective dread of the site adds an additional layer of Gothicism.

However, perhaps due to its blatant Gothicism, Haggard's summer-house is not always recognized as part of the network of garden settings in literature of the long nineteenth century. Little scholarship exists on *Colonel Quaritch*, as it is not one of Haggard's most popular novels, but Elizabeth Hope Chang observes that the novel "considers in multiple complex ways the exigencies of the English cultivated landscape—both in its plot, which concerns the fate of an ancestral property, and in its characters, who are flower-fanciers, timber-harvesters, farmers, hunters, and other manner of admirers of the second nature that surrounds them" (90).¹⁰⁶ I build on Chang's claim by exploring how Haggard's Gothic summer-house setting, in particular, fits into the literary tradition of cultivated landscape settings as sites of transgression. Chang offers a thorough analysis of Haggard's summer-house, noting that

the strange garden gazebo, built by Quaritch's aunt to highlight and protect her antiquarian prize of a large pit, makes unwelcome adornment to the cultivated space of what was once the de la Molle estate. This pit, known sinisterly as "Dead Man's Mount," is alleged to be the former dwelling of some ancient peoples, and attempts at bringing it into the modern era through fashionable adornment are mocked from the opening pages: as "it was found necessary to pave the hollow with tiles and cut surface drains in it, the result did not clearly prove its use as a dwelling place before the Roman conquest. Nor

¹⁰⁶ Gardens and garden themes run through much of the novel, including Cossey's "curious weakness for flowers" (81) and his marriage with Ida being arranged by the two of them in Ida's greenhouse.

did it make a very good summer-house....” In this [description] we hear echoes of the other narrative mockeries of fake-gothic adornments, from Jane Austen’s *Northanger Abbey* [1817] onward. (90)¹⁰⁷

Chang’s claims about the summer-house make sense within the context of her broader argument about how the language of cultivation and the roles of plants function in Haggard’s novel, especially in terms of non-native species and the influence of empire: the summer-house does not cultivate anything and may well appear as a half-hearted attempt by Mrs. Massey to insist on the Britishness of her own estate by building a garden monument to “ancient Britishers” (Haggard 8). In terms of *Colonel Quaritch*’s landscape, the summer-house perhaps seems, as Chang suggests, merely a “pre-Roman rubbish pit” intended for comic relief (90). However, if we examine this summer-house in the context of other summer-house settings throughout British literature of the period, then the knowledge of decades’ worth of similar settings would have primed the nineteenth-century reader for the summer-house’s role in keeping the de la Molles’ fortune hidden from the family.

The broad acceptance of Dead Man’s Mount as sinister in some way foreshadows the Gothic spookiness of the setting whereby Quaritch discovers the de la Molle treasure buried in the pit beneath the summer-house, conveniently solving their financial crisis and freeing Ida to marry him. The discovery of buried treasure may seem like the hallmark of an adventure story, but it becomes a Gothic cliché when the treasure is found somewhere called “Dead Man’s Mount” and hidden under the trick bottom of a bathtub with a skeleton in it, all while a Christmas-day storm blows the summer-house away; this skeleton embodies an extreme version of the unwanted-creatures-in-the-summer-house script that we see in both Collins and Risley.

¹⁰⁷ Chang quotes from page 8 of the novel.

Quaritch and George note the bad air in the treasure room, suggesting a general atmosphere of quiet danger that aligns more with the Gothic than with the fast-paced danger that often occurs in adventure fiction. Additionally, although Haggard's summer-house features no actual supernatural happenings, it still carries with it hints of the supernatural in its resident skeleton and the trepidation caused by Dead Man's Mount.

Once this transgression has been resolved and the treasure discovered, the summer-house blows away. Quite literally, its main role in the novel is to hide the treasure; as Chang implies, the summer-house does not fit with the well-developed garden details elsewhere in the novel. However, following in the footsteps of Burney, Wood, and Collins, Haggard writes his summer-house into a tradition of literary landscape spaces connoting transgression, rather than insisting on settings contributing to realism or documenting historical garden trends. The mockery that Chang points out includes details of the summer-house that may, in fact, be a tongue-in-cheek commentary by Haggard on his employment of this summer-house trope: *of course* this structure did not make for a very good summer-house because its purpose in the novel is not to add to the novel's realism. This late-century humorous metacommentary on garden settings, which we see also in Risley's ballade, is a literary phenomenon that I return to in chapter 3 with Wood's *St. Martin's Eve* (1866).

In the context of Haggard's summer-house partaking in the novel's Gothic elements, hidden treasure does not push a genre boundary, but it does transgress nineteenth-century British social norms by removing the possibility of the inheritance of familial wealth. De la Molle ancestor Sir James effectively jeopardized the de la Molle family's legacy, financial stability, and class position by burying the treasure, even though his intention was to keep the fortune safe and protected. In attempting "to prove that the hollow in the top had once been the agreeable

country seat of an ancient British family” (Haggard 297) by building the mushroom-shaped summer-house, Mrs. Massey makes disagreeable the country seat that her nephew will later inhabit, her summer-house ironically undermining her own purposes. The name “Dead Man’s Mount” clearly marks this landscape feature as significant, but *Colonel Quaritch* is unique in this study in that the novel includes the summer-house structure’s timeline: it is built to facilitate a social transgression, and it is destroyed when that transgression has been resolved. As the text explains, after the storm, the “summer-house was clean gone, nothing but a few uprights remained of it; and fifty yards away [Quaritch] thought he could make out the crumpled shape of the roof” (315). The complete elimination of the summer-house, when the only surviving piece is unconfirmed debris, aligns exactly with the complete elimination of the de la Molle family’s financial troubles, as well as with the restoration of Ida’s happiness because she is no longer obliged to marry Cossey. This intertwined relationship among the treasure, summer-house setting, and the Gothic is neither a coincidence nor authorial neglect of historical garden design. (Given the variety of actual historical summer-house styles, it is well within the realm of possibility that there existed a mushroom-shaped one.¹⁰⁸) Rather, the association of the treasure with the summer-house represents Haggard’s active employment of a literary trope that speaks to the literary-cultural context of fictional garden spaces in the long nineteenth century. The creation and destruction of the summer-house also mark the beginning and end of the novel’s Gothic elements; what may seem like an odd parody for the sake of comic relief in a largely domestic novel actually delineates the parameters of its social transgression as well as the Gothic

¹⁰⁸ The very ridiculousness of the summer-house’s physicality, a quality *Colonel Quaritch* repeatedly emphasizes (8, 13, 297, 299, 312, 321), is what most closely ties Haggard’s landscape to its historical counterparts. Although the purpose of the structure departs significantly from historical and critical understandings of summer-houses, the physical structure does not. Recall the vastly varied summer-houses that John Claudius Loudon and Kemp describe in their garden design manuals—a flimsy, mushroom-shaped summer-house over a large pit is no stranger than a summer-house built on an island in the middle of a pleasure ground or a three-story pagoda-style summer-house.

genre, literally in the physical boundaries of the pit and figuratively in the boundaries of the de la Molle-fortune plot.

At the opening of this chapter, we saw Risley's poem referring to the summer-house as a "snare, delusion, and deceit" (20), an apt interpretation of the structure as it is represented in British novels of the long nineteenth century. Summer-house settings are not generally deceptive in and of themselves, but they regularly facilitate deceit, prompt delusion, or play a role in setting up a snare. Often perverting Jekyll's conception of the summer-house as a cultivating space for children to practice domestic roles, many summer-house settings in literature of the period allow 1) imaginative play that stands starkly against social expectations and 2) romantic trysts that have implications well beyond mere frowned-upon flirtations. Cultivation and romance are fruitful entrance points to a thorough exploration of literary summer-houses, but the satire of Risley's ballade speaks to a nineteenth-century audience with a more extensive understanding of literary summer-houses than what critics have outlined. The invasion of summer-houses by unwanted creatures may seem like a tongue-in-cheek commentary on spending time outside, such as one might expect from decadent writers at the *fin de siècle*; however, it also alludes to the capacity of summer-house settings to hide things that, according to social norms, do not belong there. Edgar's doubts about Camilla's character and Eugenia's newfound sense of shame surrounding her body do not belong in the happy domesticity that Burney preaches; both Collins's and Wood's letters do belong in their respective summer-houses, but only because the letters themselves are transgressive, making the summer-house a natural habitat for them; legal concerns certainly do not belong alongside the joy of Charles and Mary's first incestuous encounter; and the de la Molle treasure does not belong under the mushroom-shaped summer-house while its rightful owners are drowning under generations of

debt. Unlike walled-garden settings that often facilitate introspective and intrapersonal transgressions, summer-houses tend to enable transgressions of social norms that necessitate insularity or being hidden; these differences in types of transgression reflect the physical structures of the settings themselves, a relationship that I continue to explore in chapter 3 with shrubbery settings. Significant for their permeability in a way that walled gardens and summer-houses are not, and even more critically neglected than these two spaces, shrubberies facilitate transgressions of social norms that are interpersonal because the barrier to enter the space is much lower than the garden settings in chapters 1 and 2. Somewhat uniquely in this study, too, novelists sometimes make explicit the figurative weight that shrubbery settings carry as a trope well beyond the implicit figurative value that develops for walled gardens and summer-houses over the course of the nineteenth century.

Chapter 3

The Shrubbery

Near the end of Ellen Wood's *St. Martin's Eve* (1866), Georgina Beauclerc jokes with family friend Sir Isaac, admonishing, "you'll let me walk all that way without you! It's not kind, Sir Isaac. Suppose I get run away with? There may be kidnappers in the shrubbery" (462). By humorously identifying the shrubbery as a site of potential kidnapping, Georgina's joke relies on audience awareness of the qualities associated with shrubberies in literature and, more generally, audience awareness that certain garden settings consistently facilitate boundary violations. Her joke is one of the few instances in British novels of the long nineteenth century where the shrubbery is self-reflexively and explicitly named as a space that facilitates transgressions of social norms. In *St. Martin's Eve*, this transgression takes the form of kidnapping, not the romantic trysts that most critics associate with shrubbery scenes. Fifty years earlier, we see a similar scene in Jane Austen's *Mansfield Park* (1814). Fanny Price decides that she will take "no solitary walk in the shrubbery, in her caution to avoid any sudden attack" from the Crawfords (360)—the potential attack, in Fanny's modest eyes, being Henry Crawford further professing his romantic interest in her. Notably, Fanny's concern includes no humour. In the half century between Austen and Wood, the notion of the shrubbery as a site of potential attack shifted from sincere to humorous, suggesting a shift in audience understanding of how often this garden setting facilitated social transgressions and indicating the extent to which this trope was pervasive in novels of the period, even by the mid 1860s.

In British novels of the long nineteenth century, shrubberies often served similar functions as they did on historical estates, screening (and thereby enabling) various transgressions of social norms from public and private view. In this chapter, I demonstrate that

shrubbery settings do, indeed, hide illicit behaviour from onlookers, but I move beyond the established critical position that shrubberies are sites of romantic dalliances (Clark; Elliott 166; Waters, *Garden* 266-67) to demonstrate that shrubberies facilitate other types of boundary crossing as well, such as supernatural transgressions. First, I examine marriage plots in Austen's *Emma* (1815) and Charlotte Brontë's *Jane Eyre* (1847). In both domestic novels, a shrubbery provides the setting for atypical proposals: Knightly proposes unexpectedly and the narrator leaves Emma's response unnarrated in *Emma*, which is uncharacteristic for a marriage plot; and Rochester proposes to Jane in a shrubbery in *Jane Eyre*, not only crossing class lines but also intending to commit bigamy. Second, Wilkie Collins's sensational shrubbery setting in *The Moonstone* (1868) features multiple transgressions, almost all of which concern secrets being revealed. I focus on Rosanna eavesdropping on Franklin and Cuff's conversation about the investigation and Franklin's romantic disinterest in Rosanna, a particularly relevant example given Rosanna's status as a liminal character in this liminal setting. Third, I turn to Margaret Oliphant's Gothic *The Lady's Walk: A Story of the Seen and Unseen* (1882-83), in which a ghost transgresses her own legend in order to speak to a family friend and nonbeliever, not in her designated beech-tree walk, but in the estate's shrubbery. I close with Robert Louis Stevenson's adventure novel *The Master of Ballantrae: A Winter's Tale* (1889), in which the shrubbery facilitates an attempted murder. Henry Durie thinks that he has successfully killed his brother, James, but James ends up surviving—he gets up and runs off to become a pirate. Throughout this chapter, I also establish the means by which novels elevate shrubberies from literal settings to figurative tropes. Austen's narrator, for instance, explicitly narrates that the shrubbery has a figurative function, while Stevenson's story imbues the long shrubbery of Durrissdeer with connotations of evil. These shrubberies do not negate the existence or limitations of social

boundaries; rather, they offer a permeable space for characters and authors to push boundaries dictated by social norms and genre conventions. The novels in this chapter are not as obscure as some in other chapters, even with Oliphant's and Stevenson's novels not being widely read; this high ratio of canonical novels is significant because we see shrubberies as consistent sites of transgressing social norms and pushing genre boundaries in some of the best-known novels in nineteenth-century British literature, showing the full extent of this trope's pervasiveness.

A Brief History of the Shrubbery

A shrubbery is a landscaped section of a pleasure ground planted with various trees and shrubs, and it served two main functions in nineteenth-century landscapes: as a place to walk and as a visual screen. Shrubberies, for instance, were often strategically planted to hide property borders (Clark), kitchen gardens (Turner, *British* 313), and lavatories (J. C. Loudon, *Suburban* 495-97). The *Oxford English Dictionary* lists the first recorded use of the term "shrubbery" in 1748,¹⁰⁹ in a letter from Lady Luxborough to William Shenstone.¹¹⁰ Despite not being formally named a "shrubbery" until the mid-eighteenth century, spaces sharing features of the shrubbery certainly existed before this date. The last half of the eighteenth century saw a shift in estate design from serpentine landscapes to the picturesque, which included a clearly landscaped foreground immediately surrounding a house (see introduction). What would have been called "wildernesses" in the eighteenth century—areas planted with trees, meant to appear wild but actually meticulously landscaped with wide walks and clear sightlines—provided the basis for many nineteenth-century shrubberies (Clark). Because wildernesses contained many of same

¹⁰⁹ Without fail, people bring up Monty Python when I mention shrubberies in both academic and public venues, so I will take this opportunity to address it. Given that the *OED* records the first use of "shrubbery" in 1748, the Knights of Ni skit in Terry Gilliam and Terry Jones's *Monty Python and the Holy Grail* (1975) is actually anachronistic. If we are guided by the *OED*, what Arthur delivers to the head Knight of Ni would more accurately be called a "shrub" than a "shrubbery."

¹¹⁰ This then-new landscape feature began to be named as such alongside the rise of the novel, which makes my study of shrubberies in novels of the long nineteenth century particularly fitting.

plants that later comprised shrubberies, the transition from wilderness to shrubbery was as much about renaming the space as it was about re-landscaping the space to allow a more meandering style of walking than provided by the so-called wildernesses. Not to be confused with the popular hedge mazes of seventeenth- and eighteenth-century estates, shrubberies were not hedges and they were often planted irregularly. Factors that contributed to the rise in shrubberies included a shift in planting style to incorporate a greater variety of plant types (no longer just hedges and trees, but now different-sized trees and a selection of shrubs) and “the principle of graduated planting” that prompted shorter specimens to be planted on the edges of wildernesses and avenues (Clark), essentially planting in layers that increased or decreased in plant height, leading to less formality in the landscaped foreground. Both aspects of this shift in style are evident, for example, in the “large shrubs that had been key elements in the gentry landscaping enterprises of the earlier eighteenth century [being] almost crowded out in the pages of [Dorsetshire nurseryman John Kingston] Galpine’s catalogue by more fashionable small plants” (Lynch 695). Shrubberies began to fall out of style by the end of the nineteenth century, in large part because fewer people made money from the rents of large estates, with the 1870s seeing the peak of “houses built, like Hemsted, as the centre of a landed estate” (Franklin 19; see introduction). With decreased incomes came a decrease in funds dedicated to landscaping large estates and, occasionally, the loss of the estates themselves as landowners sold off sections of their properties.

In terms of the plants that comprised nineteenth-century shrubberies, there is little evidence to go on. Many garden designers discussed shrubberies—offering advice, suggesting designs, or giving size guidelines—without explicitly stating what plants it might (or should) contain. John Claudius Loudon came closest to specificity in his *Encyclopædia of Gardening*

(1824), in which he explains that by “*a shrubbery, or shrub-garden*, we understand a scene for the display of shrubs valued for their beauty or fragrance, combining such trees as are considered chiefly ornamental, and some herbaceous flowers” (802, emphasis original).¹¹¹ In 1770, Thomas Whately stated that certain plants are “peculiar to shrubberies [sic]” (228), but did not list them. William Cobbett, contrastingly, offers an exhaustive list of possible shrubs for a shrubbery (335), but includes too many different types to contribute to a consistent definition of the space. Sir Uvedale Price, one of the best-known landscape designers at the end of the eighteenth century, encouraged the inclusion of rhododendrons in shrubberies (Turner *British* 270-271), while Loudon named China-asters, box trees (*Encyclopaedia* 447), azaleas, moss-roses, robinia, roses, honeysuckles, and lilacs as possible shrubbery plants (803-06). Humphry Repton describes two shrubberies, one “consist[ing] of every kind of thorns” and one comprising “American plants” (125). Critic Brent Elliot, in *The Victorian Garden* (1986), adds to the list of possible shrubbery plants “*Berberis* [barberry], *Philadelphus* [mock orange], *Escallonia* [redclaws], [and] roses” (174). Many of these shrubbery plants are evergreen with variegated leaves or coloured foliage, offering year-round screening and visual diversity instead of a wall of green.

In 1841, Jane Loudon noted that the “object in forming a shrubbery is to produce as great an extent of interesting walk as the nature, extent, and other circumstances of the place will admit” (*Ladies*’ 293). Elsewhere, she compares English gardens, designed “for being walked in” with French gardens, “chiefly calculated for being seen from the windows of the house” (*Ladies*’ 117). The shrubbery as a site of walking is thus a mark of Englishness in an English garden, which is one of the reasons why the shrubbery features so prominently in British novels of the period. Elliott describes an actual shrubbery at Underscar, in the north of the Lake District,

¹¹¹ Novelists, too, would often mention that an estate had a shrubbery and then, at other points in the book, describe scenes set amidst specific plants without naming those plants as belonging to any specific part of the garden.

designed by landscape architect Edward Kemp in 1858, “where a natural dingle at the foot of Skiddaw furnished the opportunity for a shrubbery walk, [and] Kemp led it through a pinetum, a wooded bank, rockery and rootery, rhododendron plantation, and a series of rustic bridges – his ‘*beau ideal* of what a walk of that description should be” (123).¹¹² In large part aligning with Jane Loudon’s desire for a walk to be as interesting as possible, Kemp’s Underscar shrubbery exemplifies the variation possible within a garden feature that many garden designers, historians, and literary critics have called “monotonous” (Carter 120) and lacking “any diversity of features” (Repton 116). It also speaks to the potential size of a shrubbery, with large shrubberies allowing space for people to walk largely unseen for considerable distances.

Regarding novels, Michael Waters notes that moments of “approaching,” “entering,” and “emerging from” the shrubbery can be particularly impactful or dramatic (*Garden* 267). These moments have such dramatic potential because they are moments when characters become hidden or are revealed. Waters declares that one of the main characteristics of the literary shrubbery is “visibility,” in that “the shrubbery can usually be seen by an observer on the lawn or in the house,” despite often being “scripted as a place for private negotiations and secret trysts” (266). I posit that although the shrubbery itself is, indeed, a visible feature of the garden, what happens within its leafy walls, those “private negotiations and secret trysts,” is hidden from observers. Although often planted to hide things, the shrubbery itself was not intended to be hidden, as we can see given the tendency to include aesthetically pleasing or flowering plants in shrubberies, instead of relying primarily on evergreens (which would hide whatever was behind them). Shrubberies are certainly not an impenetrable barrier but more accurately a place of

¹¹² A dingle is a wooded valley; Skiddaw is a mountain in England’s Lake District; a pinetum is a plantation of pine trees, usually designed like a botanical garden and sometimes featuring other conifers; a rockery is like a rock garden, usually comprising an artful arrangement of rocks, between which are planted alpine plants; a rootery is much like a rockery, but the plants are planted amidst large tree roots.

transition, either from one geographical feature to the next—or for the people walking through them.¹¹³ This combination of privacy and permeability marks shrubbery settings as distinct from walled gardens and summer-houses.

Somewhat ironically, one of the main consistencies regarding nineteenth-century shrubberies is the inconsistency with which both nineteenth-century garden designers and contemporary critics discuss them. Concerning the definition of a shrubbery, for example, nineteenth-century garden designer William Sawrey Gilpin declares it “impossible to lay down rules that may regulate [its] size, situation, or character” (56), which is perhaps why we see dissonance on the most basic level, with Whately describing the shrubbery as little (30) and Repton calling it big (189). While Henry Phillips enthusiastically declares the shrubbery inspired by Milton’s Eden and “perhaps one of the most delightful, as well as most beneficial, of all that claim the name of elegant” (1), William Robinson later refers to the shrubbery as “a dark, dreary mass” (123). Twentieth- and twenty-first-century literary critics are equally inconsistent, with Waters referring to the shrubbery’s “distinctive characteristics” and defining them specifically as “irregular plantings” (*Garden* 266), but Robert Clark claiming that shrubbery was “a very loose term.” Tom Carter somewhat paradoxically terms the shrubbery both “relatively sober” and “imaginatively planted” (126). I suggest that this inconsistency in contemporary criticism results from inconsistent nineteenth-century descriptions of shrubberies. Waters notes that “Victorian garden writers were less scrupulous than modern literary theorists in distinguishing between fictional gardens and gardens in the ‘real’ world” (*Garden* 96), so there are likely also inconsistencies in the weight that scholars attribute to literary shrubberies as accurate historical

¹¹³ In the picturesque tradition, gardeners often planted shrubberies as one of the features that connected the landscaped foreground (including gardens and lawns) to the untamed middle ground (including fields, deer parks, forests and similar unmaintained spaces).

representations. This critical inconsistency signals a gap in the scholarship on shrubbery settings in British literature of the long nineteenth century.

“If the Victorians had known nothing of shrubberies,” posits Waters, “contemporary novelists would probably have had to invent them. In some respects they did” (*Garden* 266). A similar line of reasoning about the power novelists had over representations of shrubberies informs my own argument; however, while Waters’s suggestion relies on the premise that literary shrubberies overlap with historical shrubberies, my argument focuses on how shrubbery settings impact plot and genre, regardless of their historical accuracy. Overall, novelists used the shrubbery as a site for transgressions of social norms. In other words, the shrubbery serves not only as a practical physical space for characters to transgress, but also as a landscape feature that facilitates transgression or genre-boundary violation. Beginning with an exploration of shrubberies in domestic fiction, I demonstrate how shrubbery settings enable the pushing of genre boundaries in *Emma* and facilitate transgressions of social norms in *Jane Eyre*.

Shrubberies in Domestic Fiction: Jane Austen’s *Emma* and Charlotte Brontë’s *Jane Eyre*

Romance comes to the forefront in studies of shrubbery settings in British fiction of the long nineteenth century for two reasons: first, there are a plethora of novels that feature romantic shrubbery scenes, and second, because when critics do discuss shrubberies in novels, they almost always do so in terms of romantic trysts (Clark; Elliott 166; Waters, *Garden* 266-67). To this end, I focus on *Emma* and *Jane Eyre*, two domestic novels with marriage plots that feature transgressive proposals in shrubberies. Austen’s novel follows Emma Woodhouse as she evolves from selfishness and independence to self-reflection and burgeoning romantic love for Mr. Knightley. Unlike in a traditional marriage plot, however, Austen’s narrator withholds Emma’s acceptance of Knightley’s proposal, hiding her response within the bounds of Hartfield’s

shrubbery and, in doing so, pushing the genre boundaries for a marriage plot. I begin with *Emma* to establish how authors elevate shrubbery settings to literary tropes, a necessary step in their ability to enable transgressions of social norms, as we see in *Jane Eyre*'s first proposal scene. Although I am not the first scholar to examine these proposal scenes, I am the first to examine the role that the shrubbery settings play in facilitating both social and generic boundary violations.

Marriage plots were common in eighteenth- and nineteenth-century novels (A. King; Moretti, *Distant* 197; Voskuil, "Victorian" 556; Waters, *Garden* 235), and the proposals within them are often their most important and emotionally charged scenes. Amy King notes that in many marriage plots, the "reader understands a courtship is climaxing before the dialogue or even sometimes the interior monologue registers that fact, precisely because of the situation of the characters in the garden" (82). This climax occurs in *Emma* and *Jane Eyre*, although the specific garden space in which the characters find themselves—the shrubbery—complicates the courtship narrative.¹¹⁴ Because shrubberies are sites of transgression, these shrubbery proposals prompt us to examine the proposals' propriety.

Austen's oeuvre features myriad garden settings, and she sets many courtship and romantic realization scenes in the gardens or wildernesses of her fictional estates.¹¹⁵ In terms of how Austen actually uses gardens in her texts, there is little critical agreement. Inger Sigrun Brodey suggests that, as a result of her interest in landscape designer William Sawrey Gilpin, Austen "featured contemporary debates over landscape gardening in her juvenilia and novels" (9;

¹¹⁴ May Woods and Arete Swartz Warren also point to the "sensuous haven" of the conservatory as a common garden site for Victorian proposals due to its darkness, "twisting, turning paths," and separation from the "strict Victorian household" proper (165).

¹¹⁵ Edmund and Mary Crawford flirt in the wilderness at Sotherton, and Fanny's growth registers in terms of various floral comparisons in *Mansfield Park*; Lady Catherine confronts Elizabeth in the "wilderness" at Longbourn (*Pride* 354), and Darcy proposes to Elizabeth on a garden walk in *Pride and Prejudice* (1813) (364); and Marianne falls ill while lamenting Willoughby on a damp garden walk at Cleveland in *Sense and Sensibility* (1811) (231).

see also Sturrock 26), while Deidre Shauna Lynch notes, “Austen’s career coincided not only with the popularization of botanical science but also with an attendant shift in the preoccupations of the English gardener” from garden design and great parks to plant collections (693). Judith W. Page and Elise L. Smith suggest, broadly, that “Austen’s garden is not the site in which her female characters find their social usefulness or the author comments on proper behavior; in other words, it is not a testing ground for conduct and philanthropy. Instead it is a space of introspection and personal growth for her female characters” (215). Although Austen’s gardens may be sites of women’s cultivation, I argue that her gardens are often also sites of questionable conduct. It takes relatively little for a character to transgress in Austen, given that domestic fiction often represents and upholds a high standard of social conduct and sense of propriety, but gardens nevertheless remain places where confrontations and inter-class proposals occur. Discussing Lady Catherine’s comment about the Bennets’ “little wilderness” in Austen’s *Pride and Prejudice* (1813) (Austen 354)¹¹⁶ and Marianne’s walks in *Sense and Sensibility* (1811), Robert Clark suggests that “at this stage Austen has not developed a particular understanding of the history of shrubbery and is merely using it as a social space convenient to her narrative.” My argument intervenes here. Accepting Clark’s premise that Austen’s shrubberies do not necessarily map onto historical shrubberies, I argue that the reason is not due to Austen’s vague understanding of garden features but, rather, due to her employment of garden scenes as literary tropes instead of as contributions to realism in setting. Likely, given Austen’s familiarity with

¹¹⁶ Clark notes, for instance, that “wildernesses are rarely less than several acres,” so Lady Catherine’s comment about the Bennets’ “little wilderness” in *Pride and Prejudice* is actually incorrect (Austen 354, emphasis added). Clark attributes the “clumsy illiteracy of her phrasing” to an attempt by Lady Catherine to “belittle a shrubbery by false comparison.”

Gilpin, critics are quick to look for historical parallels in Austen's gardens and often become stuck in the rut of historicism.¹¹⁷

Austen often sets transgressive behaviour in *Emma* in gardens and natural spaces, establishing a precedent within the novel for characters to misbehave in settings such as the shrubbery. Hartfield, the narrator tells us at the opening of the novel, has its own "lawn and shrubberies" (56), where Knightley ends up proposing to Emma. Additionally, on Box Hill, Emma teases Miss Bates (322-23), prompting a reprimand from Knightley and her own sense of guilt, and Harriet chats with Knightley while walking under the lime trees (314-15) during the strawberry-picking party at Donwell Abbey and comes to believe that he loves her (352).

Much like Fanny in *Mansfield Park*, Emma often turns to Hartfield's shrubbery as a place of solitude and exercise. In *Mansfield Park*, we see Sir Thomas send Fanny to the shrubbery "to reason [herself] into a stronger frame of mind" (327) in an attempt to change her mind about her refusal of Henry, perhaps sending her to a transgressive space so that she can talk herself into the moral transgression of marrying against her will—or perhaps, ironically, sending her to the place that will reinforce the transgression of her refusal. Whereas Fanny is often driven to the shrubbery by people such as Sir Thomas and Aunt Norris, in *Emma*, the protagonist's shrubbery walks are always self-imposed. Page and Smith note, for both Fanny and Emma, the "restorative powers of the shrubbery" as a space where Austen's protagonists can reflect on their current states of mind (223). Clark concludes, somewhat contradictorily, that, save for in *Mansfield Park*, "shrubbery for Jane Austen is as vague a term as it was to many of her contemporaries, even when in the detail of her description we can discern that she probably has in mind real places ... *These social and ornamental spaces are neutral in regards [sic] to the narrative*"

¹¹⁷ For the historical accuracy of many of Austen's references and settings, see Janine Barchas's *Matters of Fact in Jane Austen: History, Location, and Celebrity* (2012).

(emphasis added). I disagree. The shrubbery is integral to Knightley's proposal to Emma, as I will demonstrate, and it connotes a level of narrative transgression in the proposal scene that the casual reader might miss if unaware of the literary significance that shrubbery settings carry with them. Just because Austen's shrubberies may seem neutral in terms of historicism does not mean that they are neutral in terms of narrative.

Entirely out of character, the ever-rational Knightley spontaneously proposes to Emma, having "followed her into the shrubbery with no idea of trying it" (367). In fact, at this point in the novel, Knightley believes that Emma loves Frank Churchill, whom Knightley knows to be engaged to Jane Fairfax. This assumption that Emma loves another adds to the transgressive nature of Knightley's unplanned proposal. Knightley's spontaneity is out of character. He thoughtfully plans the strawberry-picking party with Mrs. Elton (310-11), and, later, he thinks "over most deeply, most intently" how best to accommodate Mr. Woodhouse once Knightley and Emma marry (379). When added to Knightley's behaviour the fact that, upon seeing his return, Emma "hurr[ied] into the shrubbery" (361), we see Austen setting up the possibility for transgressive behaviour. This proposal comes with an additional layer of social transgression given Emma and Harriet's promise to Mr. Woodhouse to never go beyond the shrubbery again, after the "gipsies" attacked Harriet (296). Anything that might take Emma from him would be, to Mr. Woodhouse, a transgressive act, so, although his insistence that she remain within the shrubbery may seem like a protective request, it actually foreshadows another level of transgression within the proposal—Emma committing herself to another man. Knightley and Emma end up agreeing to live at Hartfield, but her agreement in the moment of the proposal transgresses Mr. Woodhouse's filial expectations.

More transgressive than either Knightley's spontaneity or Emma's acceptance, though, is the withheld narration of Emma's acceptance of Knightley's proposal. The narrator relates all of Knightley's stilted proposal, from "My dearest Emma" to "If I loved you less, I might be able to talk about it more" (365-66), but Emma's acceptance remains unnarrated: "What did she say?—Just what she ought, of course. A lady always does" (366). Citing this proposal scene, Olivia Murphy notes that while out "walking together, Austen's characters can communicate with a degree of privacy that is impossible indoors, privacy that at times protects them from even the reader's intrusion" (137). She goes to suggest that a "'place for a walk,' as Raymond Williams dismissively characterized Austen's descriptions of the countryside, is one of the only places in which men and women can approach a kind of autonomy transcending societal or familial restrictions" (137)—and, I would add to that, transcending the parameters of propriety as well. One possible interpretation of this scene is that the narrator respects Emma's right to privacy from the reader, but, given the emphasis on the shrubbery as the location for the proposal, I argue, instead, that this secrecy creates space for Emma to have responded inappropriately. Page and Smith propose that "Austen leaves open the possibility that characters such as Fanny, as well as Emma Woodhouse and Anne Elliot [the heroine of Austen's *Persuasion* (1817)], will discover in the garden, in the shrubbery, or in an extensive walk in nature a depth of feeling and knowledge that they would otherwise not have experienced" (227). Although Emma very likely did realize a new depth of feeling for Knightley in the garden, that experience does not preclude the possibility that Emma also transgressed a social norm in the privacy of the shrubbery. By declaring the shrubbery to have dual meanings, with Emma and Knightly "literally and figuratively" going over the same ground (the shrubbery) again (Austen 369), the narrator invites an analysis of the impact of this particular setting. If there is space in the shrubbery for literal and

figurative meaning, for physical privacy but also signalling transgression, then there is space in the unnarration of Emma's response for the simultaneous possibilities of respected privacy and social transgression.

Although this moment of withheld acceptance might seem like a moment of pure unnarration, pushing genre boundaries because proposal acceptances are usually narrated in marriage plots, I suggest that this line is more narratively complicated than that. If we read "What did she say?—Just what she ought, of course. A lady always does" as unnarration, it clearly does not fall into the realm of the subnarratable or paranarratable, and it is unlikely to be supranarratable because proposal acceptances are a standard of the genre. That leaves the antinarratable, which reinforces that possibility that Emma's actual acceptance transgressed a social norm and, thus, the narrator opted to leave it out; there is, after all, a precedent set in the novel for Emma exhibiting indecorous behaviour. However, I argue that a more compelling reading of this narrative statement is as an atypical moment of disnarration. Robyn Warhol posits that both "the unnarrated and disnarrated aspects of a text become a vividly *present absence*, existing at a narrative level somewhere between the text and everything that is left out of it" (Warhol-Down 49, emphasis original), but that specifically disnarration "creates an alternate diegetic world" (50). Austen's narrator does just that. The three full clauses, including a question and answer, that comprise the narrator's disnarration here take up enough textual space to make the absence of Emma's acceptance palpably present, marking this moment as one of narrative refusal. In terms of disnarration, even though the narrator does not narrate that which does not occur (Warhol's definition of disnarration), by putting the onus of interpretation onto the reader and assuming a knowledge of what a lady "ought" to respond to a proposal, the narrator invites innumerable possible scripts for Emma's response, each its own alternate diegetic world in

answer to the narrator's question.¹¹⁸ These alternate diegetic worlds align this narrative moment more closely with disnarration than unnarration. Additionally, *Emma* is not Austen's first novel that features significant moments of unnarration or disnarration; Warhol proposes that "Austen's narrative refusals more directly challenge generic expectations in *Northanger Abbey* [1817] than in her other novels" ("Narrative Refusals" 260). I agree that, as a whole, *Northanger Abbey* pushes genre expectations beyond any of Austen's other novels, but this proposal scene in *Emma* offers a significant moment of narrative refusal via disnarration that resists the crux of a marriage plot, crossing one of the genre's most significant boundaries.

Unlike *Emma*, with its clear shrubbery and partially unnarrated proposal, *Jane Eyre* features a proposal that obviously transgresses social norms, but its locale is less precisely defined. After accepting a position as governess at Thornfield Hall, Jane narrates how she and Mr. Rochester developed romantic feelings for each other, despite the discrepancy in their social classes and Rochester's enigmatic background. Rochester eventually proposes to Jane while out for a walk on Thornfield's grounds—in what I argue is a shrubbery—and Jane accepts before finding out that Rochester has his current wife locked away in Thornfield's attic. Rochester and Jane do end up married at the end of the novel, after each of their social positions has shifted, but I focus on their first proposal. Despite no explicit naming of the shrubbery during this proposal scene, details of Jane's narration indicate that Rochester did, indeed, propose in that specific setting. I argue that the surface-level ambiguity of the setting in this scene mirrors the elisions in Jane's first-person narrative: because Jane narrates the novel, at the time of narration, she is well

¹¹⁸ Although the narrator's initial question reads as rhetorical, they disprove that interpretation immediately by offering an answer to it. Interestingly, readers still experience a similar question-and-answer script as they would expect from a proposal scene, but, in this case, the narrator asks a question, and it remains the responsibility of the reader to answer it.

aware that her acceptance of Rochester's proposal is transgressive, yet, in the moment, she leaves her transgression unnarrated.

Given various descriptions of Thornfield and what we know about nineteenth-century shrubbery plants, I argue that Rochester's first proposal to Jane takes place in Thornfield's shrubbery. Based on descriptions of Thornfield's grounds in the first proposal scene (332-34, 339) and the scene when Rochester gives Jane an explanation about his ward, Adèle (213-14), I posit that the chestnut tree where Rochester proposes is located at the bottom of the laurel walk that comprises part of the shrubbery. We know that Thornfield has a shrubbery (302), although the novel does not specify where on the grounds it is, and Jane Loudon lists laurels as common shrubbery plants (*Ladies'* 293), so Rochester likely walks with Jane in the shrubbery. Once we consider all of Thornfield's confirmed landscape features, there is little possibility that Rochester's first proposal took place anywhere *other* than the shrubbery (see figure 3); thus, Brontë's setting foreshadows the transgression of the proposal, which is both deceptive and bigamous. Other factors also add to the proposal scene's potential transgression: Jane had been wary of walking alone with Rochester in the orchard at night (334); they advanced from the orchard into an even less regulated garden space (the shrubbery); and they moved physically toward the ha-ha, an inherently deceptive landscape feature because it is hidden.

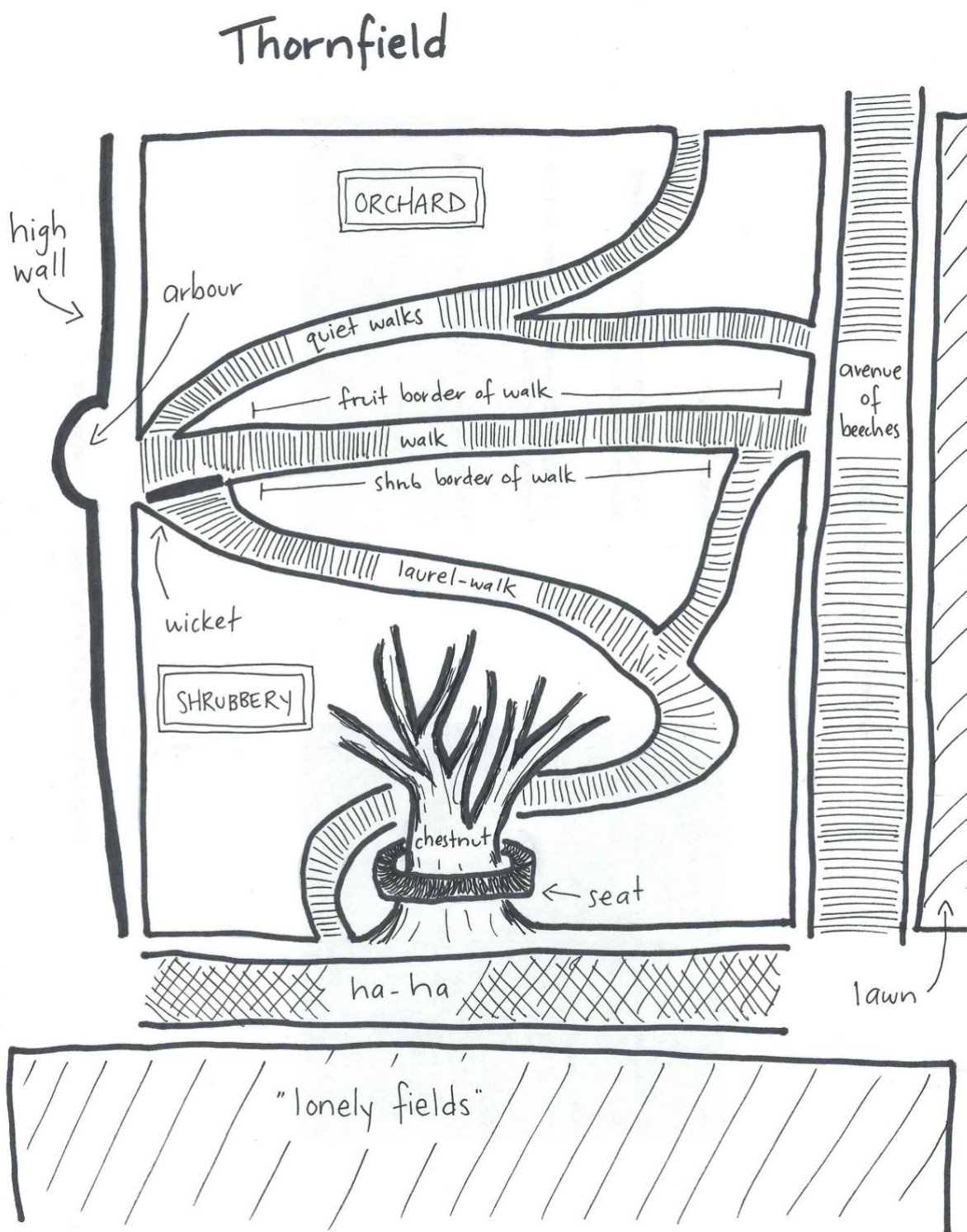


Figure 3. Thornfield's grounds, based on various partial descriptions of the estate (213-14, 302, 332-34, 339).

The shrubbery setting foregrounds Rochester's knowing deviance in proposing a bigamous marriage and Jane's unknowing transgression in accepting his proposal. It is worth noting, as Waters explains, that although "normally redolent of domesticity, odorous gardens are sometimes used to establish a fairy-world atmosphere freer and more heady than the atmosphere of the near-scentless bedded-out display garden" (*Garden* 43-44), especially because the "'sacrifice of incense' from 'sweet-briar, southern-wood, jasmine, pink and rose' in the Thornfield garden on Midsummer-eve contributes to create an atmosphere of paradise and unreality in or against which Rochester proposes to Jane" (44). Shrubberies are not "bedded out" annually; they are planted with a sense of permanence and often to create the appearance of unplanned or wild nature (here we see a shadow of Knightley's proposal), and scent often contributes to that wildness through sensory overload: the wildness inundates one's senses, visually by the "natural-ness" of the shrubbery and nasally by the plants' scents. I depart from Waters, however, at his claim about Thornfield being paradisiacal because, despite potentially sharing garden features with Eden on the evening of the first proposal, Rochester's attempted bigamy and Bertha later burning down the house mark Thornfield as anything but a paradise.

Despite Jane saying that she thought "all was fair and legal" when she accepted Rochester's first proposal (380), even without the knowledge of Rochester's existing marriage, her acceptance would have transgressed social norms: she agreed to marry well beyond her socioeconomic position, both in terms of financial means and her class status as a governess. However, the depth of her transgression here is easily overshadowed by Rochester's bigamy. When we look at this scene with the knowledge that it takes place in Thornfield's shrubbery, though, a setting that blurs social boundaries, Brontë's foreshadowing of the extent of Jane and Rochester's transgressions becomes apparent, a process that mirrors Jane's own reflection as she

narrates her story. If we return to Waters, the shrubbery setting should come as no surprise: it follows the exact nineteenth-century convention of housing “amatory and often clandestine meetings of youthful lovers” (*Garden* 267), even if Rochester is well beyond his youth. Waters’s discussion of the propensity for Victorian authors to stray from historically accurate shrubberies for their own purposes, to make “adjustment[s] to functional requirements” within the narrative (266), extends to *Jane Eyre* in a sophisticated way. Brontë goes beyond merely writing a denser shrubbery than history dictates and, instead, refuses to confirm Jane and Rochester’s location in a shrubbery at all, save for implicit clues. Thus, she creates in the form of the novel a similar degree of confusion about transgression that Jane herself would have experienced; this technique calls back to Knightley’s proposal, where Austen’s free indirect discourse “confuses the reader’s expectation and mirrors the confusion felt by [Emma and Knightley] as they make small talk” (MacWilliams 136). Although the marriage plot of *Jane Eyre* has larger obstacles than does *Emma*’s, it also has a more explicit resolution: the second proposal, at Ferndean, also takes place in a garden, but not in a garden space that carries an expectation of transgression. It positions Jane and Rochester as social equals thanks to her financial independence and his acquired physical disabilities, and it concludes with a heteronormative nuclear family as Jane bears them a child.

Despite this apparent equality at the close of Brontë’s novel, *Jane Eyre* remains a transgressive text. Although contemporary readers might not realize how transgressive the cross-class relationship is between Jane and Rochester, nineteenth-century readers would have noted that Jane defied her class expectations.¹¹⁹ Other Victorians, such as Elizabeth Rigby in her 1848

¹¹⁹ As Carolyn Betensky explains, “class in Victorian Britain depended not only on economic status, but also at least as much on how one came about one’s wealth or earned one’s living and *whether* one had to earn one’s living The ‘gentle-born’ were never regarded in the same way as the sons or daughters of a mill-worker” (320, emphasis

review of William Makepeace Thackeray's *Vanity Fair* (1848) and *Jane Eyre*, accused *Jane Eyre* of being "pre-eminently an anti-Christian composition" (173), in which the heroine "is one of those ladies who put us in the unpleasant predicament of undervaluing their very virtues for dislike of the person in whom they are represented" (167), largely because "No Christian grace is perceptible upon her" (173). Brontë's placement of the first proposal scene in Thornfield's shrubbery suggests both an additional level of transgression and a signal to nineteenth-century readers that a significant boundary violation occurs. Even when St. John later proposes to Jane a less transgressive offer of marriage (he is her cousin and missionary work has more room in it for flexibility of class expectations than does marrying a member of the gentry), the novel sets up that relationship as a non-viable option. Where Rochester worries about causing Jane's bloom to "fade" before acknowledging that "it was no transitory blossom" (405), we see St. John purposefully crushing a bunch of daisies (458), demonstrating quite literally how he would stifle Jane's bloom and, returning to King's argument, how he would, in turn, stifle her marriageability. St. John's proposal itself is legitimate and he is a viable option for Jane, which puts Jane in a position where non-transgression is impossible: she would betray herself and the expectations set by the novel if she accepted St. John, and she transgresses social norms by loving and accepting Rochester.

It does not matter that neither Jane nor the reader realized in the moment of the shrubbery proposal that Rochester transgressed. Brontë relies on the connotations of the shrubbery setting to indicate that the proposal was, in fact, socially transgressive and, in doing so, ultimately upsets the neat trajectory of a marriage plot. Readers who were familiar with the three-volume marriage plot would have known, too, that no marriage plot resolves in volume two and, thus, that

original)—Rochester is a member of the gentry and Jane is not, and neither of them can fully overcome the circumstances of their birth.

Rochester's first proposal would not likely end with marriage. Austen's and Brontë's shrubberies align with the general critical consensus that gardens are often the settings in novels of the period where lovers meet, licitly and illicitly, but these settings also catalyze complex transgressions beyond this traditional reading. These shrubberies comprise part of a larger and, until now, largely unexplored literary trope that sees certain garden spaces work to set up behaviour that regularly violates social and generic boundaries. Even in the thirty years between *Emma* and *Jane Eyre*, this trope evolves further: Hartfield's shrubbery is an explicit part of the proposal and Thornfield's shrubbery is an implicit part of the proposal, but both shrubberies suggest transgression, and that transgression is fully realized, if not until later in the novel as with *Jane Eyre*. The remainder of this chapter demonstrates that shrubbery settings facilitate transgressions of social norms beyond romance, beginning with eavesdropping in *The Moonstone*.

Shrubberies in Sensation Fiction: Wilkie Collins's *The Moonstone*

One of the first locked-house mysteries, Collins's *The Moonstone* is an epistolary sensation novel that follows the investigation into the theft of Rachel Verinder's Indian diamond, stolen the night of her eighteenth birthday. Verinder House, where most of the novel is set, is a typical English country house with extensive pleasure grounds and a frequently visited shrubbery that enables numerous instances of eavesdropping. In general, shrubberies lend themselves well to eavesdropping, given their propensity for facilitating transgressions and their function to create (at least the illusion of) privacy for their occupants.¹²⁰ Eavesdropping is often doubly transgressive in that what characters say frequently transgresses social norms and the act of listening without consent violates a social boundary. In *The Moonstone*, the coupling of the

¹²⁰ Eavesdropping happens in other garden settings as well, such as Marian Halcombe listening to Fosco and Sir Percival while hiding behind the flowerpots on the verandah roof in Collins's *The Woman in White* (1860) and Judith and Jane overhearing Carlton and Laura's elopement plans in the garden at Cedar Lodge in Wood's *Lord Oakburn's Daughters* (1864), but it very commonly occurs in shrubberies.

illusion of privacy with the shrubbery's inherent permeability facilitates the Indian conjurers hiding themselves (and, in doing so, trespassing) and various eavesdroppers: Penelope sees, from behind a holly tree, Godfrey and Rachel in the rose garden, and Rosanna overhears Sergeant Cuff, Franklin, and Gabriel in the shrubbery. I focus specifically on Rosanna overhearing Cuff and Franklin discussing various parts of the investigation, embodying the double social transgression of eavesdropping. Collins often writes romantic transgressions and eavesdropping in shrubberies, but, within the context of all Collins's shrubberies, the Verinders' shrubbery uniquely facilitates non-romantic transgressions. Of all the novels that feature eavesdropping in a shrubbery, *The Moonstone* also offers a significant illustration of the parameters of what sorts of transgressions this garden space can facilitate. I argue that the shrubbery enables transgressions of social norms to a point (such as eavesdropping), but not extreme transgressions (such as Rosanna's suicide). As a liminal character—Rosanna is disabled, and she dies by suicide in the Shivering Sand partway through the novel—in a liminal garden setting, Rosanna embodies the transgressive potential of the literary shrubbery but illustrates the bounds of the setting's loose social rules.

Rosanna is not the only character in British literature of the long nineteenth century to find herself eavesdropping in the shrubbery; my introduction, for instance, featured Helen Huntingdon glimpsing her husband's adultery in Anne Brontë's *The Tenant of Wildfell Hall* (1848). Waters notes that, often in Victorian texts,

garden design exerts a controlling influence upon the actions of the characters, and gardens provide stages for behaviour with consequences at the level of plot, and sometimes at other, higher levels as well. Action-advancing activities such as hiding, spying, discovering, eavesdropping, and conniving are made possible by the disposition

of distinctly Victorian garden features, so much so that it is often hard to imagine alternative arenas to which they might successfully have been transferred. (*Garden* 256)

I agree with Waters's underlying claim that gardens facilitate action-advancing moments, but I add to his argument a caveat that garden settings are not universally suitable for activities such as eavesdropping. Flowerbeds, for example, do not offer enough privacy, nor would a lawn. Instead, I argue for a refinement of Waters's claim, that particular garden spaces (here, the shrubbery) facilitate action-advancing activities because of their unique permeability. Waters later suggests that "the device of the unwitting eavesdropper may also seem to reveal a want of inventiveness, and even, perhaps, an abnegation of authorial responsibility to work out or through the situation that he or she has contrived" (274-75); here, my argument fully departs from Waters's. I argue that, by utilizing garden settings to enable the transgressions of social norms, novelists took full responsibility for their plots, often setting up complex instances of foreshadowing, as with Wood's many shrubberies in *St. Martin's Eve*, that rely on the reader's knowledge of literary convention. Further, these literary conventions are not an abnegation of authorial responsibility but a utilization of a culturally specific and well-recognized literary trope. Rosanna's moment eavesdropping offers a nuanced iteration of this literary tradition.

Much critical work on setting in *The Moonstone* focuses on the Shivering Sand as the site where the mystery's integral piece of evidence—the paint-stained nightgown in the box that Rosanna hid (*Moonstone* 376)—is revealed and as the site of Rosanna's suicide at the end of volume one (see Cox; Free; Mossman; Roberts).¹²¹ The Shivering Sand is, indeed, a pivotal

¹²¹ For alternative analyses of the Shivering Sand in terms of its relationship to labour and economics, see Joshua Gooch's "Narrative Labor in Wilkie Collins's *The Moonstone*;" its relationship to disability, see Mark Mossman's "Representations of the Abnormal Body in *The Moonstone*;" or its relationship to race and empire, see Melissa Free's "'Dirty linen': Legacies of Empire in Wilkie Collins's *The Moonstone*" and Tamar Heller's *Dead Secrets: Wilkie Collins and the Female Gothic* (1992).

setting in Collins's novel and the one notable setting outside the house in his locked-house mystery. Rosanna's suicide marks an important turning point in the plot, the end of her character's life aligning with Martha Stoddard Holmes's proposal that "disabled characters had specific functions in Victorian fiction" ("Disability" 310): in *The Moonstone*, Rosanna functions to complicate and then further the investigation.¹²² Collins sets up the Shivering Sand as Rosanna's domain, which is fitting because he portrays her as an outsider and the Shivering Sand sits outside the novel's central location. Significantly, though, the shrubbery is not entirely removed from the house, but it still seems to be, at least in part, Rosanna's domain as well. The shrubbery allows Rosanna to step far enough beyond the boundaries of social decorum to eavesdrop, but not so far as to facilitate her suicide. Because of its liminal status as an extension of the house, the shrubbery carries with it some of the main setting's expectation of social propriety, while also creating the potential for outsiders, such as the Indian conjurers, to breach the white, able-bodied, upper-middle-class space.

The Verinders' shrubbery serves one main plot function: to conceal and reveal things. In addition to later hiding eavesdroppers, this shrubbery also hides trespassers. After Gabriel sees a face outside, he goes to investigate, but "the trespassers [the Indian conjurers], whoever they were, had run into the shrubbery at the off side of the walk, and were hidden from sight among the thick trees and bushes in that part of the grounds. From the shrubbery, they could easily make their way, over [the] fence, into the road" (Collins 103). Gabriel and Samuel, afterward, search the shrubbery for these trespassers, but find no one. Here, the shrubbery acts as not only a passive screen for illicit inhabitants but also a means of escape, a transitional space between the

¹²² Stoddard Holmes notes that Collins is one of the few Victorian novelists that breaks from this disability-as-social-problem model to depict "disabled women as desiring and desirable," but Rosanna does not achieve the "the heteronormative happy ending of marriage and motherhood" that sometimes concludes this break from convention (311).

private estate where the trespassers do not belong and the road where they may roam undetected. Collins sets up the shrubbery as a space whose permeability facilitates discretion and hiding. During this chase, too, Gabriel hears footsteps on the gravel path. Scholars have noted the “presence-betraying function of the gravel path” (Waters, *Garden* 257), and garden paths, especially those that wind through shrubberies, were often lined with gravel because it would not become sodden as grass would (and, thus, would not dampen or muddy people’s shoes or hems).¹²³ Although Collins may over-rely on garden clichés, I argue that by positioning the shrubbery alongside the gravel walk, both geographically and on the page, *The Moonstone* gives equal credence to these garden spaces as recognizable tropes that variably enable concealment, disclosure, and discovery.

Compounding her position as both a liminal character and a character that transgresses social expectations, Rosanna is the only character I have encountered in novels of the period with a rose-based name who is “ugly” (*Moonstone* 174, 200).¹²⁴ It is a cliché that characters with rose-based names embody the three “outstanding” significations of the rose: “beauty, transience and sexual passion” (Waters, *Garden* 138). Rosanna is transient in that she dies partway through the novel, and she certainly has sexual passion for Franklin, but she lacks beauty. Although Rosanna does have nice brown eyes (78), she is described as “the plainest woman in the house, with the

¹²³ Hearing footsteps on gravel is nearly a cliché in nineteenth-century British fiction, as we see with Catherine’s tiptoeing in Oliphant’s *Hester* (433), the “echoes of the footfalls on the gravel-path” in *Lord Oakburn’s Daughters* (vol. I: 70), and Charles and Fanny hearing Lavie’s feet “crushing the gravel on the avenue” in *Venus in India* (vol. II: 222).

¹²⁴ Some examples of beautiful women in literature of the long nineteenth century with variations of “rose” as their names include the following: Rose, the titular gardener’s daughter in Tennyson’s “The Gardener’s Daughter” (1842); Rosamond Oliver, St. John’s other love interest, in *Jane Eyre*; Rosalie, the eldest Miss Murray in Anne Brontë’s *Agnes Grey* (1847); “little Rosa, who was a little beauty” in Oliphant’s *The Perpetual Curate* (1864; 91); Rose, Alison and Ermine’s niece in Charlotte Mary Yonge’s *The Clever Woman of the Family* (1865); Rose Darling in *St. Martin’s Eve*; Rosamond Vincy in Eliot’s *Middlemarch* (1872); Rosaline Bell in Wood’s *Edina* (1876), notably envied by the other beautiful young woman in the novel, aptly nicknamed Daisy; and Rose, Rudolf’s sister-in-law, in Anthony Hope’s *The Prisoner of Zenda* (1894)—this novel actually opens with reference to Rose being “pretty and accomplished” (1-2) and closes with a reference to “pretty Rose” as well (222).

additional misfortune of having one shoulder bigger than the other” (75). Just as most scholarship about setting in *The Moonstone* focuses on the Shivering Sand, most scholarship about Rosanna focuses on her disability. Also significant, however, is her ugliness. Marked by 1) ugliness and disability, 2) her position in the house as simultaneously an insider and outsider, and 3) her known status as a thief, Rosanna becomes an obvious scapegoat. Subverting reader expectations by creating an ugly Rose, Collins implies that Rosanna’s role is not what the reader expects it to be, which is why we experience an “aha!” moment upon realizing that our suspicion of her proves unfounded.

Rosanna eavesdrops in the shrubbery more than once, and, although her intentions vary across these scenes, Collins consistently represents the shrubbery as a site of transgressive listening. As Cuff speaks with Gabriel, Cuff’s “eyes suddenly turn aside toward the shrubbery” because he notices Rosanna hiding there (173). In this instance, Cuff and Gabriel are not in the shrubbery themselves, but the eavesdropping, the actual transgression of social norms, takes place in the shrubbery. Cuff explains to Gabriel, if “there’s a sweetheart in the case, the hiding doesn’t matter much. If there isn’t – as things are in this house – the hiding is a highly suspicious circumstance” (174). Readers know that the shrubbery is Franklin’s favourite walk, which likely explains Rosanna’s choice of hiding place. Cuff, however, registers the shrubbery as a hiding place separate from the house, and one that has the potential to facilitate hiding for various reasons: Cuffs confirms the shrubbery’s role as part of the trope of general, nondescript transgressions. Had Rosanna’s desire been to eavesdrop on the investigation, her hiding choice would have been a good one, given that Gabriel, Franklin, and Cuff discuss the state of the investigation while walking in shrubbery a few pages later (178-80). Later still, Cuff, Gabriel, and Franklin once again discuss the investigation in the shrubbery, “when who should appear at

the end of the shrubbery walk but Rosanna Spearman in her own proper person!” with Penelope close behind her (204). Cuff and Franklin pretend not to notice in order for Rosanna to overhear Franklin denying any romantic interest in her, which Rosanna clearly does as she “suddenly turned round, the moment Mr. Franklin had spoken” (204). Collins layers transgressions here: Rosanna eavesdrops, a dishonest act, but Cuff and Franklin intentionally deceive her by allowing her to think that she is eavesdropping unnoticed.

In a book full of deception, it is significant that Rosanna so often ends up eavesdropping in the shrubbery and that Collins writes the shrubbery as the place that facilitates these doubly transgressive interactions. Rosanna recalls these shrubbery interactions in her suicide letter (393), reminding the reader of their significance both to her and to the overall structure of the mystery. Rosanna’s eavesdropping in the shrubbery, a transgression in its own right, is not the only thing that marks the setting as significant. *The Moonstone* is a particularly relevant case study because of its shrubbery setting’s ability to facilitate transgressions of social norms to only a certain point, even for a liminal character such as Rosanna. The shrubbery’s permeability and liminal status allow for interpersonal transgressions of social norms, such as eavesdropping, but not irreversible changes such as death. Even for Rosanna, a distinct outsider in the world of the novel who follows few other social or generic expectations, literary tradition dictates that shrubberies allow transgressions of social norms only to a certain extent, not behavioural or generic chaos (for instance, both Emma and Jane Eyre end up married, despite their transgressive proposals). Collins’s self-reflexive use of the shrubbery calls to mind Wood’s shrubbery joke, suggesting again audience awareness of the shrubbery as a plot device. Continuing with the escalation in extremity of social transgressions from improper proposals and eavesdropping,

Oliphant's *The Lady's Walk*'s shrubbery setting facilitates a conversation between a ghost and a non-believer.

Shrubberies in Gothic Fiction: Margaret Oliphant's *The Lady's Walk*

Serialized in *Longman's Magazine* from December 1882 to January 1883, Oliphant's *The Lady's Walk: A Story of the Seen and Unseen* was published in volume form in 1897.¹²⁵ Her ghost story follows London lawyer and narrator Mr. Temple as he visits his new friends, the Campbells, at Ellermore, their "Highland mansion-house" (Oliphant 13). While there, Mr. Temple scoffs at Charlotte Campbell's claim that Ellermore's titular Lady's Walk houses a friendly ancestral ghost—but later speaks with the ghost, who warns Mr. Temple that the eldest Campbell brother, Colin, is in trouble. The Campbells take comfort in the ghost's presence because, as Charlotte explains, "It is always death that is coming when she goes away" (25), similar to the Gothic curse that we will see in William Harrison Ainsworth's *Rookwood* (1834) in chapter 4. Colin later dies by suicide, deep in debt, and Mr. Temple purchases Ellermore to save the family from having to sell it. A "more complex haunted garden narrative" than Oliphant's other ghost stories, yet often "neglected by critics or missed out of anthologies" (Liggins 92), *The Lady's Walk* features a notable shrubbery adjacent to the haunted walk of beech trees where the Campbells regularly hear the Lady's ghostly footsteps. Emma Liggins notes that Oliphant's Gothic tale is "unusual in [its] exploration of the haunted garden as a place both domestic and unhomely" (84), but within the trajectory of literary garden settings as liminal extensions of home and sites of transgression and genre-boundary violations, I argue that Ellermore's garden functions as expected. Ellermore's shrubbery is significant as a secondary setting to the Lady's Walk: what seems at first like a cursory addition to the detailed descriptions of Ellermore's landscape turns

¹²⁵ Unless otherwise specified, I cite 1897 the volume form.

out to be the garden space that facilitates multi-faceted transgressions of social norms through Mr. Temple's interaction with Ellermore's ghost. In Oliphant's novel, the liminal space of the shrubbery extends to include the liminal region between natural and supernatural worlds, between reality and fantasy.

As we saw in chapter 1, critics such as Page and Smith have explored setting in Oliphant's oeuvre, although scholars tend to focus on the *Carlingford* novels, overlooking Oliphant's other works. Even Liggins, one of the few critics to touch on setting in *The Lady's Walk*, focuses on how gender roles and domestic expectations manifest in relation to different settings in the novel, without delving into the impact of each discrete setting. In terms of Oliphant's specifically Gothic settings, Liggins notes that "Haunted gardens and spectral ruins on the edges of the estate are recurring features in Oliphant's ghost fiction," arguing that the "gendered repercussions of the garden as an alternative form of intimate space, both inviting and mysterious, repurpose the spatialities of women 'shut out' from, or choosing to temporarily escape, the domestic economy" (88). In her claim about women negotiating domestic spaces, Liggins implicitly draws on garden spaces' potential to create these "alternative form[s] of intimate space"—the shrubbery in particular, with its inherent permeability and diverse internal layout options, allows for uniquely ephemeral private meetings such as the one between Mr. Temple and the Lady. The Lady's Walk, an avenue of beech trees (Oliphant 19),¹²⁶ remains the focal setting throughout Oliphant's novel; Mr. Temple muses about the Walk, "It must have been, I supposed, the avenue to the old house, and now encircled one portion of the grounds without any distinct meaning. On the side nearest the gardens and house it was but slightly raised

¹²⁶ Liggins repeatedly refers to the Lady's Walk a "lime-tree avenue" (92-93), suggesting that Oliphant based the setting on a real-life lime-tree avenue at Drayton House, Northamptonshire (92). Although the Walk may be based on Drayton House's lime-walk, in the text, it is explicitly an avenue of beeches, not limes, in both the shorter 1882-83 serialized version of *The Lady's Walk* (Oliphant 234) and the longer 1897 volume version (19).

above the shrubberies, but on the other side rose to the summit of a high bank” (19).

Immediately, though, Mr. Temple locates the Lady’s Walk in relation to its adjacent shrubbery, and continues to do so whenever he enters that space. The day after his first encounter with the ghost, for instance, he once again “walked up and down the Lady’s Walk, and could neither hear nor see anything. On this side of the shrubbery there was no possibility of any concealed path; on the other side the bank went sloping to the water’s edge” (34). Later noting that the shrubbery was “beneath the range of the low sun” and, as such, “felt dank and cold” (40), Mr. Temple clearly implies that the shrubbery, in contrast to the exposed avenue of beeches, *does* carry the potential for a concealed path. This potential for private meetings, like that of shrubbery in *The Moonstone*, facilitates the transgression of social norms in this scene.

After twice hearing the footsteps of and sensing a ghost in the Lady’s Walk, Mr. Temple avoids the avenue at night, despite declaring himself to be “no believer in ghosts, not the least superstitious” (22). In his discomfort with signs of the ghost in the Lady’s Walk, Mr. Temple “turned and walked precipitately away [from the Walk], stumbling down the little slope and losing [himself] in the shrubberies” (40). His seeking out an alternative route to the ghost’s favourite haunt demonstrates the first of Mr. Temple’s transgressions of social norms, which is taking the ghost seriously so soon after mocking Charlotte’s belief. Opting to walk home through the shrubbery instead of the Lady’s Walk, Mr. Temple then meets a mysterious woman at the border of that garden space who warns him that Colin is “in trouble and temptation” before she disappears “among the dark bushes” of the shrubbery (45-46). Oliphant highlights the shrubbery setting every time the text refers back to this scene, with Charlotte telling another of her brothers that “Somebody came up to Mr. Temple in the shrubbery and told him to tell us that Colin was in trouble” (51), and Mr. Temple later reflecting on the first time that he saw the Lady “in the

shrubbery at Ellermore” (146). This repeated emphasis on the shrubbery setting points to its integral role in facilitating the interaction: the text explicitly locates the ghost in the Lady’s Walk every night leading up to this encounter and even in the minutes leading up the Lady speaking to Mr. Temple. Yet, despite being heard and sensed by many of the Campbells, the ghost speaks directly only to Mr. Temple and only in the shrubbery.

The transgression of social norms here is largely rooted in Mr. Temple’s hypocrisy about disregarding the possibility of a ghost and committing to this position despite feeling internal doubts. Shortly after declaring himself “not the least superstitious,” Mr. Temple hears a ghostly sound on the Lady’s Walk and admits, “If I had followed my first impulse I am not sure that I should not have bolted through the shrubbery” (23). By creating a parallel structure between plot and setting—with Mr. Temple’s initial disbelief in ghosts and his instinct to flee to the shrubbery as a safe space—Oliphant also creates an opportunity for the shrubbery to disprove both initial beliefs in the same moment, relying on late-century readers’ understandings of shrubbery settings to signal the scene’s transgression. As Page and Smith point out, “Oliphant recognizes the textuality of gardens – that certain styles of gardening or types of flowers operate like a language to be read and interpreted. Her gardens tell stories and enhance the larger narrative of which they are a part” (230). One of the few literary shrubberies that clearly aligns with historical shrubberies (recall Robinson’s indictment of shrubberies as dark and dreary [123], just like Mr. Temple’s first experience descending into Ellermore’s shrubbery), Oliphant’s setting plays an intensely literary role in her novel. Without the shelter afforded by the shrubbery’s dark bushes, the Lady would not have been able to communicate with Mr. Temple unseen by the family; at the same time, without the shrubbery’s inherent permeability, there would have been no way for the Lady to reach Mr. Temple or for Mr. Temple to use the space, albeit

unsuccessfully, as a haven from the supernatural. Oliphant's shrubbery demonstrates the permeable nature of shrubbery settings to a far greater extent than we have seen in other texts in this chapter by facilitating a violation of the boundary between the natural and supernatural worlds. The Lady does not speak to any of the Campbells, despite having been a presence on the estate for generations; instead, she waits until Mr. Temple is in the shrubbery before demonstrating her own ability to move between astral planes.¹²⁷

Unlike shrubberies that push genre boundaries, Oliphant's shrubbery in *The Lady's Walk* brings Mr. Temple firmly into the novel's Gothicism by forcing him to confront the Lady and teaching him that the shrubbery is not a place of reprieve. The minor transgressions of social norms leading up to the shrubbery scene—Mr. Temple mocking the estate's ghost transgresses Charlotte's sense of Scots decorum, and Mr. Temple denying the supernatural transgresses foundational premises within the genre of the Gothic—emphasize, via contrasting experiences, the full extent to which Mr. Temple's encounter with the Lady transgresses the norms that he expects for himself and from his surrounding environment. The subtitle, *A Story of the Seen and Unseen*, makes clear that *The Lady's Walk* is a ghost story, and the Campbells are familiar with the Lady and her accompanying power to predict deaths in the family, but Mr. Temple, narrator and protagonist, does not know that the logic of his narrative world is based in the Gothic. Thus, the shrubbery acts as a transition point for Mr. Temple in a way that the explicitly Gothic haunted avenue could not. Because the shrubbery is permeable in terms of character movement, genre, social rules, and, in this text, moving between worlds, it is the one setting where Mr. Temple's sense of social decorum and expectation could be unsettled enough for him to re-examine his own beliefs. By accepting the Gothic and the Lady's warning, by transgressing his

¹²⁷ She had paced the Lady's Walk next to Mr. Temple on multiple occasions prior to speaking with him in the shrubbery.

own social expectations, Mr. Temple is able to give the Campbells time to see Colin again before his death by suicide. That involvement is the final element of the scene's transgression. We know that the Lady herself is a Campbell ancestor, both because the novel says so explicitly and because Mr. Temple repeatedly points out similarities in mannerisms between Charlotte and the Lady; however, for the Lady to disclose to a strange man and potential suitor for Charlotte that the family's eldest son is in trouble transgresses all senses of late-nineteenth-century social decorum. Continuing with themes of family disfunction in relation to shrubbery settings, I now turn to attempted fratricide in the shrubbery in *The Master of Ballantrae*.

Shrubberies in Adventure Fiction: Robert Louis Stevenson's *The Master of Ballantrae*

Stevenson's *The Master of Ballantrae* may indeed be, in the words of George Moore's unsigned review, "a story of adventure with the story left out" (qtd. in Hannah 184), but, within its shaky plotlines, this understudied novel features an important attempted murder in the long shrubbery of Durrisdeer estate in Scotland. For his entire life, Henry Durie resented his brother, James (the favourite son and titular Master of Ballantrae); when James returns to Durrisdeer, their family estate, he means to take money from their father and seduce Henry's wife, which prompts a duel between the brothers. Because their father demands quiet in the evening, the brothers duel away from the house, in the estate's long shrubbery that leads from the lake up to the house. In the text, we see Henry best James and leave him injured, presumed dead, on the frosty ground. Ephraim Mackellar, steward of the estate and the novel's primary narrator,¹²⁸ and Henry return to the house to tell the father what happened. During this time, extradiegetically, James gets up and leaves the shrubbery by way of the lake, so his body is gone when Henry and Mackellar return to collect it. The novel then follows James's adventures and the brothers' rivalry up until James's

¹²⁸ Part of the novel comprises excerpts from Colonel Burke's memoir and letters, relayed by Mackellar.

actual death. Although most critics focus on the piratical aspects of the novel, comparing it to Stevenson's *Treasure Island* (1882) and *Kidnapped* (1886), or read the novel through a lens of nationalism, drawing "analogic links between James and Henry Durie's fratricidal bonds and Scotland's torn national identity" (Hannah 185), I argue that the privacy of Durrisdeer's "long shrubbery" facilitates Henry's attempted murder of James, while its permeability enables James's secret escape. Additionally, as Austen's narrator explicitly marked the figurative nature of Hartfield's shrubbery, so too does Stevenson's novel formally elevate the long shrubbery setting to figurative significance by capitalizing "Long Shrubbery" late in the novel (249).

Daniel Hannah suggests that spaces in Stevenson's novel often have figurative meanings, noting the "figurative use of the Atlantic" as "an uncanny space outside or between nations in which Stevenson's novel probes the queer forms of mastery that order national narratives" (185). I argue that other spaces in the novel serve similar functions. Specifically, the shrubbery connotes evil, solidifying the established role of the shrubbery as a setting that facilitates social transgressions. Hannah highlights James "Durie's owning of the 'double' quality of language" in his argument with Mackellar on the ship the *Nonesuch* (202), establishing a pattern in the novel of emphasizing dual meanings reminiscent of *Emma*'s narrator's acknowledgement of Hartfield's shrubbery as both literal and figurative. Stevenson opens his shrubbery up to more meaning than Austen's, though, commenting on it in his dedication to Sir Percy Florence and Lady Shelley, explaining that often on his mind were "the hall and shrubbery of Durrisdeer" (v). This reference to the shrubbery as a noteworthy space, coupled with the publication date so late in the century (decades after Wood's shrubbery joke), indicates to the reader that the shrubbery holds a significant place in the text.

The first description of Durrisdeer introduces the shrubbery, alternatively referred to as the “shrubbery” and the “long shrubbery.” Mackellar notes that the estate is “beautified with gardens, lawns, shrubberies, and trees” to such an extent that “it cost a revenue to keep up” (14-15). The novel repeatedly links James with the shrubbery: he first returns home from a smuggler’s boat via the long shrubbery (80), he presumably leaves via the long shrubbery after the duel, and few others ever utilize that space. It comes as no surprise, then, that the shrubbery ends up being the site of James’s near-death experience, as well as his transgression of Henry’s expectations when he does not die afterward. As is typical of adventure fiction, Stevenson’s novel includes myriad transgressions of social norms, but this specific moment of attempted murder is doubly transgressive: the attempted murder is an obvious transgression and the noise of the duel itself transgresses the social rules of Durrisdeer. James’s uncanny ability to thwart death is another transgression, especially from Henry’s perspective.

Not only is the shrubbery at Durrisdeer doubly transgressive, but it is also imbued with figurative meaning: *The Master of Ballantrae* links its shrubbery to evil, likening the shrubbery’s main occupant, James, to Satan. This figurative meaning helps elevate the shrubbery from a setting to a trope, one unrelated to the romantic transgressions highlighted by much shrubbery criticism. With this elevation, we see another example of nineteenth-century authors presuming that their readers understand the narrative weight and potential of shrubbery settings. Henry tells his son “the story of this place [the long shrubbery], and how there was a man [Henry] whom the devil [James] tried to kill, and how near he came to kill the devil instead” (142), explicitly naming the shrubbery as the site where the devil attempts murder. Because both murder and the devil carry with them evil connotations, the shrubbery becomes associated with evil as well. Stevenson links James and the devil elsewhere, too, when Mackellar declares that James has “all

the gravity and something of the splendour of Satan in the *Paradise Lost*" (162-63). By regularly and explicitly linking James, the long shrubbery, and evil together, *The Master of Ballantrae* narrates the reasoning behind the shrubbery's figurative associations, which often remains unnarrated in novels of the period.

Much like with the Verinders' shrubbery in *The Moonstone*, the long shrubbery at Durrisdere illustrates the extent to which shrubberies facilitate transgressions of social norms: Henry attempts murder but does not actually commit it. Because the shrubbery remains part of the estate and is linked to the house, it still carries with it some of the social rules of both the public and private realms. Just as Rosanna's death would be too transgressive for the shrubbery in sensation fiction, so would James's death be too transgressive for the shrubbery in adventure fiction. The privacy and permeability of the shrubbery enable characters to violate social norms without fear of being seen by others, but that same permeability also allows characters to leave the shrubbery setting once their transgressive interaction is complete. Murder in the shrubbery, an act of decided finality, would be at odds with the shrubbery's liminality. That Henry ends up only attempting murder, though, does not make his actions any less transgressive of the nineteenth-century social code; Stevenson makes it clear that the shrubbery's distance from the house made it the sought-out location of Henry and James's duel, and its distance from the lake enabled James's subsequent escape (and transgression of what Henry understood the outcome of their duel to be). Furthermore, after referring to the "long shrubbery" for the first eleven chapters of the novel, Stevenson suddenly capitalizes "Long Shrubbery" in the last chapter (249), giving the space another aspect of formal significance and suggesting a potential difference between the actual long shrubbery of Durrisdere and the Long Shrubbery as a figurative space participating in

the robust literary tradition of shrubbery settings enabling transgressions of social norms.¹²⁹ By leaving the elevation from literal setting to figurative trope until the end of the novel, much as Austen did, Stevenson leaves no doubt that Durrishdeer's Long Shrubby fully embodies the figurative role of its literary predecessors.

Georgina's joke about kidnappers in the shrubbery speaks to nineteenth-century readers' awareness of the propensity of shrubbery settings to facilitate transgressions of social norms and violations of genre boundaries. Her joke also foreshadows an actual near attack in that same shrubbery. Frederick walks with Mr. Pym from the rectory to Castle Wafer, and, as the "nearest way is to go through the shrubberies" (Wood, *St. Martin's* 473), it is clear in the novel that the men take that route. During this walk through the shrubberies, they see a jealous Charlotte following and looking as if she will attack Georgina (475), at which point Fredrick intercedes to protect Georgina. We cannot know whether Charlotte would have actually harmed Georgina, but Wood's shrubbery saw the climax of many a dark look from Charlotte, and, given Charlotte's

¹²⁹ Stevenson's original manuscript for *The Master of Ballantrae* is lost, so this capitalization could potentially be a mistake on the part of the printer. I posit that it was intentional, though, given that the capitalization occurs in the majority of editions that I could find, and, significantly, the editions that are based on the first printing and on Stevenson's corrected editions. "Long Shrubby" is capitalized in the following editions: Cassell & Company's 1889 London edition, which is the first edition of the novel (317), and 1923 edition (286); Charles Scribner's Sons' 1895 (279, in vol. IX of *Robert Louis Stevenson*) and 1921 illustrated (279) New York editions; the 1896 Edinburgh Edition of *The Works of Robert Louis Stevenson*, "Romances," vol. VI, no. 443/1035 (309), in which "The present text follows a copy of the first edition corrected by the author before his death" (viii); Toronto Musston Books Company's 19--? edition, based on Cassell & Company's 1889 edition; the Co-operative Publication Society's 1904 New York and London edition; Thomas Nelson and Sons' 1910 New York edition (257); Cassell & Company's 1910 People's Library London edition (286); Cassell & Company's 1918 Pocket Edition, first published August 1889 (358); The Book League of America's 1931 New York edition (353); Thomas Nelson and Sons' 1950 London edition (264); Collins's 1953 London and Glasgow edition, with introductions by Neil Munro and Louis J. McQuilland (195); Wordsworth Classics' 1996 edition (175); Electric Book Company's 2000 edition; and Andrews UK Ltd. 2012 edition (141). "Long shrubby" is not capitalized in the following editions: A. L. Burt Publishing's 1890 New York edition (303)—this edition is perhaps where the first mistaken correction of "Long Shrubby" to "long shrubby" took place; C. T. Publishing Co.'s 1906 Boston and New York Edition de Luxe edition of *The Works of Robert Louis Stevenson*, vol. IV, edited by Charles Curtis Bigelow and Temple Scott (217); New York Current Literature Publishing Co.'s 1906, 1910, and 1912 (295) Medallion Editions; and J.H. Sears & Company's 1920 New York edition (224).

flashes of rage, Fredrick's intervention seems justifiable. Shrubbery settings in British novels of the long nineteenth century are thus not just sites of romantic and erotic dalliances, as current scholarship suggests, but sites of transgressive proposals, eavesdropping, supernatural warnings, and attempted murders. In addition to aiding authors in pushing genre boundaries, the simultaneous privacy and permeability of the shrubbery create unique opportunities for interpersonal transgressions of social norms, which is why all five of the novels in this chapter feature social transgressions that necessitate interaction between two (or more) people. Unlike the personal and often one-sided transgressions of social norms that we saw in walled gardens and summer-houses, the transgressions that are set in shrubberies involve active engagement from all parties involved. Unlike walled-garden and summer-house settings, too, shrubbery settings make particularly clear how novelists elevate these liminal garden spaces from literal space to figurative trope. Next, I turn to lime-walks. Significantly more permeable than shrubberies, lime-walks are singular in this study as the one garden space that necessitates a specific plant. Due in part to lime trees' associations with romantic love and in part to a long literary tradition based on that association, lime-walks consistently facilitate transgressions of social norms based in fantasy, as well as enabling authors to push genre boundaries in a manner similar to walled gardens, summer-houses, and shrubberies.

Chapter 4

The Lime-Walk

In 1903, Mary M. Grose published “The Lady of the Lime Walk” in *The Pall Mall Magazine*. Her short story is an underdeveloped and clichéd romance in which a poor man, Denis Leighton, falls in love with Viola Farnham, whom he thinks is the vicar’s daughter, but is actually “the greatest heiress in the county” (250). In despair at their difference in fortune, Denis leaves the village of Farnham Cannings just as Viola realizes that she returns his affections. While out wandering the fields to cope with his sadness, Denis asks an old woman for directions back to the village. The woman tells him the quickest route, as long as Denis “bain’t feared o’ the ghost, she that’s seen, folks say, in the Lime Walk [avenue of linden trees] back o’ the Hall? There’s a-many as won’t pass by there once dusk’s a-falling” (253), and mentions that Miss Farnham has died. Denis, distraught, returns home through the lime-walk and sees the ghostly figure of Viola, only to realize that it *is* Viola, and she is alive, and the dead Miss Farnham is her Aunt Dorothea. Viola and Denis declare their love to each other, and the story ends. This revelation that the lime-walk is not haunted brings together the story’s lovers in what we assume will be a conventional happy ending. With an illustration that clearly echoes Wilkie Collins’s *The Woman in White* (1860), featuring a woman dressed in all white “gliding forward” in the gloom of a lime-walk (Grose 251, see figure 4), Grose’s story highlights three significant, although potentially contradictory, features of the nineteenth-century literary lime-walk. First, the lime-walk acts as the setting for a story about a ghost, relying on the space’s liminality to facilitate a ghostly meeting rooted in fantasy. Second, “The Lady of the Lime Walk” demonstrates the lime-walk’s ability to hide the truth temporarily, a characteristic common to many of the garden spaces in this

study, but one that nonetheless helps shape how lime-walks enable transgressions of social norms. Third, as the story's climax makes clear, lime-walks are associated with romantic love.



Figure 4. “Out of the dim, mysterious murmurous gloom a sinister white-robed form came gliding forward” (Grose 251). In “The Lady of the Lime Walk,” Viola walks toward Denis in a lime-walk thought to be haunted.

This chapter explores lime-walks in British novels of the long nineteenth century, beginning with William Harrison Ainsworth's *Rookwood* (1834) and its cursed Gothic lime-walk that stands in stark generic contrast to a novel that is otherwise a historical adventure. Significantly, Ainsworth's lime-walk is the one fictional garden space in this study based explicitly on a historical one, creating fantasy out of reality. Next, I analyze how lime-walks function as metasettings in Elizabeth Sara Sheppard's *Charles Auchester: A Memorial* (1853), the ubiquity of the lime trees offering a self-reflexive commentary on how this particular setting creates spaces of fantasy while also enabling transgressions of social norms. I then turn to Mary Elizabeth Braddon's *Lady Audley's Secret* (1862) and the attempted murder set in Audley Court's lime-walk and shrubbery, two of the novel's many garden settings.¹³⁰ I end with George Eliot's *Middlemarch* (1872), examining Dorothea's adulterous romantic longing for and fantasies about Ladislav as well as garden-related breaks in Eliot's realism. Each of these novels' lime-walks inspires some level of fantasy that we do not see in other garden spaces, either characters' own fantasies or genre performances that incorporate more fantasy or magic than readers would expect from the novels' primary genres. The implicit botanical magic in Frances Hodgson Burnett's *The Secret Garden* (1911), for example, is no match for *Rookwood*'s very real lime-tree curse. Unlike my previous chapters, this chapter features a limited review of literary criticism for the simple reason that very little criticism on lime-walk settings exists. By far the least-studied garden space in my study, lime-walks in British novels of the long nineteenth century deserve a place alongside literary walled gardens, summer-houses, and shrubberies. I argue that lime-walks in novels of the period carry with them an element of

¹³⁰ I have included *Lady Audley* in this chapter, instead of chapter 3, because although there are many instances of sensational shrubberies, there are few of sensational lime-walks, so the text better illustrates my argument here. Having already discussed the shrubbery, too, I can offer a more nuanced analysis of Audley Court's transition from shrubbery to lime-walk than I could have in an earlier chapter.

fantasy, and, thus, the social transgressions and genre-boundary violations that they facilitate also have fantastical qualities: Rookwood's family lime-tree curse is the one fantastical element in a historical novel at odds with Simon Toft's naturally-explained death by lightning strike, *Charles Auchester's* lime-tree boughs are used to build theatrical lime-walk sets that create the fantasy of lime-walks indoors, Lady Audley's attempted murder of her first husband serves to further the fantasy of her new life as Lady Audley while also being a fantasy in and of itself because she believes George to be dead when he is not, and Dorothea's transgressions begin with fantasies about Ladislav.

A Brief History of the Lime-Walk

In Europe, lime trees (linden trees) were commonly planted to border walks and avenues because of their upright trunks, fragrant leaves, and ample foliage; they offered an ideal combination of beauty, shade (J. C. Loudon, *Encyclopædia* 941), pleasing scent, and regular sightlines. Where a shrubbery walk would usually be wide enough for two or three people to walk side by side, an avenue of limes could easily be wide enough to accommodate a carriage. In response to an 1864 query about the history of lime trees in *Notes & Queries*, a contributor named Queen's Gardens suggests that the "custom of making avenues of lime trees seems to have been first adopted in the time of Louis XIV., when the approaches to the residences of the French, as well as the English of that date, were bordered with lime trees" (477). Landscape design practices would have then followed suit. Elizabeth Kent notes in 1831 that John Evelyn's historical *Sylva* (1664) "praises the Lime" as being particularly well suited for walks, in large part because of its height and "the delight of bees" (Kent 218), establishing a multi-century history of lime-walks' popularity. Historical landscape designers frequently name specific lime trees as specimens worthy of admiration: Evelyn's celebration of Switzerland's limes is frequently mentioned

(Phillips 57), most notably the “famous Lime of Zurich” (Kent 220), although a large lime tree in Depeham, Norfolk, “the compass of which, in the least part of the body, is eight yards and a half, and about the roots, near the earth, it measures sixteen yards,” was found to surpass its Swiss competition (Kent 220). When contemporary scholars discuss lime trees, it is usually to point out specific trees or avenues. Kirsten Wolff et al. give historical context for their study on the genotypes and phenotypes of European lime trees, noting of London’s Bushy Park that the “common lime avenue, known as Chestnut Avenue, was planted in 1689 and lined with horse chestnut in 1699, and is currently one of Europe’s longest lime avenues at 1.5 km. Walpole Park limes were planted in the early 19th century on the Estate of Pitzhanger Manor, possibly from cuttings of trees planted earlier” (4); Brent Elliott describes how the Hon. Mrs. Evelyn Boyle redesigned the garden at Huntercombe, Buckinghamshire in 1871, in particular the estate’s “seventeenth-century Lime avenue” (164). This critical focus on individual lime trees and particular historical lime-walks emphasizes lime-walks’ botanical characteristics rather than how lime-walks function as social spaces.

Although the lime-walk’s combination of beauty and utility would have made William Morris proud (he did, after all, feature a lime-walk at the end of *News from Nowhere* [1890]), by the nineteenth century, lime-walks had gone largely out of style, as reflected in Boyle’s desire to redesign hers. In 1850, Edward Kemp notes condemningly that “old-fashioned bowers or arbours, which were frequently composed of Lime trees, (one of which doubtless gave rise to [Samuel Taylor] Coleridge’s beautiful limes entitled ‘This lime-tree bower my prison,’) are now rarely met with, being dark, damp, and difficult to preserve with any degrees of neatness” (313). As discrete shaded spaces under trees or climbing plants, bowers are not equivalent to walks, but given that bowers themselves did not go out of style in the nineteenth century, the lime tree

seems to be the culprit. Henry Phillips, who passionately defended the shrubbery in chapter 3, is one of the few nineteenth-century advocates for the lime-walk; in 1823, he laments, in

vain did the lime fill the sighing breezes with delightful odours,—in vain were its agreeable shade and pretty umbels offered as a ransom to appease fashion, offended by the litter of its early falling foliage; her influence was too great and the lime bowed its noble head to the axe of Folly, leaving its thinly scattered offspring to the protection of Obscurity, until Reason resume his administration. (53-54)

Phillips is the only landscape designer I have encountered who argues that, given the existence of citrus lime trees, lime trees should be called by their “ancient name” of linden (55). Anticipating William Morris’s lime-walk, Queen’s Gardens notes that one place lime-walks remained fashionable in the nineteenth century was churchyards, dating the beginning of that trend to “not earlier than in the end of the last century, or the beginning of the present,” and commenting that the lime-walk in Dover Court’s churchyard was planted “in lieu of walnut trees” (477). Although John Claudius Loudon mentions some impressive lime-walks in his *Encyclopædia of Gardening* (1826),¹³¹ and although there were some concerted conservation efforts at the beginning of the nineteenth century to restore and maintain historical avenues (Elliott 57),¹³² landscape designers and gardeners were not planting lime-walks in the nineteenth century. Part of this shift away from lime-walks is likely due to the nineteenth-century rejection of the seventeenth- and eighteenth-century proclivity for avenues, but I suggest that part of it is due to the combination

¹³¹ Loudon describes the “sweet rows of lime-trees” at Hampton Park, Middlesex (*Encyclopædia* 72), the “noble avenue of lime-trees” at Cobham Hall, Cobham (1069), and the “winding avenue of lime-trees, nearly a mile in length” at Woolaton Hall, Nottingham (1078).

¹³² “By 1843, the *Gardeners’ Chronicle* could offer the confident advice that it was barbarous to fell an avenue, and good taste to restore one where the line was appropriate” (Elliott 57), but this advice had more to do with the project of conservation than keeping up with current trends.

of shrinking estate sizes (because there would be less room for lengthy walks) and the growing popularity of shrubberies (which could easily replace lime-walks as private paths for walking).¹³³

Standing alone in this study as the only named plant, lime trees carried with them, in history and in literature, a set of associations that add to their symbolic meaning as fictional settings. For instance, lime trees have always been recognized for the perfumed scent of their blossoms. Kent notes that the Dutch often planted lime trees by their canals to overcome “the unpleasant effluvia arising from the stagnant water” in July and August (216), while hundreds of years earlier, Evelyn praised the “delicately scented blossoms” (Kent 221). In remembrance of her time on the Danube, Vernon Lee recalls in *Genius Loci* (1899) the “coolness and fragrance” of the “big lime trees” that hid her and her companion (209).¹³⁴ This emphasis on the sensory nature of lime trees speaks to their literal ability to impact people and characters within lime-walks, an ability that extends into the realm of the literary.

Although the scent of lime trees was a cross-European phenomenon, their meaning in the so-called language of flowers was much more specific to England and the western continent. By no means a scientific or linguistically accurate method of communication, the Victorian language of flowers was essentially a parlour game that allowed participants to share basic sentiments with others via flora. Although it began in France, the language of flowers and related language-of-flower manuals quickly spread throughout England, and often included plants beyond flowers; some plants’ meanings were consistent across different language-of-flower books (the rose, for example, almost universally symbolizes love and beauty [Seaton 190-91], and wheat almost

¹³³ Both Phillips and Cobbett list limes as appropriate trees for the border or back of a shrubbery, respectively (Phillips 62; Cobbett 335). This blurred boundary between shrubbery and lime-walk emphasizes the liminality of both spaces because neither has clear parameters in gardens of the long nineteenth century, but it does not erase the difference between literary representations of those spaces.

¹³⁴ Shortly after, Lee remembers “that imaginary little romance under the lime trees near the gate” (211), setting fantasies in lime-walks even in non-fiction.

universally symbolizes riches and prosperity [196-97]), but others were remarkably inconsistent (the snowdrop alternatively means consolation, hope, and refinement [Seaton 194-95], and the dandelion alternatively means oracle, “you are losing time,” and coquetry [176-77]). Beverly Seaton charts plants’ meanings across five popular Victorian language-of-flower books, and, significantly, the linden tree represents conjugal love or conjugal fidelity in Charlotte de Latour, Frederic Shoberl, and Henry Phillips, the three authors whose books include it in their lists of plants (Seaton 182-82). Although the language of flowers carried with it little substantial meaning,¹³⁵ the consistency with which lime trees are linked to conjugal happiness sets a precedent for the literary lime tree to act in a consistent figurative way, while adding ironic layers of meaning to the marital and extra-marital lime-walk scenes in novels such as *Lady Audley’s Secret* and *Middlemarch*.

This link with conjugal happiness likely grows out of the lime’s significance in early German love poetry. A. T. Hatto traces the image of the lime tree back to medieval German literature, noting that the arboreal symbol in early love poems “was always the lime” (193). He posits that the literary historical association between limes and love is a linguistic one, based on the overlap between the German *linde*, meaning linden, and the Middle English *linde*, which means tree more generally (195);¹³⁶ the association of these trees with love “most likely derive[s] from the age when the alliterative technique had not yet given way to rhyming” (Hatto 194). It follows, then, that the “traditional connexion between *leaf* and *linde*, and, one may add, *love*” in Middle English developed into later cultural associations between lime trees and various forms

¹³⁵ Seaton goes so far as to proclaim, “I have no problem making a statement about the application of the language of flowers to literature, since that is my own field. Simply, there is little or no direct application to most nineteenth-century literature” (162).

¹³⁶ “This transition from the specific ‘lime’ to the generic ‘tree’ is only to be understood as the result of a long-standing association of *linde* with *leaf*, as the sign of the tree par excellence” (Hatto 196).

of love (Hatto 196), specifically conjugal. Despite this shared cultural and linguistic history of limes, “there is an appreciable different between the medieval English and German ways of treating the lime” (Hatto 198): “the lime took on a more deeply erotic tinge in medieval German symbolism than was the case in English” (198). By the nineteenth century, though, the erotic undertones of the lime tree had spread west across the continent, following a similar route to the language-of-flower books that codified lime trees as conjugal symbols. For authors such as Eliot, who were deeply familiar with German literature and culture, the use of lime-walks as spaces for erotically charged encounters makes sense in the European literary tradition. As with the other garden spaces in previous chapters, romantic trysts are often the first type of transgression to come to mind when considering how lime-walks functions in literature. In this chapter, however, I demonstrate that lime-walks in the long nineteenth century facilitated social transgressions beyond just romantic dalliances.

Unlike the walled garden, which has received lots of critical attention, and the summer-house and shrubbery, which have received some critical attention, the lime-walk has gone almost entirely unstudied in garden history and literary criticism. Hatto offers an extended exploration of lime trees in medieval literature in 1954, and Elliott briefly mentions lime trees again in *Victorian Gardens* (1986; 57, 117-18), which is the full extent of criticism that I have found on literary historical limes. Although Chris Townsend explores Coleridge’s relationship with George Berkeley’s conception of nature in “This Lime-tree Bower my Prison” (1797) (Townsend 137-40),¹³⁷ he does not explicitly comment on the lime tree itself, which is notable given that Coleridge’s limes are among the best known in British literature. Coleridge’s lime-tree bower, although not an entire walk, does offer a similarly liminal space for the poem’s speaker,

¹³⁷ See appendix B for full poem.

acting simultaneously as a prison and a place of possibility. The speaker yearns in his meditative fantasy to escape the figurative prison of the lime-tree bower in order to join his friends on their rambles, especially “gentle-hearted Charles,”¹³⁸ but the bower also reminds him that nature “keep[s] the heart / Awake to Love and Beauty! and sometimes / ‘Tis well to be bereft of promis’d good” in order to prompt self-reflection (63-65). This internal conflict between inward and outward desires demonstrates the potential of lime-bound settings at the beginning of the long nineteenth century to be spaces of fantasy, longing, and limitation. The dearth of scholarship on lime-walks is likely due to the relatively few lime-walks that appear in British literature of the period, but it could also be due to the lack of a single signifier for the space, alternatively referred to as a “lime-walk,” “lime tree walk,” “avenue of limes,” or “avenue of lindens.”¹³⁹ My research indicates that the author who most frequently uses lime-walks in her settings is Margaret Oliphant, although she rarely foregrounds them to the same extent that she does walled gardens. At least thirty of Oliphant’s novels feature at least one significant lime tree (see appendix C), many of which comprise part of a lime-walk, but Oliphant’s extensive oeuvre has only recently begun to reclaim critical popularity. Existing Oliphant scholarship, notably Judith W. Page and Elise L. Smith’s chapter on Oliphant’s *Chronicles of Carlingford*, leaves out lime-walks altogether.¹⁴⁰ What this chapter offers, then, is the first sustained study of fictional lime-walks in British novels of the long nineteenth century.

Lime-Walks in Gothic Fiction: William Harrison Ainsworth’s *Rookwood*

¹³⁸ Coleridge’s friend Charles Lamb, to whom the poem is dedicated.

¹³⁹ Sometimes lime trees are also referred to as lindens or bases, although I have not yet encountered the term “base” in literature of the period: “It has been observed that the Lime is called Base in Lincolnshire, because ropes are made of the bark; mats are also made of it, which are used by gardeners, and are called Bast in the north of Europe” (Kent 221).

¹⁴⁰ I have not included Oliphant as one of this chapter’s primary authors because her lime-walks do not illustrate my argument as clearly as Ainsworth’s, Sheppard’s, Braddon’s, and Eliot’s do.

Ainsworth's *Rookwood*, which tells the simultaneous stories of the Rookwood brothers' rivalry and family curse, as well as the history of highwayman Dick Turpin, is a generic potpourri. Variouslly classified as "Ainsworth's first Newgate novel" (Ibitson 336), "his gothic tale" (Sutherland 89), "a Gothic-flavored rogue novel" (Bragg 97), and "Gothic revival" (Carver 54), *Rookwood* falls into the general generic category of "Ainsworth's strange Gothic-Newgate-historical concoctions in the 1830s" (Bragg 102). Set in 1737 and inspired by the actual historical Cuckfield Place in Chesterfield, *Rookwood* performs many aspects of historical fiction. By featuring the story of Dick Turpin, including his infamous ride to York on Black Bess,¹⁴¹ *Rookwood* also shares characteristics of the Newgate novels of the 1830s and '40s.¹⁴² The Rookwood family curse, however, tied to the estate's lime-walk, establishes an additional and prominent Gothic element in the novel, as does Ainsworth's explicit claim in his 1849 preface that, "Wishing to describe, somewhat minutely, the trim gardens, the picturesque domains, the rook-haunted groves, the gloomy chambers, and gloomier galleries, of an ancient Hall with which I was acquainted, I resolved to attempt a story in the bygone style of Mrs. [Ann] Radcliffe" (xvii). Although critical explorations of *Rookwood*'s Gothicism usually focus on Ainsworth's tendency to ground his Gothicism in historical buildings, I turn to "the trim gardens, the picturesque domains," and "the rook-haunted groves" in order to explore Ainsworth's Gothic landscape.

¹⁴¹ As critics have pointed out, many of the myths and legends in British history about Dick Turpin were actually in Ainsworth's *Rookwood* (Carver 69), notably his ride to York (Bragg 103).

¹⁴² Newgate novels "appeared in the era of the Reform Act of 1832, when social change was both swift and deep" (Hollingsworth 16) and feature "a criminal as an important character" (14). Although Keith Hollingsworth defines the genre as separate from picaresque fiction, Gothic fiction, and "romantic accounts of banditry," Newgate novels often performed some aspects of these other genres (14-15).

Ainsworth is a novelist of setting. One of the most popular and widely read authors in the nineteenth century¹⁴³ and known for his innovative and imaginative use of setting in his novels, especially his fastidious attention to detail in his fictionalization of actual historic settings such as Cuckfield Place and the Tower of London,¹⁴⁴ Ainsworth animated history in specific, recognizable sites, igniting a nineteenth-century fascination with literary historical tourism rooted in place. Tom Bragg notes the “meticulously built environments” in Ainsworth’s fiction (97), in which “at the most basic level of storytelling and plot construction Ainsworth uses the exterior situation of buildings, the interior layout of rooms, the character of the built environment and the relationships between different structures to direct narrative” (109). My emphasis on garden spaces complements Bragg’s emphasis on buildings and monuments in order to offer a fuller analysis of how Ainsworth’s settings impact his novels, a use of setting that Stephen Carver calls “an epic and ongoing process of psycho-geography” (130). Because of Ainsworth’s popularity, the impact of specific settings on plot in his novels likely contributed to readers’ and other authors’ familiarity with the trope of garden settings as sites of transgression early in the century. Even amidst the various genres and plotlines at play in *Rookwood*, Ainsworth foregrounds setting, both in his own voice in his preface and via a third-person narrator in the novel proper, signalling its importance to the narrative as a whole. Rookwood Hall is “situated near the base of a greatly declining hill, terminating a noble avenue of limes” (40), and this “old avenue of lime-trees leading to the hall, nearly a quarter of a mile in length, and as noble a row of timber as any in the West Riding of Yorkshire” (7), mirrors historical lime-walks such as the

¹⁴³ Ainsworth famously outsold Charles Dickens, and “*Rookwood* was, without a doubt, the publishing event of the decade” (Carver 57).

¹⁴⁴ John Sutherland notes Ainsworth’s shift away from Newgate and crime novels, where historical people and criminals were the focus, to topographical novels, where historical places were the focus, after Ainsworth’s *Jack Sheppard* (1839-40) inspired a servant to slit his master’s throat (90).

one that John Claudius Loudon describes by the Gothic mansion at Taymouth, near Kenmore: “Of the tree, the limes and larches have attained to a great size, and there is an avenue of the former 450 yards in length, scarcely equalled any where” (*Encyclopædia* 1092). In the lime-walk at Rookwood Hall, farmer Simon Toft dies after he is struck by lightning, a naturalistic death that pushes the genre boundaries of the Gothic in this supernatural setting. In order to explain the mechanisms of this genre-boundary violation, I first outline three interconnected premises: the nature of the Rookwood family curse, the Gothicism of the estate’s lime-walk, and realism of Toft’s death.

Called variously “the ominous Lime-Tree,” “the Fatal Bough” (7), and the “tree of fate” (152), the largest lime tree in Rookwood Hall’s lime-walk carries with it a curse that catalyzes much of the novel’s plot. Laid out early in the novel in the poem “The Legend of the Lime-Tree” (8-9),¹⁴⁵ the Rookwood family curse predicts (and perhaps causes) the deaths of multiple Rookwood men, a well-established pattern in the novel. This specific lime “tree—the last on the left hand before you come to the clock-house—larger than all the rest ... is, in some mysterious manner, connected with the family of Rookwood, and immediately previous to the death of one of that line, a branch is sure to be shed from the parent stem, prognosticating his doom” (7-8). After a bough falls from the cursed lime tree in the opening chapter, family patriarch Sir Piers Rookwood “pointed, with a melancholy shake of the head, to the fatal branch. *‘It is my death-warrant,’* said he, gloomily. And so it proved; two days afterwards his doom was accomplished” (10, emphasis original).

This lime-walk at Rookwood Hall is the epicentre of the novel’s Gothicism. As a significant factor in the Rookwood family’s lineage conflict because of its ability to predict

¹⁴⁵ See appendix B for full poem.

men's deaths, the lime-walk catalyzes much of the novel's social transgression and performance of the Gothic. Also, the curse itself is fantastical, as is common in Gothic fiction.¹⁴⁶ In addition to the curse, the novel's historic setting and seemingly haunted natural spaces contribute to the novel's central Gothic elements, all of which are linked to the lime-walk; further adding to the Gothic elements of the curse is the fact that Sexton Peter tells Luke about the curse while standing in the Rookwood family crypt. Through the novel's overt commitment to the Gothic "in the bygone style of Mrs. Radcliffe," the lime-tree at Rookwood Hall sets an early expectation that narrative action in this setting will adhere to Gothic conventions. Within the world of the novel, and aligning with *Rookwood's* psycho-geography, the curse of the lime tree *should* continue to dictate the deaths of Rookwood men because a lime-tree bough falling has proven a reliable predictor of death for generations. When Toft's death by lightning strike is realistically explained, then, despite occurring in the lime-walk, his death violates the central Gothic premise of the setting.

When Toft dies, the lime-walk unexpectedly catalyzes a death completely unrelated to the Rookwood family curse and, significantly, a death with a naturalistic (as opposed to fantastical) cause. At Sir Piers's funeral, a "strong sheen of the torchlight was still visible from the bottom of the avenue, now disappearing, now brightly glimmering, as if the bearers were hurrying to and fro amongst the trees. It was evidence that much confusion prevailed, and that some misadventure had occurred" (150)—the misadventure in question being Toft's death "by a thunderbolt" (151). Even though we learn afterward that "poor Simon Toft, who could never travel well in liquor in his life, reeled to one side, and staggering against the first huge lime-tree, sat himself down beneath it" (152) before the "bolt of death glanced from the tree which it first

¹⁴⁶ Unlike the rumours that surrounded Dead Man's Mount that were merely rumours in H. Rider Haggard's *Colonel Quaritch* (1888; see chapter 2), the curse at Rookwood is a real curse.

struck, and reduced the unfortunate farmer to a heap of dust” (154), it is not the lime tree’s curse that causes Toft’s death. Rather, he dies as a result of the actual physical setting of the lime-walk, the refraction point for the lightning.

This realistic cause of death transgresses the Gothic expectations implicit in Ainsworth’s literary lime-walk. Though not directly caused by the cursed lime tree, Toft’s proximity to the tree when he dies leads readers to expect a link. The lack of a link, then, violates the norms established for this Gothic setting by the first 150 pages of the novel. The lime-walk setting, through which the funeral procession marched, led to Toft’s untimely demise as the lightning likely struck the tallest object around, the cursed lime-tree. A bough did not fall to predict a death, as it would for the Rookwoods; rather, Toft’s death was immediate, unrelated to the curse, and set explicitly in the lime-walk. Although the death of a character in a Gothic setting might not seem like it pushes genre boundaries, the boundary violation becomes apparent at the limits of Ainsworth’s Gothicism, a genre performance that does not run consistently through *Rookwood*. The cursed lime tree itself is decidedly Gothic, as “The Legend of the Lime-Tree” establishes, and the legend elevates this lime tree to a notable space by shifting from naming it “wizard bough” halfway through the legend (8) to the capitalized “Wizard Tree” in the final stanza (9), much like the eventual capitalization of “Long Shrubbery” in Robert Louis Stevenson’s *The Master of Ballantrae* (1889; see chapter 3). Unlike in Stevenson’s novel, however, characters who die in the garden spaces at Rookwood Hall stay dead rather than get up and run away to become pirates. That they do remain dead maintains the Gothicism linked with the cursed lime tree but sits at odds with Toft’s death. Ainsworth’s commitment to the Gothic in his lime-walk setting borders on cliché when coupled with the stormy nighttime funeral and the legend of a family curse being disclosed in a crypt, but the central thread through this Gothic

worldbuilding is the Rookwood family. It is their family, their estate, and their lineage upon which “The Legend of the Lime-Tree” depends, and this logic is foundational in Ainsworth’s narrative. Even Dick Turpin’s sections contribute to the Rookwood family drama through his meddling in their romantic affairs while disguised as Palmer. Toft’s death, however, remains only tangentially linked to the Rookwood family by occurring during Sir Piers’s funeral, and his death does not impact the Rookwood lineage at all, nor does it adhere to the novel’s overall performance of the Gothic.

Rookwood’s lime-walk may not be haunted, per se, but, with its fantastical death-predicting curse, it contributes to the trope of haunting and haunted walks throughout literature of the long nineteenth century, as we saw with the haunted pine-walk in Ellen Wood’s *Anne Hereford* (1867-68) and Grose’s “The Lady of the Lime Walk.” The curse may be the purview of a single tree within Rookwood’s lime-walk, but the entire lime-walk setting indicates the overall state of the Rookwood family. While the curse remains active, the narrator dwells on the lime-walk most often at night, during storms, and as a site of death and destruction (boughs falling from trees are, after all, inherently destructive to the trees). However, when all the Rookwood family disputes are eventually resolved, the narrator notes that the “old avenue [of limes] was thronged with bright and happy faces” at the wedding of Ranulph and Eleanor (471), the happy conclusion to Ainsworth’s novel that aligns with the lime tree’s connotation of conjugal bliss. This marriage is possible only because Luke died, three days after a bough fell from the cursed lime tree, and Ainsworth makes explicit that, at Luke’s funeral, “amongst the superstitious,” “the falling of the fatal bough” was not forgotten (470). The shift in the lime-walk from setting of a Gothic curse to setting for a happy marriage over the course of a single page may be the result of Ainsworth’s tendency to “freely manipulate space in [his] descriptions, whether fictional or

historical, turning physical settings to their individual purposes” (Bragg 20), but I argue that the circumstances of Toft’s death suggest a more complex reading of this particular setting. The lime-walk functions to facilitate the transgression of Gothic norms as established within the world of the novel: the storm that killed Toft raged for much of the evening, but Toft was killed during the time that he happened to be in the lime-walk. Given the cursed lime tree and Toft’s death, the lime-walk itself takes on an air of morbidity, with the cursed tree serving as a memento mori. For the lime-walk to feature myriad happy wedding guests, then, also transgresses the social norms of the Rookwood estate: although the transgressions themselves may look different throughout the text, the lime-walk setting consistently helps characters break from Gothic expectations right to the end of the novel. In parallel to Ainsworth transposing Cuckfield Place’s lime tree to the cursed lime tree at Rookwood Hall, Sheppard transposes lime-tree boughs to theatrical lime-walk settings in *Charles Auchester*.

Lime-Walks in German Novels: Elizabeth Sara Sheppard’s *Charles Auchester*

Sheppard’s 1853 novel fictionalizes the life of German composer Felix Mendelssohn, as told by the eponymous first-personal narrator, Charles Auchester. As a young boy, Charles realizes his deep love of music, and the novel follows Charles as he moves from England to Germany to attend Cecilia, a music school eventually directed by Seraphael Chevalier, the Mendelssohn character, with whom Charles develops a particular bond based on their shared musical genius and appreciation. The novel ends with Chevalier’s death and Charles watching his elaborate funeral procession.¹⁴⁷ Neither critically acclaimed—“In spite of [Benjamin] Disraeli’s praise, the book was not received with excitement or widely acclaimed by the English reading public or by

¹⁴⁷ In her introduction to *Charles Auchester*, Jessie A. Middleton describes the “striking incident in the book—Seraphael’s burial by night, with the music winding up among the stars” and explains that this scene “did actually happen when Mendelssohn’s body, on the way to the grave, was met in the twilight by capellmeisters, who sang round the coffin till midnight” (xi).

the literati. In fact the contemporary reviews in the newspapers and periodicals would indicate that the book was greeted with ridicule and was scorned and shunned as the work of an over-emotional amateur” (Hemrich 33)—nor widely studied—the novel “is today an obscure book, known only to an occasional literary scholar and, more frequently, to musicologists who work on Mendelssohn or nineteenth-century Britain” (Weliver 58)—*Charles Auchester* is the least well-known text in this study. Although it was publicly praised by Disraeli and remained in print through the end of the nineteenth century, the novel did not maintain consistent popularity. The few critics who have written about it tend to focus on musical aspects of the novel, often as they relate to nineteenth-century artistic and political ideals (Hemrich; Weliver), rather than analyzing the novel’s engagement with nineteenth-century literary traditions, despite an 1853 writer for *The Critic* declaring the “design” of *Charles Auchester* to be “new to English fiction” as “a kind of art-history portraying [sic] the career of a musical genius, his struggles and triumphs” (qtd. in Weliver 59).¹⁴⁸ I follow *The Critic*’s emphasis on form but focus instead on Sheppard’s employment of lime-walks as metasettings—her unique iteration of lime-walk settings is why I chose this novel. I argue that *Charles Auchester* introduces setting as ubiquitous, contemplating lime trees beyond regional markers. Through the over deployment of lime-tree settings, Sheppard evokes the literary tradition of the lime-walk, establishing a pattern in the novel in which individual scenes are less important than the overall self-reflexivity of lime-tree settings. Additionally, the novel clearly and consistently aligns lime trees with fantasy by linking them to druids; personifying the plants; and using lime boughs to create indoor, self-reflexive theatrical lime-tree settings.

¹⁴⁸ “*The Critic*. Cited by the publishers, Black & Hurst, in an advertisement for *Charles Auchester* in *The Athenaeum* (October 8, 1853) 1182” (Weliver 198n10).

Lime trees do not appear in *Charles Auchester* until Charles arrives in Germany, solidifying the setting's connection with the genre of the German novel. As I outlined at the beginning of this chapter, lime trees were common in Germany and in German literature, which is why I suggest that through its overt emphasis on lime-walks and lime-tree settings, *Charles Auchester* performs genre conventions of a German novel. Charles encounters lime-walks near where he lives with Aronach, his first music teacher in Germany; lime-walks outside Cecilia in the neighbouring town; and lime boughs indoors at various theatrical events used to create the fantasy of a lime-walk. Even before the novel introduces its first lime tree, however, Charles declares both the narrative and his origin to be a combination of German and Saxon (Sheppard 1), and, within the novel, lime trees remain prominent markers of German settings. Upon Charles's return to Germany at the news of Chevalier's illness, Charles describes the scenery on his journey, noting in particular the "burning, glowing summer—the tossing forests—the cornfields yet unravished—the glory on the crested lime-trees—the vines smothering rock, and wall, and terrace with fruit of life" and musing, "all these I saw and many other dreams, as a dream myself, I passed" (413). Here, lime trees are one of the primary vegetal indicators that Charles is no longer on British soil, and his categorization of these lime trees as a dream along with the "many other dreams" that he saw reaffirms that lime-tree settings are sites of fantasy. *Charles Auchester*, in its unique over-deployment of lime-tree settings, is perhaps the most insistent example in this chapter of the relationship between lime trees and fantasy.

In Sheppard's novel, lime-walks take on aspects of the theatrical, a self-reflexive awareness of setting *as a setting*. The premise of the novel, a "memoir" that fictionalizes the life of a real person, lends itself to blurred boundaries between fantasy and reality, as do Charles's repeated reminders that his memory is imperfect, and he does "not pretend to remember all the

conversations verbatim which [he has] heard” (12; see also 36). By inserting lime-walks throughout the novel, Sheppard implicitly foregrounds questions of narrative reliability, at both the level of narrator and the level of author-as-historian, elevating the function of her specific lime-walks to metonyms for the literary trope of lime-walks. Their theatricality also makes apparent for the reader that lime-walks serve to create spaces of fantasy by, quite literally, constructing fictive spaces within the fictional world of the novel. In this sense, lime-walks in *Charles Auchester* function as metasettings, simultaneously playing out the trope of garden spaces as sites of transgression and self-reflexively signalling to readers that that is what the setting is doing. In parallel to Phyllis Weliver’s claim that “the depiction of musicians in the novel should be taken as expressing early nineteenth-century ideologies rather than as entirely accurate portraits” (61), I argue that *Charles Auchester*’s lime-walk settings express nineteenth-century literary history more so than historical geography. To examine the impact of the ubiquity of lime-walks and the extent to which Sheppard’s lime-walks act as metasettings, I analyze three separate aspects of the novel’s lime-walks—as settings that facilitate transgressions of social norms, as settings associated with fantasy, and as constructed theatrical settings—across four distinct geographical areas rather than focusing on a single illustrative scene.

The first substantial set of lime trees that Charles encounters is outside Aronach’s school. Looking out his window, Charles can see when “the lindens near the fountain began to blossom” (150), mediating the liminal space of a lime-walk through the liminality of a window (much as we will see Dorothea do in *Middlemarch* later in this chapter). Charles also has a generically standard lime-walk experience when, walking to church with another student, Starwood, under “the leafless lindens” (146), Starwood shares some of his history with Charles. Their passage through the lime-walk is the first time that Charles and Starwood have a chance to speak freely

with each other because social conversation is not allowed at Aronach's, and, until this point, the boys' walks had been supervised; the lime-walk facilitates this transgression of Aronach's social expectations. More significantly, however, Charles narrates two of the lime-walk's self-reflexive features: first, that the setting carries with it German associations because their walk was "like—yet how unlike—England!" (146); and second, that lime-walks evoke some amount of fantasy because Charles "cannot remember all [Starwood's] words" (146), despite quoting Starwood directly elsewhere in this scene, yet Charles still shares the key takeaway points from their conversation in the lime-walk.

The lime trees outside Cecilia function similarly in that they facilitate transgressions of social norms, but Charles also codes the lime-walk as a space of fantasy when he associates it with druids. After walking with Chevalier toward "the lime-trees at the summit of the hill" on which Cecilia sits, Charles describes how a "belt of glorious trees, dark and dense as a Druid grove, surrounded" the school (161). Although this druidic belt of trees is not explicitly said to be limes, Charles narrates the details of the landscape surrounding Cecilia, including "cottages in orchards, vine-gardens, fertile lands, [and] an ancient church" (161); the only trees that he mentions that would be both large enough to be a glorious grove and planted in a dense belt are limes. The grounds attached to Cecilia additionally feature "a lovely walk, planted and arched with lindens" (177), and it is in this lime-walk that the social transgressions occur. First, having "stepped out into the linden grove" (182), Chevalier freezes upon hearing a storm roll in and refuses to return inside, transgressing the basic social expectations that one take cover during a storm. This refusal takes on extra transgressive weight because Chevalier is an adult who mentors children and, thus, ought to model responsible social behaviour. Second, Charles overhears Chevalier condescend to a colleague, Anastase, after entering the lime-walk: "It might

have been my fancy, but it struck me that the tones were singularly at variance with the words, here. A suppressed disdain breathed underneath [Chevalier's] accent" (255). Chevalier once again violates basic social decorum, and once again does so in front of his mentee. Third, Charles leaves his sister and her husband waiting while he runs off "beneath the flickering limes" to see Chevalier and Anastase (256). Chevalier and Anastase's lime-walk encounter detains Charles for much longer than he had told his sister it would, causing Charles to renege on his commitment to his family by keeping him rapt in the lime-walk. These social transgressions may seem minor, but the consistency with which Sheppard employs the lime-walk at Cecilia to facilitate transgressions of social norms establishes a pattern indicative of a larger trope instead of a single coincidental lime-walk transgression. When coupled with Charles's comment about the druid grove, Sheppard's abundant lime-walk settings exemplify multiple facets of how lime-walks function in literature of the period.

Inside Cecilia, limes and lime-walks have an inherent element of fantasy to them because these settings do not naturally occur indoors; thus, we begin to see the theatrical potential of lime-walk settings realized. In one of the Cecilia's large music halls, Charles describes what is essentially a homemade indoor lime-walk: "Pillars twined with gold-bloomed lime branches rose burthened with them to the roof, there mixing into the long festoons of oak-leaf, that hung as if they grew there" (162). "Pillars," plural, suggests an architectural pattern reminiscent of a lime-walk, rather than a single lime tree, and Charles's "as if" in reference to the oak leaves invites the reader to imagine these decorations as natural to the indoor space, building a fantasy rooted in theatricality. Later, Charles and Chevalier discover a small bedroom that houses a picture of a cherub, above which "twisted one long branch of lately-gathered linden blossom, which looked itself sufficient to give an air of heaven to the close little cell" (187). Moving beyond merely re-

creating lime-walks indoors, this bough elevates its setting from “close little cell” to “an air of heaven,” a fantasy that Charles credits entirely to the lime branch. Attributing to limes even more inherent fantastic potential than in the bedroom, Charles personifies the lime-tree decorations surrounding Milans-André, then director of Cecilia, narrating that “the golden flowers of the lindens hung down withering, smitten by the terror of his presence!” (166). By personifying the lime branches, Charles imbues lime-walk settings with a sense of embodied fantasy, something that is further reinforced by the lime-walk’s specific context in this scene as theatrical setting—the physical form of a re-created and, thus, fantastical lime-walk mirrors the figurative fantasy of lime branches reacting to Milans-André.

Lime-walks retain their theatrical and fantastical potential across Germany, not just in music-school settings. During a play performed at a friend’s home for Chevalier’s birthday, Charles once again narrates explicitly how lime-walks function as settings, adding to the novel’s saturation by self-reflexive metasettings. The play’s outdoor set comprises, in part, “long straight alleys of moon-bathed lindens,” and, during the play, “two little Loves struck from the lime avenues to the lawn” (271). Charles muses that he calls “them Loves, but they were anything but Cupids, for they were mystical little creatures enough” (271). Mirroring the novel’s earlier link between lime-walks and druids, Charles names lime-walks as key spaces for “mystical little creatures,” describing lime-walks literally as settings for fantasy and, through the theatrical context of the play, emphasizing the role of this setting *as a setting*. Any one of these lime-tree settings alone would be easy to overlook, but, together, they demonstrate and perpetuate the specific way that lime-walk settings function in literature of the period. The simultaneous ubiquity of lime-tree settings and the consistency with which Sheppard constructs these settings as fantastical and theatrical evoke self-reflexively the literary history of lime-walk settings,

especially because these spaces do still facilitate various transgressions of social norms. In other words, *Charles Auchester* not only engages with literary traditions of the lime-walk, but also lays out for readers exactly how these settings enable such varied boundary violations. *Lady Audley's Secret*, to which I now turn, also embraces the theatrical potential of lime-walks, although to a lesser extent than *Charles Auchester* does.

Lime-Walks in Sensation Fiction: Mary Elizabeth Braddon's *Lady Audley's Secret*

Featuring the most lime-walks of all the novels in my dataset (see appendix A), Braddon's *Lady Audley's Secret* demonstrates the extent to which garden settings provide the privacy necessary for social transgressions. Thinking that her husband George Talboys has abandoned her, Helen (using the pseudonym Lucy Graham) leaves their child with her father and marries wealthy Sir Michael Audley, only to find out that George has returned, potentially revealing her as a bigamist. Helen, now Lady Audley, pushes George down a well to preserve her advantageous marriage and new social position. Robert Audley, Sir Michael's nephew and George's friend, acts as an amateur detective to uncover the truth of Lady Audley's past, after which she is committed to an asylum where she remains until her death. Serialized in three different periodicals from 1861 to 1863 and widely acknowledged as one of the first sensation novels,¹⁴⁹ *Lady Audley's Secret* stands out from its contemporaries because it creates sympathy for the villain and because, counter to our expectations, the surprise in Braddon's novel is that George did *not* die from his fall down the well, a trope that would become common in the genre.¹⁵⁰

¹⁴⁹ *Lady Audley's Secret* was serialized partially in *Robin Goodfellow* (1861) and fully in both *Sixpenny Magazine* (1862) and *The London Journal* (1863). The three-volume version was published in 1862.

¹⁵⁰ Braddon's novel defied other reader expectations too—Elaine Showalter famously posits that, “as every woman reader must have sensed, Lady Audley's real secret is that she is *sane*, and, moreover, representative” (4, emphasis original). Showalter proposes that Lady Audley's actions are pragmatic and relatable, and that her “unfeminine assertiveness must ultimately be defined as madness, not only to spare Braddon the unpleasant necessity of having to execute an attractive heroine with whom she identifies in many ways, but also to spare the woman reader the guilt of identifying with a coldblooded killer” (4).

Although Lady Audley confesses that the “body of George Talboys lies at the bottom of the old well, in the shrubbery beyond the lime-walk” (334), having been murdered (she thinks) in “the thicket” (336), we learn that George survives the attempted murder. In addition to facilitating myriad social transgressions ranging from eavesdropping to blackmail to death threats, Braddon’s lime-walk also facilitates Lady Audley’s mistaken belief that George has died. This belief enables Lady Audley to preserve for a time her own fantasy of wealth and (relative) power. I argue that by enabling Robert to confront Lady Audley about her various transgressions, the lime-walk setting highlights these transgressions’ roots in fantasy.

In discussions of setting in *Lady Audley’s Secret*, scholars have examined “global networks” of plants in regard to empire (Chang 14); the relationship among rail travel, seaside settings, and reading (Oulton); and Braddon’s associations with theatre, both as theatre appears in the content of her novels and as her novels are adapted for stage (B. J. Burton; Coleman). Although Elizabeth Hope Chang explores Audley Court’s rhododendrons as evidence of colonialism (14), there has been little else published about the impact of landscaped garden settings in the novel. This gap is surprising because, in the opening line of her novel, Braddon introduces Audley Court, which “lay low down in a hollow, rich with fine old timber and luxuriant pastures; and you came upon it through an avenue of limes, bordered on either side by meadows” (43), emphasizing immediately the centrality of the lime-walk to both the estate and the novel. Braddon’s third-person narrator goes on to describe the lime-walk in detail:

there was an avenue called the lime-tree walk; an avenue so shaded from the sun and sky, so screened from observation by the thick shelter of the over-arching trees, that it seemed a chosen place for secret meetings or for stolen interviews; a place in which a conspiracy

might have been planned or a lover's vow registered with equal safety; and yet it was scarcely twenty paces from the house. (45)

The lime-walk continues to feature prominently through the novel, especially in relation to George. Upon entering Audley Court's lime-walk for the first time, "George Talboys, who very seldom observed anything, took particular notice of this place" (102), and the narrator later emphasizes the "leafless avenue, under whose gloomy shade George Talboys had stood on that thunderous evening before the day of his disappearance" (160). By highlighting the lime-walk during significant moments in George's life, the narrator implies the setting's continued significance for George (as the space where, readers later learn, Lady Audley attempted to murder him). Other characters also spend notable time in the lime-walk, especially Phoebe Marks, Lady Audley, and Robert.

Beyond its impact in the novel, though, the lime-walk also resonated strongly enough with readers to be featured prominently in theatrical adaptations of *Lady Audley's Secret*. The one-paragraph *Punch* parody "Lady Oddly's Secret" (1881) mentions three geographical spaces—the well, the "Lime-Walk by Lime-Light (literary)" comprising "the Lindens over the garden wall" ("Lady" 204), and the asylum—emphasizing both the lime-walk's centrality to the text and its function as literary trope. Similarly, Brian J. Burton's play *Lady Audley's Secret or Death in Lime Tree Walk* (1966), an adaptation of Braddon's original novel and an 1863 theatrical version of *Lady Audley's Secret*,¹⁵¹ elevates the importance of the lime-walk setting further by including it in the title and setting five of the melodrama's ten scenes in the lime-walk. The repeated identification of the lime-walk as a key setting for over a century after the novel's

¹⁵¹ Burton names this play "the best of the three Victorian adaptations" of *Lady Audley* (5). It "opened at the Theatre Royal, St. James with the manageress, Louisa Herbert in the title role" (B. J. Burton 5); Burton notes that this "version was not published but is to be found in the collection of manuscripts from the Lord Chamberlain's Office lodged at the British Museum" (5).

original publication demonstrates how thoroughly the trope of lime-walks as sites of transgression resonated with readers. Much like in *Charles Auchester*, the frequent use of lime-walks as theatrical settings in *Lady Audley's Secret* adaptations reminds readers that the space is linked with fantasy and is thus a suitable setting for maintaining Lady Audley's fantasy of George's death and her current life.

Braddon's lime-walk facilitates myriad transgressions of social norms, but I focus on Robert accusing Lady Audley of two of her most significant transgressions: her false identity and her attempted murder of George. In the chapter titled "In the Lime-Walk," Robert asks, "Will you come into the lime-walk, Lady Audley?... I wish to talk to you without fear of interruption or observation. I think we could choose no safer place than that" (280). Despite her protestations, Lady Audley joins Robert, and they wander through the lime-walk as Robert outlines his evidence that Lady Audley is actually Helen Talboys: the two "had been pacing up and down the dim avenue, and they were now drawing near the leafless shrubbery at one end of the lime-walk—the shrubbery in which the ruined well" sat (288). Here, at the transition point between the shrubbery and the lime-walk, it is important to note that, given lime trees' suitability as shrubbery plants (Cobbett 335; Phillips 62), it is likely that there is no strict demarcation between Audley Court's shrubbery and lime-walk. Thus, the liminality of these settings allows for some overlap between the characteristics of social transgressions set in them. Robert confronting Lady Audley, for instance, is both a transgression with ties to fantasy (Lady Audley's fantasy of having killed George and the fantasy of her new life) and an interpersonal transgression that readers would expect in a shrubbery (the confrontation itself is interpersonal, as are all the transgressions of which Lady Audley is accused). When Lady Audley tells Robert, "*I will kill you first*" after he states his intention to find George's body on the estate at the end of their

conversation in the shrubbery (291, emphasis original), the shrubbery setting surrounding the well continues to carry aspects of the adjacent lime-walk that the characters just exited as well as literary aspects of the lime-walk imbued by the chapter title. In other words, despite parts of Robert and Lady Audley's confrontation taking place in the shrubbery, the entire scene enacts the legacy of literary lime-walks.

Further supporting my emphasis on this scene's lime-walk setting over its shrubbery setting is Lady Audley's complaint to Sir Michael that the "agony she had endured silently in the dismal lime-walk had grown too strong for her" before "she broke into a tempest of hysterical sobbing" (298). Although she may be avoiding mentioning the well and shrubbery because she believes that George's body is there, she explicitly ties her agony to the lime-walk even though it is not until Robert and Lady Audley step beyond the lime-walk into the shrubbery that Lady Audley begins making death threats. Similarly, when Lady Audley does confess to Robert, she explains that she and George were "in the shrubbery at the end of the lime-walk" when she "drew the loose iron spindle from the shrunken wood, and saw [her] first husband sink with one horrible cry into the black mouth of the well" (398). However, Lady Audley explains that, as the catalyst for this fatal interaction, George "came to me in the lime-walk" (397). In much the same way that Braddon uses her chapter title to frame the lime-walk as the key setting for Robert's accusation, Lady Audley acknowledges that the lime-walk setting facilitated her attempted murder of George. Unlike *The Master of Ballantrae's* shrubbery where the failed murder is discovered almost immediately (see chapter 3), the lime-walk in *Lady Audley's Secret* allows for the fantasy of a successful murder (and, thus, Lady Audley's façade) to continue.

In addition to these acts being illegal and, thus, severe transgressions of social norms, Lady Audley violates the social boundaries necessary to maintain her new identity by confessing

to Robert. In doing so, Lady Audley also exhibits what Michael Waters argues about secret meetings in gardens: they “reveal splits and strains within the domestic space. They also highlight a contradiction: that gardens afford women in constrained circumstances a significant degree of privacy and freedom only when prised from the houses to which they are joined and to which they owe their existence” (*Garden* 252). Lady Audley, who owes her current social position and wealth to Sir Michael, demonstrates a nuanced iteration of Waters’s claim because it is the lime-walk’s specific ability to enable transgressions based in fantasy that reveals the nature of her domestic strains with George and with Robert. Not only that, but her violent behaviour toward George and her threats toward Robert also violate the sense of propriety that she would be expected to uphold in her new role as Lady Audley. Sarah Bilston suggests that “Unorthodox female behaviour – sweating, debating, self-making – becomes possible in the garden because it is (apparently) a space outside culture, and thus nonconformist activities avoid acquiring normative social meanings” (“Queens” 6), and I argue that Braddon takes this convention to its extreme in Lady Audley, a move that is fitting given the extremities inherent to sensation fiction.

The newness of sensation fiction in the early 1860s, however, meant that nineteenth-century readers would not necessarily be familiar yet with all the conventions of the genre. Thus, readers would likely be entering into sensation novels with expectations that align more with mid-century domestic or realist fiction, perhaps in combination with Gothic or Newgate fiction. Patrick Brantlinger discusses how sensation novels often “represented a challenge to bourgeois morality” by “undermining ... the narrator’s credibility” (15), naming *Lady Audley* as a particular example. He explains that “the narrative persona shares the knowledge of the crime with the criminal characters but does not share it directly with the reader” and, thus, loses some

of the reader's trust (15-16). Speaking in the past tense, Braddon's narrator exemplifies Brantlinger's claim about narrators withholding information, which means that *Lady Audley* performs a fairly standard version of sensation fiction. However, without well-established conventions of the genre during sensation fiction's early years, readers would not have known to expect that this information is paranarratable. The narrator withholding that George survived, then, may not push the boundaries of sensation fiction that modern readers recognize but would have violated reader expectations for narrators in the early 1860s. In this way, the narrative unfolding of George's murder, primarily through Robert's lime-walk confrontation and Lady Audley's confession, also upholds the fantasy of a forthcoming narrator. I close this chapter with *Middlemarch*, demonstrating how lime-walks facilitate fantasies that transgress social norms in domestic fiction.

Lime-Walks in Domestic Fiction: George Eliot's *Middlemarch*

Eliot's *Middlemarch* follows the life of Dorothea Brooke, and the lives of other residents of the fictional town of Middlemarch, through Dorothea's marriage to Casaubon, Casaubon's death, and Dorothea's subsequent relationship with Will Ladislaw. The novel also features gardens, gardeners, and garden design on numerous occasions: various landscaped estates appear throughout the novel, Reverend Farebrother is an amateur botanist, the narrator compares Stone Court to Eden when Rigg sells it Bulstrode (418), Rosemond Vincy is one of the many beautiful Rose characters throughout British literature,¹⁵² and Dorothea consults a book by John Claudius Loudon when proposing her plan to redesign tenant cottages (54). As Heather Miner notes, however, Dorothea's engagement with Loudon is anachronistic in *Middlemarch*'s timeline because "Loudon's book" (Eliot 54) that Dorothea consults is likely the *Encyclopaedia of*

¹⁵² See chapter 3, note 124 (166) for more examples of beautiful women and girls named Rose in literature of the period.

Cottage, Farm, and Villa Architecture and Furniture, which was not published until 1834, “postdating the initial setting of the novel by five years” (Miner 196).¹⁵³ Despite this anachronism, Dorothea’s active involvement with garden design and garden spaces¹⁵⁴ and the novel’s prominent place in the literary canon make *Middlemarch* a significant example of how lime-walk settings facilitate transgressions of social norms. Although not Eliot’s only novel to feature a fantastical lime-walk scene—she sets a precedent for fantastical lime-walk settings in *Adam Bede* (1859)¹⁵⁵—*Middlemarch* demonstrates the ubiquity of the trope of lime-walks as sites of social transgression rooted in fantasy. Given *Middlemarch*’s consistently wide readership and high praise since its publication, the fact that Eliot relies on this trope throughout much of the novel demonstrates the trope’s ubiquity in the nineteenth-century literary consciousness, especially because facilitating a transgression of social norms rooted in romance is such a standard example of how lime-walks function in literature of the period.

As Dorothea becomes more and more disillusioned with her marriage to Casaubon, she spends increasing amounts of time fantasizing romantically about Ladislaw, Casaubon’s handsome young cousin, who engages Dorothea intellectually in a way that Casaubon refuses to. What Amy King identifies as Dorothea’s second bloom—“married woman can ‘re-bloom’ under the influence of a renewed courtship’s promise” (154)—is facilitated by garden settings. *Middlemarch* consistently associates Casaubon with shrubberies and Ladislaw with lime-walks, a more nuanced link between character and setting than scholars have previously articulated.

¹⁵³ See Miner for further justification of this encyclopaedia as the Loudon text in question (206n8).

¹⁵⁴ For instance, she frequently walks through landscaped gardens, she discovers Casaubon’s body in a summer-house after his death, and her fantasies about Ladislaw are often linked with lime-walks.

¹⁵⁵ The lime-trees that comprise part of Fir-tree Grove in *Adam Bede* are associated with the nymphs that Eliot offhandedly mentions when describing the setting of Hetty and Arthur’s tryst, effectively bringing an element of fantasy into her realism through lime-tree settings. Fir-tree Grove, so named for its lack of fir trees, “was a wood of beeches and limes, with here and there a light, silver-stemmed birch—just the sort of wood most haunted by the nymphs; you see their white sunlit limbs gleaming athwart the boughs, or peeping from behind the smooth-sweeping outline of a tall lime” (191).

Adam Wright, for instance, notes that the garden at Lowick is analogous with the house and Casaubon (52), but viewing the garden as a single conglomerate entity overlooks the variances among different garden spaces. I argue that, by placing Ladislav in the limes and limiting Casaubon to the shrubbery, Eliot sets transgressions based in fantasy in the lime-walk, implicitly differentiating lime-walks from similar liminal garden settings. *Middlemarch* naturalizes Dorothea's adulterous longing for Ladislav, but that does not negate the fact that adulterous longing transgresses social expectations for marital fidelity as well as Casaubon's explicit wish that Dorothea and Ladislav never enter into a romantic relationship, even after his death.

Lowick, Casaubon's estate where he lives with Dorothea after their marriage, boasts "a small park, with a fine old oak here and there, and an avenue of limes towards the southwest front, with a sunk fence between park and pleasure-ground, so that from the drawing-room windows the glance swept uninterruptedly along a slope of greensward till the limes ended in a level of corn and pastures," and this "is the happy side of the house" (84-85). Dorothea's boudoir looks out over the lime-walk (86), and she spends significant time looking out her window at the limes in admiration of the landscape; in "rebellious anger" after Casaubon acts coldly toward her (350); and, most importantly for my argument, in longing for Ladislav (430-31). In his argument about place as "a spatio-temporal event integrating space and time" (Wright 51), Wright posits that in the town of "Middlemarch, the event of place is analogous to the experience of character" (57), suggesting that in Eliot's novel, "characters and places are rarely, if ever, fixed (indeed the one instance where a place seems rooted – the Garths' home – the rootedness is reflected in a static family dynamic)" (58). Eliot's lime-walk, while not necessarily fixed in its meaning, does offer a more consistent link between place and character than Wright would seem to suggest, both in Dorothea's fantasies and geographically at Lowick.

As Dorothea slowly realizes that she does not love Casaubon, she also begins to realize her feelings for Ladislaw. While her adulterous romantic longings take place over hundreds of pages, one particular scene epitomizes the impact of the lime-walk on Dorothea's transgression of social norms. After Casaubon dies, Dorothea returns to Lowick against the advice of her family and friends because, as the novel's third-person narrator explains, "there was always the deep longing which had really determined her to come to Lowick. The longing was to see Will Ladislaw.... [H]er soul thirsted to see him" (430). Dorothea spent much of her married life looking out her window over the lime-walk, and that is where she resides again, "looking out along the avenue of lime to the distant fields" when Ladislaw arrives to bid Dorothea adieu (431). Dorothea invites Ladislaw into the drawing-room, "the most neutral room in the house to her," but still a room that, fittingly, looks out over the lime-walk (431). Neither Ladislaw nor Dorothea acknowledge their true romantic feelings for each other, and, thus, Ladislaw's good-bye concludes with disappointment and hurt feelings on both sides. This instance might seem a small moment in the grand scheme of Eliot's novel, especially as Isobel Armstrong posits that Dorothea looking out the window at the lime-walk is a scene of sterility and "Dorothea's own psychic and sexual death" (126), but I argue that this scene encompasses fully the lime-walk's impact on Dorothea's transgressive longing. At this point in the narrative, too, Dorothea's longing is no longer adulterous because she is a widow, but it still transgresses Casaubon's explicit condition that Dorothea and Ladislaw not become romantically involved.

The literary mechanisms of transgression here depend on the association of Casaubon with the shrubbery and Ladislaw with the lime-walk, a divide that the novel establishes well before this interaction. Almost from the immediate introduction of Casaubon, we see Dorothea dreaming about marrying him while walking through the shrubbery at Tipton Grange, a fitting

place to keep a budding courtship away from prying (and disapproving) eyes; this same shrubbery is where Casaubon proposes, although without the transgressions or genre-boundary violations that we saw in Jane Austen's *Emma* (1815) and Charlotte Brontë's *Jane Eyre* (1847) in chapter 3. Later, Ladislav contrives to set up a chance one-on-one meeting with Dorothea by waiting in the garden "in a position where he must see Dorothea if she came out to walk" (303). Given that the lime-walk is in the centre of Lowick on "the happy side of the house" and that Dorothea would be unlikely to walk elsewhere because the other side of the house "looked rather melancholy even under the brightest morning" (85), it follows that Ladislav would predict that Dorothea's walk must go through the lime-walk. His plan is foiled by rain, but the fantasy of Dorothea and Ladislav's romance is set firmly in the lime-walk. This divide between men and specific garden spaces is further solidified when Casaubon, Ladislav, and Dorothea walk home together from church, and Ladislav refuses to continue with them when they reach the entrance to the shrubbery—not only are Dorothea's lovers linked with certain garden settings, but they are also limited to those settings in terms of movement within the text. Even in the moment when Dorothea and Ladislav finally admit their mutual love, Dorothea looks "towards the window" and wonders if she could "go out and meet him in the grounds? The sky was heavy, and the trees had begun to shiver as at a coming storm" (618). No matter the state of Dorothea and Ladislav's relationship, her fantasy of their love continues to exist in the lime-walk, even when separated from her reality by panes of glass.¹⁵⁶

Despite suggesting that Dorothea gazing out her window is a specific scene of sterility (I. Armstrong 126), Armstrong ultimately argues that glass "and sexuality come together. Not transcendental sensuousness here, mobilized by looking from the outside in, but a surplus of

¹⁵⁶ Adeline's transgression is similarly mediated through a window overlooking the Marquis's walled garden in Ann Radcliffe's *The Romance of the Forest* (1791; see chapter 1).

bodily and psychic longing that breaks against the boundary of the window. The woman at the window is a ubiquitous trope, so common that it is almost a cliché” (122-24). Dorothea may be a clichéd figure as she looks out the window of her boudoir, but I argue, unlike Armstrong, that her sexuality remains present in those moments. Given the context of fantasy particular to the lime-walk, as well as the lime tree’s associations with conjugal happiness, Dorothea’s moments at the window take on significance beyond what Armstrong gives them. Discussing shop windows, Armstrong posits that, provoked “by the prohibitive aura of glass, the consumer encounters a deliberate barrier generating wants, and manipulating unfulfilled desire for possession” (122), and I argue that that is exactly what Dorothea experiences. Eliot emphasizes the boudoir’s lime-walk vista often enough that it becomes synonymous with the often-abstract object of Dorothea’s longing gaze. Further, the lime-walk acts as a metonym for Ladislav throughout *Middlemarch*, and the lime-walk is a space of fantasy, so the window overseeing Lowick’s lime trees is precisely, in Armstrong’s words, a “barrier generating wants.” Dorothea’s transgression of social norms rests not in her actions, because her sense of morality would forbid her from going against her husband’s wishes, but in her adulterous desire for Ladislav. Her longing and her fantasies are actively displaced onto the lime-walk, a transference that is possible in part because of the window as a potentially sensuous medium and in part because of the lime-walk’s characteristic association with fantasy.

Dorothea’s romantic fantasies about Ladislav are transgressions of social norms at first because they are adulterous and, after Casaubon’s death, because they violate the conditions that Casaubon set for Dorothea’s future romantic life: she will be disinherited if she marries Ladislav. I am not suggesting that Eliot condemns Dorothea for her longings; indeed, the novel naturalizes her feelings and emphasizes that Ladislav would make a better romantic partner for

her than Casaubon does. King points out Eliot's formal innovation "in exploring 'second blooms'" for her heroines (46), arguing that the "disruption to the conventional plot of marriage is one of sequence, not of content: the sequence of bloom may be altered, but the fact of bloom has not. Dorothea marries before she blooms—an alteration of the bloom narrative that transforms the principles behind the marriage plot" (159). Although Dorothea goes through the motions of a marriage plot with Casaubon, including a shrubby proposal, that marriage does not fulfill her (and perhaps the shrubby proposal should indicate to us, as readers, that all will not run smoothly with that marriage). As King suggests, bloom will naturally happen even if the traditional marriage plot's sequence is disrupted, and Dorothea blooms with Ladislav. Second loves and marriages would have been the norm in the nineteenth century, but the adulterousness of Dorothea's love for Ladislav while still married to Casaubon transgresses social expectations for middle-class wives, and the lime-walk facilitates this transgression.

Middlemarch, much like Grose's "The Lady in the Lime Walk," offers a straightforward case study demonstrating how lime-walk settings enable transgressions involving an element of fantasy. Where "The Lady in the Lime Walk" captures the magical aspects of fantasy that Ainsworth imbues in *Rookwood*'s cursed lime tree, *Middlemarch* epitomizes the sort of romantic fantasizing and transgression that critics expect of liminal garden settings. My goal in this chapter, and in my entire study, is not to minimize the impact of romantic garden dalliances, but to show how the garden spaces that catalyze these trysts also enable other types of social transgression. Although Lady Audley's attempt to murder her husband may fall under the general umbrella of romantic transgression, violence of that nature is also a transgression of social norms and nineteenth-century British law in its own right, as are the myriad other threats and blackmail attempts in Audley Court's lime-walk. The lime tree's association with conjugal

bliss, tenuous as it may be, takes on an air of insistent irony when Braddon's lime-walk provides the privacy necessary for murdering one's husband and when Eliot's lime-walk is the geographical locus of Dorothea's extramarital desire. As liminal spaces of fantasy, both romantic and magical, lime-walks function consistently throughout British literature of the long nineteenth century to facilitate transgressions of social and generic norms, a literary process made uniquely visible through its self-reflexivity in *Charles Auchester*. Featuring both one of the most canonical novels in this study, *Middlemarch*, and one of the least canonical novels in this study, *Charles Auchester*, this chapter demonstrates not only lime-walk settings as sites of transgression but also the mechanisms behind these settings in the nineteenth-century literary consciousness.

Conclusion and Coda

Conclusion: Thresholds of Transgression

I discovered three particularly surprising things over the course of my research. The first was just how far-reaching the trope of garden transgressions and subversions is, particularly the variety of iterations of breaks in behaviour and genre performance. What began with a curiosity sparked by a comment that Olivia Murphy makes in “Jane Austen’s ‘Excellent Walker’: *Pride, Prejudice*, and *Pedestrianism*” (2013) about things occasionally happening in shrubberies (135, 138), transformed into a new lens with which I began to read all British novels of the long nineteenth century (and you, too, I imagine, will now begin to see shrubberies and other garden settings in everything that you read). I was astounded by the prevalence of garden settings that are sites of misbehaviour, and I was also astounded that so few critics had explored the extent of these significant settings in British novels of the period. There are so many moments that cross a threshold of transgression in liminal landscape settings, such as Alec raping Tess in a wood on the outskirts of the Chase in Thomas Hardy’s *Tess of the d’Urbervilles* (1891) and Rosanna’s suicide on the Shivering Sand in Wilkie Collins’s *The Moonstone* (1868), that I limited my focus to a) bounded garden spaces because of their uniquely enclosed liminality, and b) transgressions that were not *too* transgressive. Even though I explore two different attempted murders, neither is successful, and they occur in Robert Louis Stevenson’s adventure fiction and Mary Elizabeth Braddon’s sensation fiction, both of which are genres with relatively high thresholds of transgression—i.e., an action must be substantially socially deviant or inappropriate in order to cross the threshold into the realm of transgression for the genre. This study has shown the role of garden spaces in facilitating the crossing of these thresholds.

I use the term “threshold of transgression” to refer to the point within a given genre where behaviour shifts from socially acceptable to socially unacceptable; in other words, the threshold of transgression indicates the figurative line a character must cross in order to transgress social norms.¹⁵⁷ In much the same way that “Thresholds of narratability vary from one genre to the next and, within the same genre, from one period to the next” (Warhol-Down 48), thresholds of transgression also vary across genres. In Jane Austen’s *Emma* (1815), for instance, explicit sex scenes would have crossed the threshold of transgression, whereas in *The Romance of Lust* (1873-76) or any other pornographic text, explicit sex scenes come nowhere close to crossing that threshold. Here, too, it is important to distinguish between social norms and generic conventions, as I have throughout this study. Generic conventions clearly depend on genre, or a text’s performance of a genre in a given scene, as with H. Rider Haggard’s *Colonel Quaritch’s* (1888) and William Harrison Ainsworth’s *Rookwood’s* (1834) performances of the Gothic in their summer-house and lime-walk in otherwise non-Gothic novels. Social norms are also, to some extent, governed by genre: while illegal activities are always illegal, other activities, such as lovers walking unchaperoned, fall into a gray area where intersections of gender, race, class, age, and genre, for instance, all come into play. In moments like these, the threshold of transgression becomes a useful context for explaining characters’ behaviour. My argument that certain garden settings—walled gardens, summer-houses, shrubberies, and lime-walks—facilitate transgressions of social norms and the pushing of genre boundaries depends on this threshold. The literary garden settings that have been the subject of this study do not negate or undermine the existence of social or generic boundaries. Rather, these garden settings act as catalysts to help characters and texts cross these boundaries.

¹⁵⁷ I am grateful to my ENGL 385 students from spring 2021, especially Emma Woodhouse, for asking insightful and clarifying questions about the idea of the threshold of transgression.

In the above examples, we can see exactly how these thresholds work: the long shrubbery in *The Master of Ballantrae* (1889), where the Durie brothers intentionally set out for before their duel, acts as the impetus or catalyst to push Henry over the threshold of transgression and slay his brother. This shrubbery is dark, removed from the house, and allows the privacy and secrecy necessary to transgress the social norm that one should not murder. The lime-walk in *Lady Audley's Secret* (1862) is also an intentional destination for Lady Audley and helps push her over the threshold of transgression as she pushes George Talboys over the edge of the well. Unlike in Stevenson, where the transgression exists entirely in the attempted fratricide, Braddon's anti-heroine ends up a sympathetic character despite her murderous past, and George ends up surviving, subverting reader expectations for the relatively new (in 1862) genre of sensation fiction. As I outlined in the introduction, critics have tended to explore garden settings as reflective (or not) of historical gardens, but my analysis of nineteen case studies from seven distinct genres across 120 years demonstrates that garden settings additionally serve a largely overlooked literary function.

My second surprising discovery was the abundant evidence that nineteenth-century readers recognized how garden settings impacted narrative form and character behaviour. The first time that I read Ellen Wood's *St. Martin's Eve* (1866), I was intrigued by Georgina's joke that there "may be kidnappers in the shrubbery" (462) because it so explicitly names the space as one with the potential for social transgression and, thus, helped to confirm my hypothesis about how these spaces function in literature. When I turned from content to form in my analysis, however, I realized that the most significant aspect of Georgina's joke was its presentation as a joke. As John Frow explains, one way that genre works is by "establish[ing] a set of knowledges" that help the reader interpret the text (7), so the genre of a joke suggests that

nineteenth-century readers would, indeed, have recognized the shrubbery's potential to facilitate transgression; if not, the joke would not be funny. As André Jolles explains in *Simple Forms* (1958), a "joke thus affords us the best possibility of understanding how, given the same mental disposition, a form may be differently actualized depending on the people, the era, or the style of the times" (201-02). Once I understood the extent to which Wood's joke indicated a complex nineteenth-century audience awareness of the trope of shrubberies as sites of transgression, I looked to see if other garden settings received similarly humorous treatments toward the end of the century, and I discovered that they did in poems such as "A Garden Idyll" (1870) and "A Summer-House Ballade" (1896).

My third surprising discovery was how consistently narratability was the mechanism through which authors pushed genre boundaries in garden settings. In hindsight, it makes sense to study narration in tandem with genre. After I had spent years trying to clearly articulate how a variable, genre-dependent threshold of transgression worked, Gerald Prince's and Robyn Warhol's ideas about the narratable offered the framework that I had been missing. Once I revisited my case studies through the lens of narrative theory, a pattern emerged: the specific method that authors use in garden settings to push genre boundaries is often to subvert reader expectations about what should be narrated. Hartfield's shrubbery setting in *Emma* facilitates the unnarration of Emma's acceptance of Knightley's proposal in much the same way that the summer-house in *The Romance of Lust* facilitates Charles's narration of the possible consequences of incest. On their own, these two moments of generic boundary violation seem connected by little but their garden settings; however, upon closer inspection, both rely on the same narrative mechanism to cross their generic thresholds of transgression. As I further develop this study, I will explore how specific narrator characteristics (first- versus third-person narrators,

omniscient versus limited-omniscient narrators) impact the ways that garden settings facilitate authors pushing genre boundaries.

Coda: Adapting Garden Settings in Contemporary Film

Although the long nineteenth century was a distinct era in both literary and garden history, the legacy of garden settings' abilities to facilitate transgressions of social norms and generic conventions continues throughout the twentieth and twenty-first centuries. Of course, this trope has evolved over time and across media, with forms such as film and television offering new possibilities for how garden settings are represented. Because film "makes literally graphic the changes and developments in its form," Warhol posits that "sometimes a particular film's experiments with widening the boundaries of the narratable can make us conscious of unnarratability we hadn't realised was previously there" ("Neonarrative" 227). Exploring how gardens are adapted from novel to film and examining how these adaptations impact narration, I conclude my study with brief discussions of Stephen King's *The Shining* (1977) and Stanley Kubrick's film version of the novel (1980), Marc Munden's film adaptation of *The Secret Garden* (2020), and Autumn de Wilde's film adaptation of *Emma* (2020).

As "openly acknowledged and extended reworkings of particular other texts" (Hutcheon 16), adaptations offer the opportunity to examine how literary features evolve or persist across time, genre, and media. Much as theatrical adaptations of *Lady Audley's Secret* often highlight the centrality of the lime-walk setting to the novel's core transgressive scenes, film adaptations of novels offer formal opportunities for visually depicting literary setting beyond what is possible in prose. Linda Hutcheon posits that to "deal with adaptations *as adaptations* is to think of them as, to use Scottish poet and scholar Michael Alexander's great term (Ermarth 2001: 47), inherently 'palimpsestuous' works, haunted at all times by their adapted texts. If we know that

prior text, we always feel its presence shadowing the one we are experiencing directly” (6, emphasis original). In this coda, the shadow of prior texts comprises both the setting itself and, importantly, the impact of setting on narrative, especially because the “threshold of narratability varies greatly among filmic genres, just as it does for novelistic ones” (Warhol, “Neonarrative” 227). I am not interested in how accurately films portray the geographical details of garden settings but, rather, how settings facilitate transgressions of social norms or the pushing of genre boundaries. Because “adapters are first interpreters and then creators” (Hutcheon 18), adaptations often depart in some ways from the original text, so I follow Hutcheon’s caution that this “double nature does not mean ... that proximity or fidelity to the adapted text should be the criterion of judgment or the focus of analysis” (6). The garden settings that I explore are in some ways uniquely a product of the long nineteenth century, and in other ways part of a much longer literary tradition of garden settings as sites of boundary violation. Turning to contemporary adaptations, then, allows us to explore “shifts in the category of the unnarratable” as “significant indicators of generic change itself” (Warhol, “Neonarrative” 221), and these shifts “both reflect and constitute their audiences’ developing senses of such matters as politics, ethics, and values” (221). Of the myriad contemporary texts that I could have chosen to demonstrate how garden settings have evolved, I chose *The Shining* because the novel and film each feature unique garden spaces that have surprisingly different impacts, and 2020 saw the release of two film adaptations of texts that I discuss, so *The Secret Garden* and *Emma* offer recent iterations of this trope in a twenty-first-century context.

King’s *The Shining* follows Jack Torrance and his family as they move into the Overlook Hotel as caretakers during the off season. Aspiring author Jack hopes to write there (the parallels between *The Shining* and writing a doctoral dissertation are not lost on me), but the isolation of

the hotel coupled with the hotel's supernatural presence cause Jack to slowly lose touch with reality, endangering his family in the process. While most people likely picture Kubrick's Jack Nicholson wielding an ax in a hedge maze when they think of *The Shining*, this setting is a product of Kubrick's interpretation.¹⁵⁸ In King's novel, the Overlook's shrubs take the form of animal topiary. A much more nineteenth-century feature than the hedge maze, whose popularity peaked in the seventeenth and eighteenth centuries, topiary in the long nineteenth century was inspired by Dutch garden design (Elliott 228) and often adorned large country-house estates. The Overlook's topiary, planted in a stand-alone topiary garden, does not exactly cohere with a larger nineteenth-century-inspired garden, but the sculpted shrubs do carry with them hints of historic landscapes. At the Overlook, though, the topiary sculptures transform from novel garden features to active physical threats when they magically come to life and begin attacking Danny, Jack's son, and, later, Dick Hallorann, the Overlook's chef and Danny's friend. King's horror takes many of its cues from Gothic novels, but the real damage done to the topiary's victims—a topiary lion, for instance, swipes at Hallorann, who “flew teen feet through the air, splayed out like a rag doll” (599) and then had “Sticky blood” running into his eyes from scratches across his face (609)—remains a mark of the horror genre. The topiary menagerie functions to protect the hotel, blocking the entrance from Hallorann and trying to keep the hotel's inhabitants from leaving, and these supernatural animal sculptures die only by fire. What we see in King's *The Shining*, then, is a contemporary take on gardens as spaces of transgression, but instead of the

¹⁵⁸ Although one reason that the hedge maze persists in our pop cultural consciousness as one of *The Shining*'s key settings is the striking image of Jack chasing Danny through the snowy maze, I posit that another aspect of this persistence results from the function of adaptation. Hutcheon repeatedly comments that adaptations shape how we think of original source texts, noting, for instance, that “films about Dracula today are as often seen as adaptations of other earlier films as they are of Bram Stoker's novel” (21). Describing the mechanism behind this phenomenon, Hutcheon argues that “Palimpsests make for permanent change” (29), going on to reflect, “Now that I know what an enemy orc or a game of Quidditch (can) look like (from the movies), I suspect I will never be able to recapture my first imagined versions again” (29).

topiary acting as a catalyst to help characters cross a threshold of transgression, the topiary themselves are a transgressive threshold. Whereas Fanny Price and Georgina Beauclerc worried about being attacked *in* the shrubbery, Danny and Hallorann survived being attacked *by* the shrubbery. This shift of agency from human character to plant character aligns with *The Shining*'s performance of horror and also offers an extreme take on vegetal agency. Given the role of the hotel itself in the decline of the Torrance family's sanity, the topiary's coming to life and impacting narrative action fit well within King's narrative world.

Kubrick's adaptation, a horror classic in its own right, makes some significant changes to King's original text, including choosing a hedge maze instead of topiary for the garden scene. In fact, Kubrick's hedge maze has very little of the agency of King's topiary, functioning more in line with nineteenth-century garden settings. Instead of the garden attacking Danny and Hallorann, Kubrick's hedge maze sees Jack, with an ax, chasing Danny through the maze until Jack eventually freezes to death, thus sparing Danny's life. While the visuals of a would-be ax murderer chasing his son through a snow-covered hedge maze in the dead of night are singular and effective, the scene loses much of the innovation of King's original garden setting. Kubrick relies on the garden's ability to help Jack over the threshold of transgression to a point where he would murder his son (an act transgressive even within the horror genre), but all agency falls on Jack. He axes his way through a door to go after his wife, but his most sustained attempts on Danny's life occur in the garden; the film positions this setting as one in which the threshold of transgression is easier to cross, but not so easy that Jack succeeds. By having Jack freeze to death, unable to escape the garden space that he had expected to hold his son, Kubrick instills some level of moral righteousness in the garden that stands discordant with the novel and also with Kubrick's premise: Jack's progression out of the hotel, a space with social rules even in the

off season, to the garden would lead viewers to believe that Jack was moving farther away from strict social parameters. Jack even implicitly invokes the physical structure of the setting when he threatens Danny, “You can’t get away!” (2:13:18) as he tracks Danny’s footprints in the snow. However, the garden does not allow Jack to complete his transgression and ends up backtracking from its full potential as a space of transgression. Whereas King’s garden innovatively builds on nineteenth-century garden tropes by giving the garden power to enact transgression (a move that reiterates King’s emphasis on the dark power inherent in the hotel and its grounds), Kubrick’s garden merely gestures toward the potential of gardens to facilitate transgressive behaviour. Ultimately, Kubrick’s hedge maze places the onus for transgression entirely on Jack and, in doing so, limits the narrative impact of the garden setting, lessens the horror potential of all settings in the film, and departs from one of the main novelties of King’s source text.

Munden’s *The Secret Garden*, a charming adaptation of Burnett’s novel set in 1947, also loses much of the garden’s narrative potential as setting. Leaning into the garden’s magic—branches move magically to support Mary’s feet as she climbs over a wall, and the garden magically heals a dog before becoming the site where Colin walks to his father—the film commits to maintaining Burnett’s overt themes while neglecting the nuances of Victorian cultivation metaphors and Mary’s sexual development. Instead of subverting genre expectations as Burnett’s novel does, Munden’s walled garden facilitates character transgressions. In this way, the garden carries remnants of its origins in the long nineteenth century, providing the setting where Mary learns that her mother did, indeed, love her and offering a private space for Mary and Dickon to help Colin learn to walk. Literally hiding from adult eyes the social transgression of taking Colin out of the house, Munden’s secret garden captures the essence of the garden as a

hidden setting. That being said, Munden removes all hints of romance and marriage plot from the narrative and, in doing so, sidesteps much of Burnett's commentary on cultivation metaphors and the naturalization of nascent childhood sexuality. Dickon and Mary, for instance, do not kiss flowers in this film adaptation, and flowers bloom at a magically rapid rate, far too fast to be an allegory for Mary's puberty. Although Colin does comment upon first meeting Dickon that "He's handsome" (1:02:16), we never see Mary herself exploring potential romantic or sexual relationships. Perhaps because the film is set forty years after Burnett's novel, Victorian cultivation metaphors would no longer be relevant context for Munden's *The Secret Garden*? I suspect the reason, however, is that Burnett's subversion of generic conventions was overlooked in favour of the garden's magic and Colin's development. Again, while the film captures much of the joy of Burnett's novel, by glossing over Mary's sexual explorations and by adapting the plot's climax to have Mary rescue Mr. Craven from the burning Misselthwaite Manor, the film reinforces Mary's position as supporter of patriarchal figures instead of documenting the full extent of her self-cultivation. This adaptation of *The Secret Garden* does not fully realize the walled garden's potential as a setting that could push genre boundaries.

In contrast, de Wilde's *Emma* innovatively adapts the subversiveness of Austen's proposal scene but does away with the shrubbery in order to achieve the same subversion. Hartfield does not have the sprawling cultivated estate in de Wilde's film as it does in Austen's novel, and, significantly, there is no shrubbery at all, so Emma and Knightley are relocated to a field with a large horse chestnut in the middle of it for the proposal scene. It is toward this tree that both Emma and Knightley walk, thinking each is in love with someone else. Anya Taylor-Joy's Emma captures the heroine's distress in her physicality, and we can see her viscerally respond to Johnny Flynn's proposal as Knightley (1:46:37), tracking her understanding of his

meaning as she realizes that he is proposing to her. Flynn's delivery carries all the angst and longing that one wants in an Austen adaptation, so much so that it would be easy to overlook the setting amidst the high emotions and beautiful costuming. The horse chestnut that offers this scene's central backdrop provides very little privacy, and certainly does not offer the same extensive options for walking as an early nineteenth-century shrubbery would. On film, however, the tree's drooping branches offer the illusion of privacy within the frame because they limit the viewer's ability to see beyond the lovers. While Austen's novel subverts the conventions of a marriage plot's climax and creates room for Emma to have transgressed by disnarrating her acceptance of Knightley's proposal, a direct adaptation of that scene would have felt like a misstep in film where the lack of a narrator's free indirect discourse creates a more omniscient sense of voyeurism for the viewer. Instead of turning away from Emma's acceptance of Knightley's proposal, de Wilde gives Emma a nosebleed as Knightley finishes his declaration (1:47:30), redirecting the focus away from the need for Emma to respond and toward an intimate moment together where they address Emma's wellbeing, implicitly indicating their partnership and acceptance of each other while maintaining the unnarration of Emma's acceptance. Much as de Wilde's costumes are contemporary spins on actual Regency dress, so too are de Wilde's settings contemporary takes on Austen's originals. By stepping away from a nineteenth-century shrubbery, de Wilde maintains an often-overlooked aspect of Austen's novel, successfully adapting the scene while also avoiding the necessity of trying to recreate for film an extensive shrubbery whose significance many twenty-first-century viewers might not recognize.

By focusing more on the setting's literary impact on plot and genre than solely on the setting as a physical backdrop, de Wilde adapts *Emma*'s subversive proposal scene more successfully than Munden adapts *The Secret Garden*'s subversive treatment of Victorian

cultivation metaphors. When we turn to film adaptations of garden settings, we can see that although visual appeal carries aesthetic weight, as with Kubrick's hedge maze, the most effective uses of garden settings are still those moments when gardens—with all their potential for enabling boundary violations—help catalyze characters crossing thresholds of transgression, as in *Emma*, or when this nineteenth-century garden trope is reimagined in a contemporary context, as in King's *The Shining*. What we ultimately see right through to the 2020s, however, despite varying degrees of success, is literary garden settings consistently facilitating transgressions of social norms and the pushing of genre boundaries, evolving alongside the emergence of new media and new genres, often in innovative and imaginative ways.

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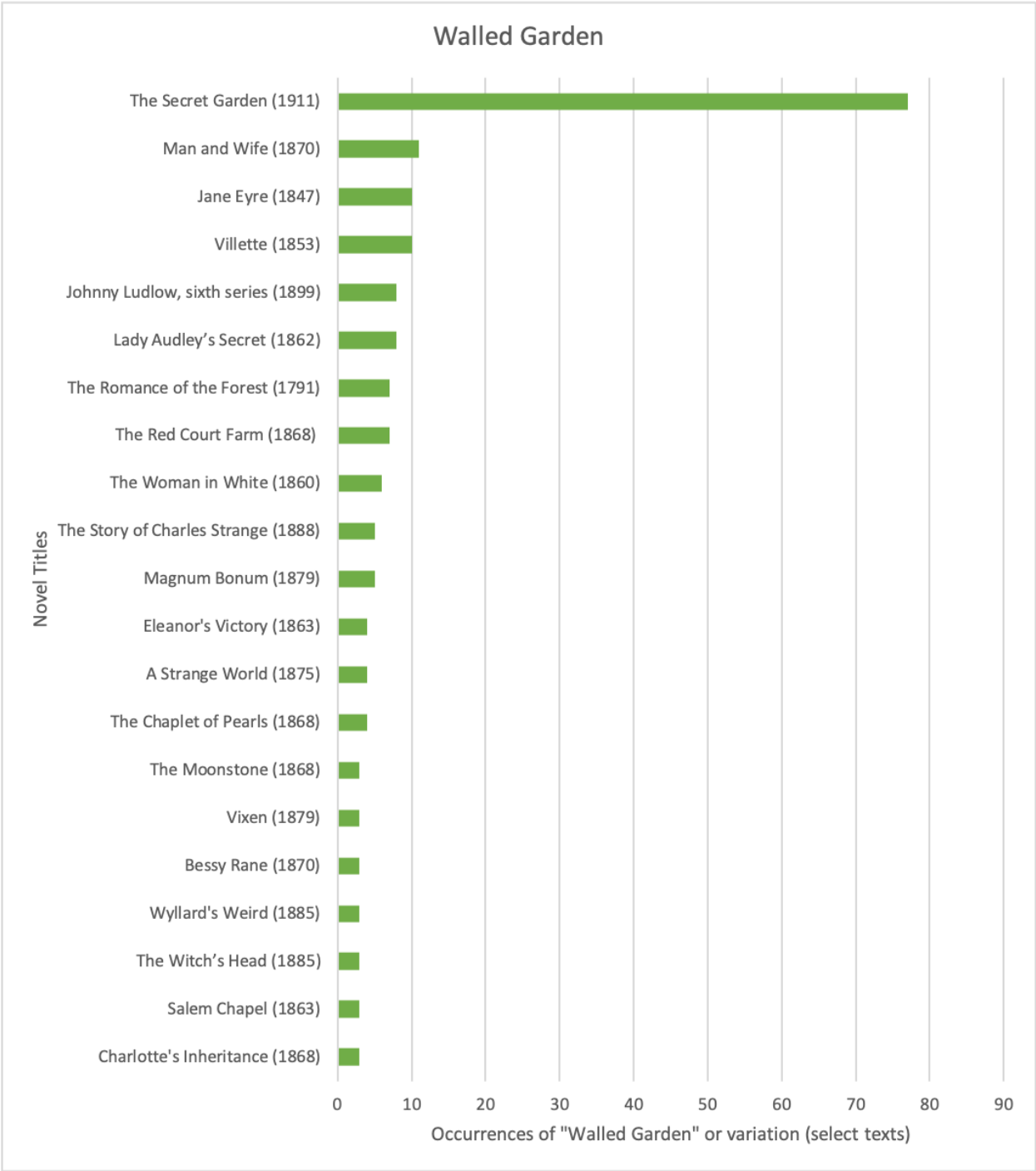
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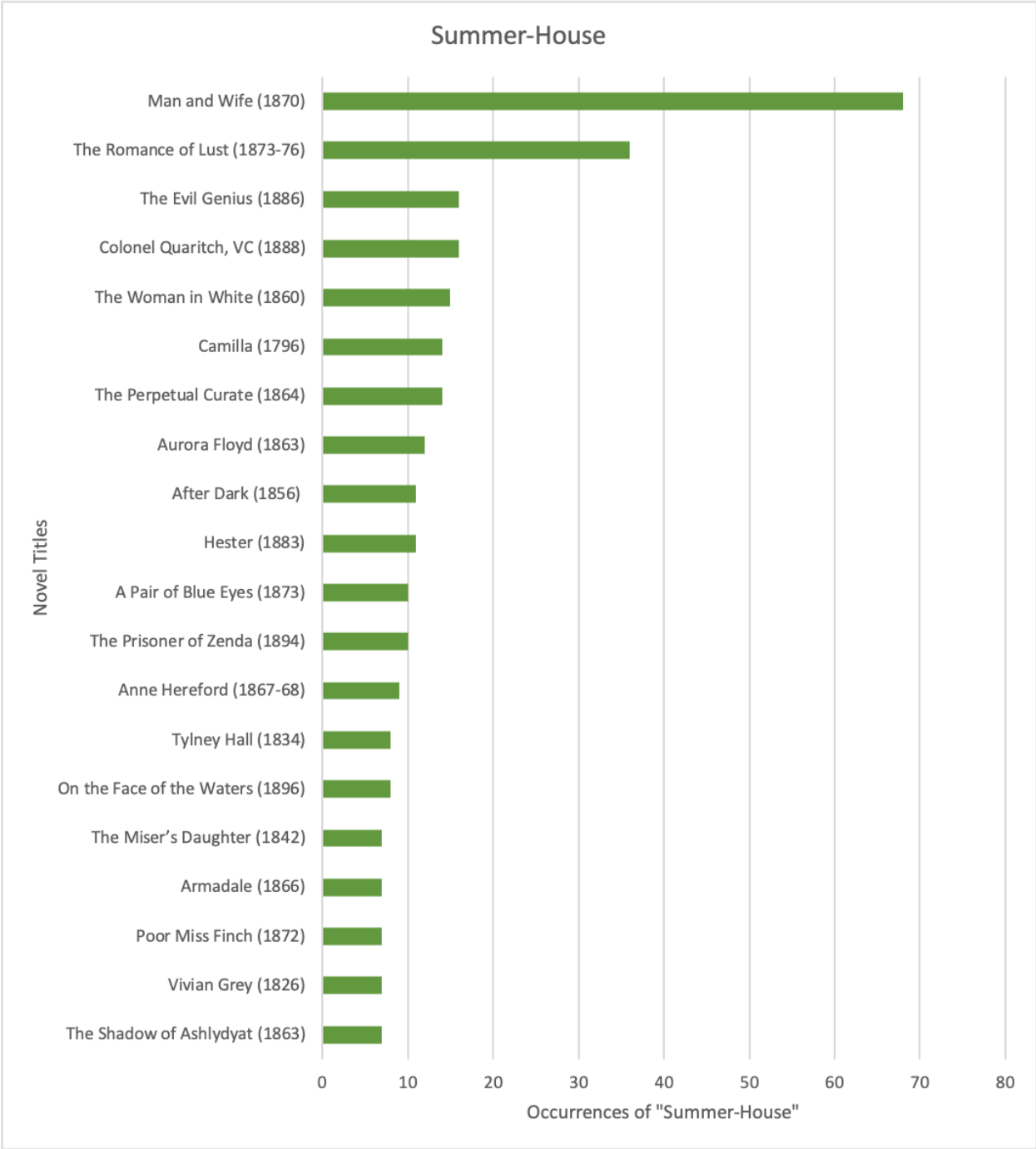
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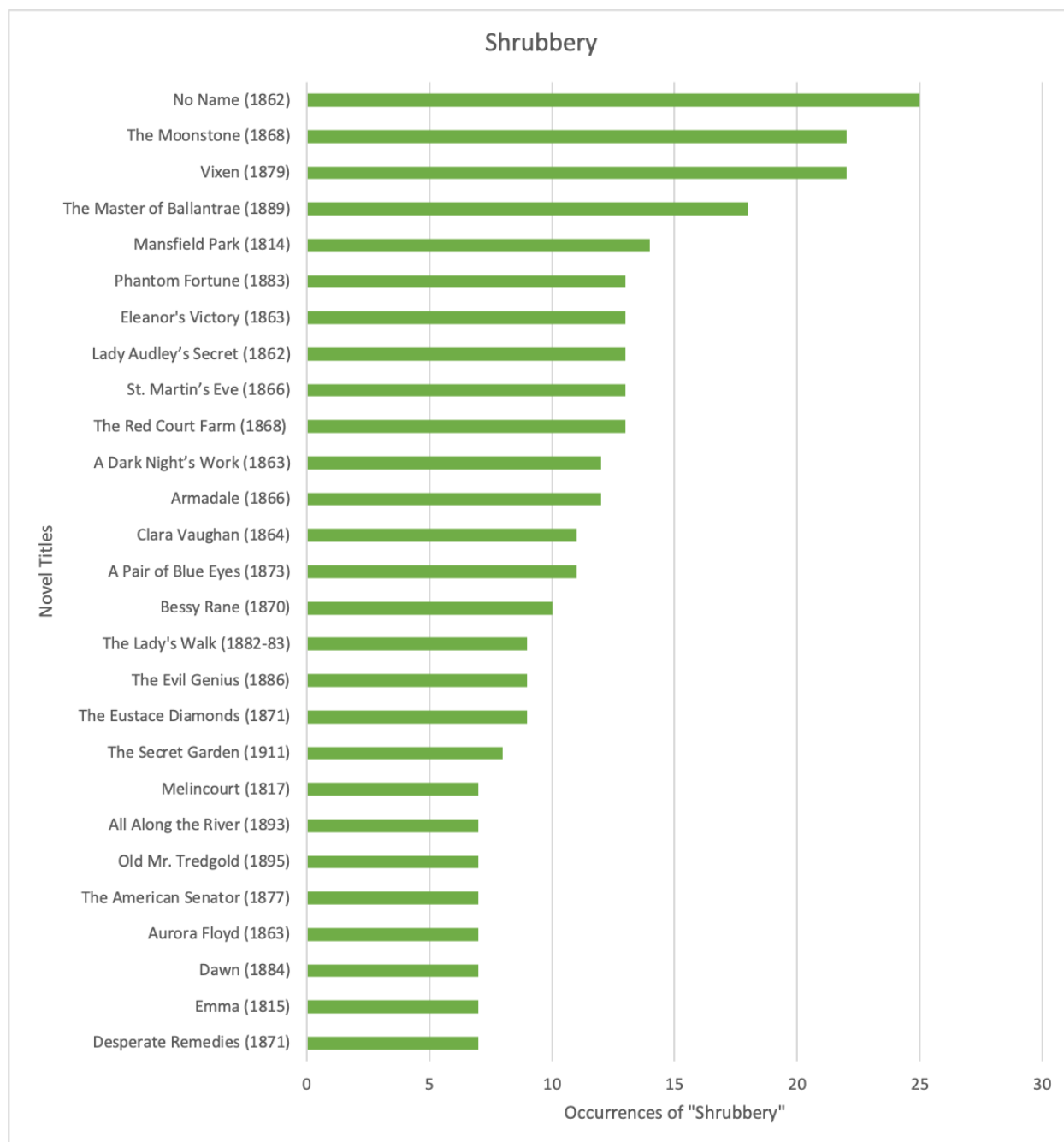
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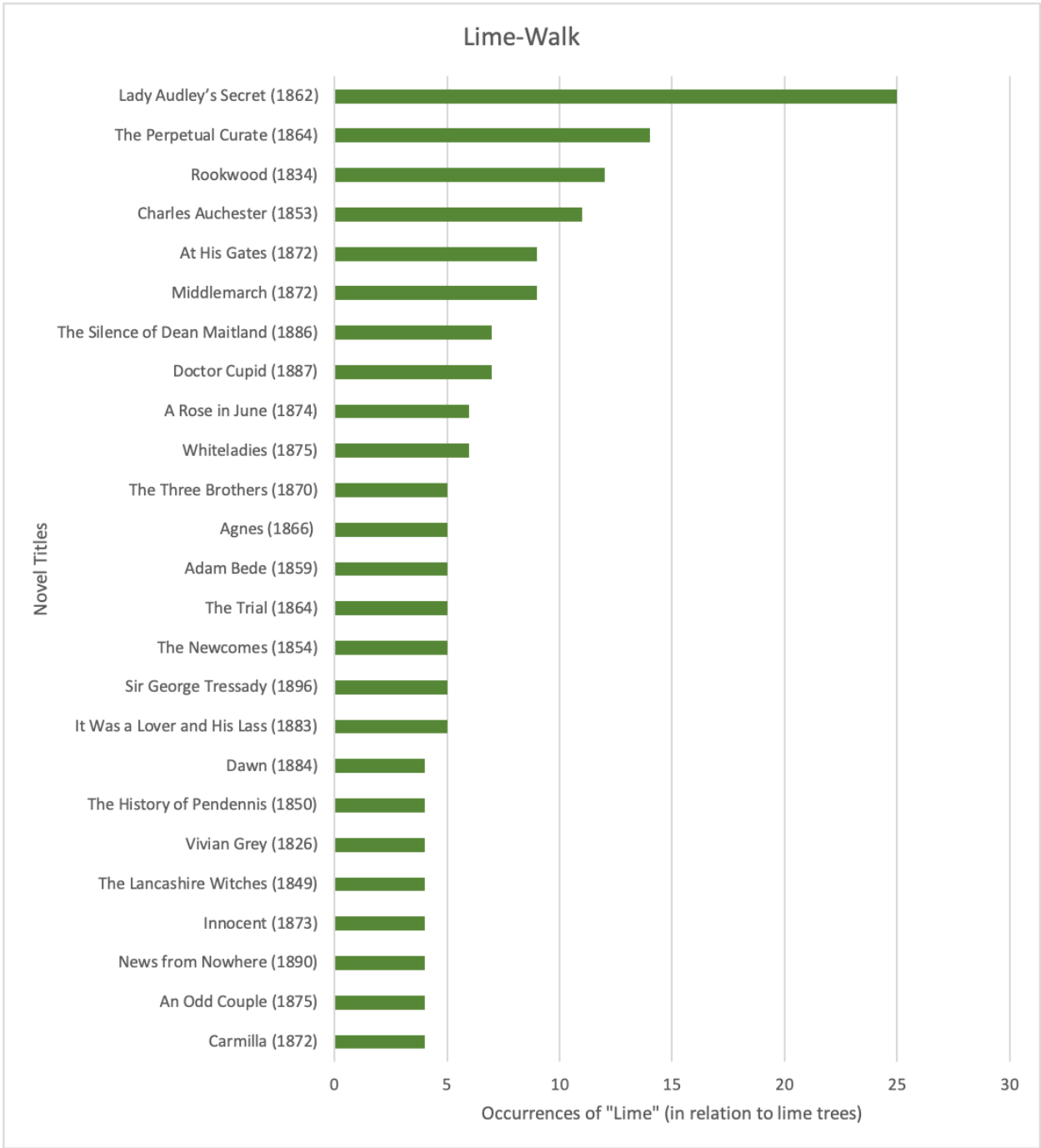
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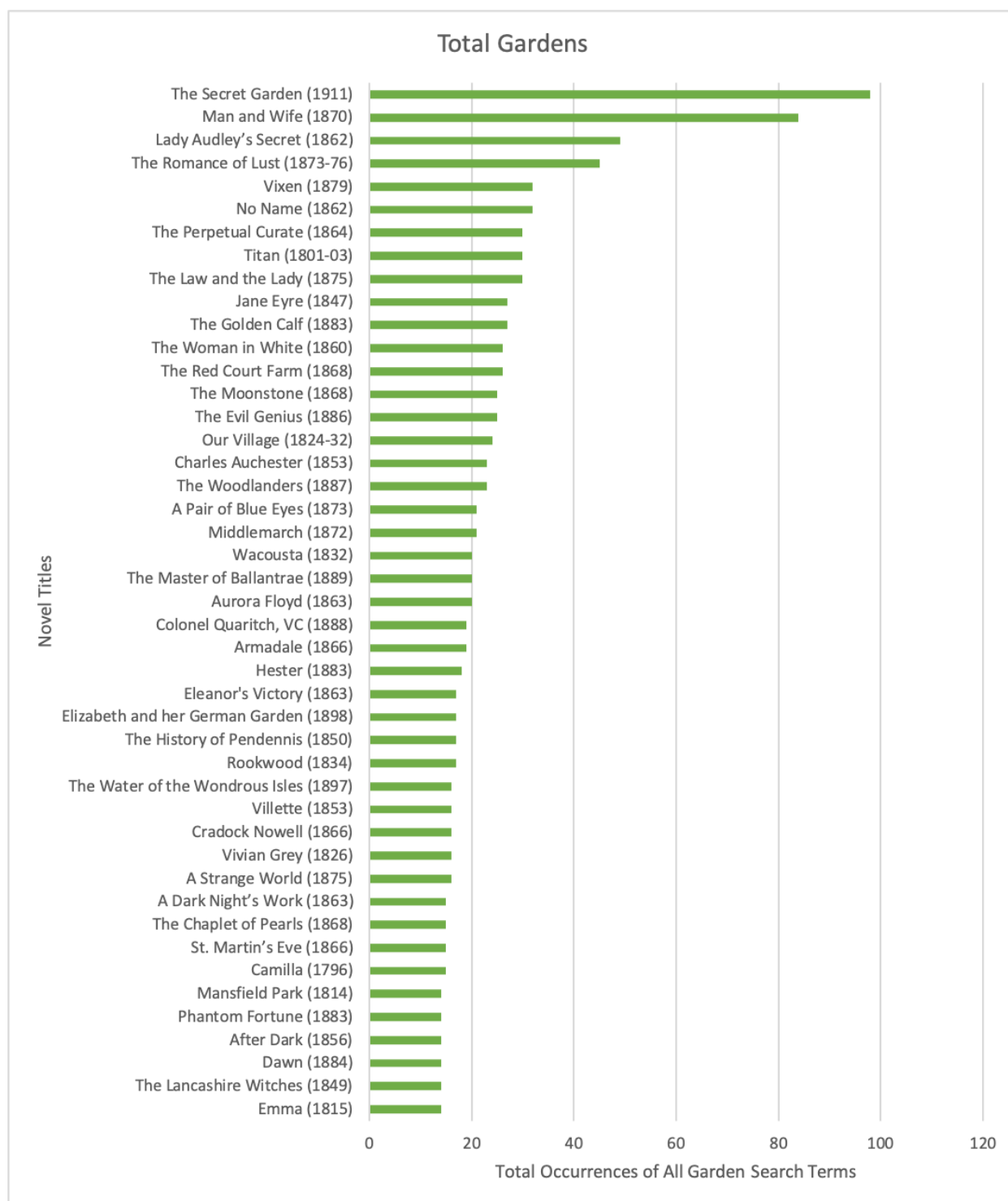
Appendix A: Garden Graphs











Appendix B: Excerpted Poems

“A Garden Idyll” by Henry Austin Dobson (1870)

A LADY. A POET.

THE LADY.

Sir Poet, when you came but now, 1

(If it was wrong to watch you, pardon,) 2

Behind the weeping birch's bough, 3

I watched you saunter round the garden. 4

I saw you bend beside the phlox, 5

Pluck, as you passed, a sprig of myrtle, 6

Review my well-ranged hollyhocks, 7

Smile at the fountain's slender spirtle; 8

You paused beneath the cherry-tree, 9

Where my marauder thrush was singing, 10

Peered at the bee-hives curiously, 11

And narrowly escaped a stinging; 12

And then I watched you turn and go 13

Down the espalier walk that reaches 14

Out to the western wall, and so 15

Drop on the seat before the peaches. 16

What was your thought?—you waited long— 17

Sublime or graceful, grave, satiric? 18

A Morris Greek-and-Gothic song, 19

A tender Tennysonian lyric? 20

A Swinburne's chant of fire and wine, 21

Melodious, misty, and prophetic? 22

Or some deep "Ring-and-Book" design, 23

Dramatic, dark, and exegetic? 24

Come, tell me. Has my grot a muse 25

Diminutive enough to fill it? 26

Have you, Sir Petrarch, found Vaucluse 27

In my illusive rock and rillet? 28

Tell me. That garden-seat shall be, 29

So long as Time renown disperses, 30

Illustrious as the spot where he— 31

The gifted Blank—composed his verses. 32

THE POET.

Madam,—whose uncensorious eye 33

Grows gracious over certain pages 34

Wherein the Jester's precepts lie, 35

It may be, ticker than the Sage's— 36

I hear but to obey, and could 37

Mere wish of mine the pleasure do you, 38

Some song as whimsical as Hood,— 39

As gay as Praed,—should answer to you. 40

But, though the common voice proclaims 41

Our only serious vocation 42

Confined to giving nothings names, 43

And dreams a “local habitation;” 44

Believe me, there are tuneless days, 45

When neither marble, brass, nor vellum, 46

Would profit much by any lays 47

That haunt the poet’s cerebellum. 48

More empty things, I fear, than rhymes, 49

More idle things than songs, absorb it; 50

The “finely-frenzied” eye, at times, 51

Reposes mildly in its orbit; 52

And, painful truth, at times, to him, 53

Whose Pegasus is nowise restive, 54

“A primrose by a river’s brim” 55

Is, practically, unsuggestive. 56

The fickle muse! As ladies will, 57

She sometimes wearies of her wooer; 58

A goddess, yet a woman still, 59

She flies the more that we pursue her; 60

In short, with worst as well as best, 61

Five months in six, your hapless poet 62

Is just as prosy as the rest, 63

But cannot comfortably show it. 64

You thought, no doubt,—the garden-scent 65

Brings back some brief-winged bright sensation 66

Of love that came and love that went, 67

Some fragrance of a lost flirtation, 68

Born when the cuckoo changes song, 69

Dead ere the apple's red is on it, 70

That should have been an epic long, 71

Yet scarcely served to fill a sonnet. 72

Or else you thought,—the murmuring noon, 73

He turns it to a lyric sweeter, 74

With birds that gossip in the tune, 75

And windy bough-swing in the metre; 76

Or else the zigzag fruit-tree arms 77

Recall some dream of harp-prest bosoms, 78

Round singing mouths, and chanted charms, 79

And mediaeval orchard blossoms, 80

Quite à *la mode*. Alas, for prose,— 81

My vagrant fancies only rambled 82

Back to the red-walled Rectory close, 83

Where first my graceless boyhood gamboled, 84

Climbed on the dial, teased the fish, 85

And chased the kitten round the beeches, 86

Till widening instincts made me wish 87

For certain slowly-ripening peaches. 88

Three peaches. Not the Graces three 89

Had more equality of beauty: 90

I would not look, yet went to see; 91

I wrestled with Desire and Duty; 92

I felt the pangs of those who feel 93

The laws of property beset them; 94

The conflict made my reason reel, 95

And, half abstractedly, I eat them;— 96

Or two of them. And then Despair— 97

Especially as one was rotten— 98

Moved me to see some forest lair 99

Where I might hide and dwell forgotten, 100

Attired in skins, by berries browned, 101

Absolved from brushes and ablution;— 102

But then the garden-minions found 103

And bore me straight to execution. 104

I saw it all but now. The grin. 105

That gnarled old Sandy's rugged features; 106

My father, scholar-like and thin, 107

Unroused, the tenderest of creatures; 108

I saw—ah me—I saw again 109

My dear and deprecating mother; 110

And then, remembering the cane, 111

Regretted—that I'd left the other. (Dobson) 112

“This Lime-tree Bower my Prison” by Samuel Taylor Coleridge (1797)

[Addressed to Charles Lamb, of the India House, London]

Well, they are gone, and here must I remain,

This lime-tree bower my prison! I have lost

Beauties and feelings, such as would have been

Most sweet to my remembrance even when age

Had dimm'd mine eyes to blindness! They, meanwhile,

Friends, whom I never more may meet again,
 On springy heath, along the hill-top edge,
 Wander in gladness, and wind down, perchance,
 To that still roaring dell, of which I told;
 The roaring dell, o'erwooded, narrow, deep,
 And only speckled by the mid-day sun;
 Where its slim trunk the ash from rock to rock
 Flings arching like a bridge;—that branchless ash,
 Unsun'd and damp, whose few poor yellow leaves
 Ne'er tremble in the gale, yet tremble still,
 Fann'd by the water-fall! and there my friends
 Behold the dark green file of long lank weeds,
 That all at once (a most fantastic sight!)
 Still nod and drip beneath the dripping edge
 Of the blue clay-stone.

Now, my friends emerge
 Beneath the wide wide Heaven—and view again
 The many-steepled tract magnificent
 Of hilly fields and meadows, and the sea,
 With some fair bark, perhaps, whose sails light up
 The slip of smooth clear blue betwixt two Isles
 Of purple shadow! Yes! they wander on

In gladness all; but thou, methinks, most glad,
 My gentle-hearted Charles! for thou hast pined
 And hunger'd after Nature, many a year,
 In the great City pent, winning thy way
 With sad yet patient soul, through evil and pain
 And strange calamity! Ah! slowly sink
 Behind the western ridge, thou glorious Sun!
 Shine in the slant beams of the sinking orb,
 Ye purple heath-flowers! richlier burn, ye clouds!
 Live in the yellow light, ye distant groves!
 And kindle, thou blue Ocean! So my friend
 Struck with deep joy may stand, as I have stood,
 Silent with swimming sense; yea, gazing round
 On the wide landscape, gaze till all doth seem
 Less gross than bodily; and of such hues
 As veil the Almighty Spirit, when yet he makes
 Spirits perceive his presence.

A delight

Comes sudden on my heart, and I am glad
 As I myself were there! Nor in this bower,
 This little lime-tree bower, have I not mark'd
 Much that has sooth'd me. Pale beneath the blaze

Hung the transparent foliage; and I watch'd
Some broad and sunny leaf, and lov'd to see
The shadow of the leaf and stem above
Dappling its sunshine! And that walnut-tree
Was richly ting'd, and a deep radiance lay
Full on the ancient ivy, which usurps
Those fronting elms, and now, with blackest mass
Makes their dark branches gleam a lighter hue
Through the late twilight: and though now the bat
Wheels silent by, and not a swallow twitters,
Yet still the solitary humble-bee
Sings in the bean-flower! Henceforth I shall know
That Nature ne'er deserts the wise and pure;
No plot so narrow, be but Nature there,
No waste so vacant, but may well employ
Each faculty of sense, and keep the heart
Awake to Love and Beauty! and sometimes
'Tis well to be bereft of promis'd good,
That we may lift the soul, and contemplate
With lively joy the joys we cannot share.
My gentle-hearted Charles! when the last rook
Beat its straight path along the dusky air
Homewards, I blest it! deeming its black wing

(Now a dim speck, now vanishing in light)
 Had cross'd the mighty Orb's dilated glory,
 While thou stood'st gazing; or, when all was still,
 Flew creaking o'er thy head, and had a charm
 For thee, my gentle-hearted Charles, to whom
 No sound is dissonant which tells of Life. (Coleridge)

“The Legend of the Lime-Tree” from William Harrison Ainsworth’s *Rookwood* (1834)

Amid the grove o’er-arched above with lime-trees old and tall
 —The avenue that leads us unto the Rookwood’s ancient hall—,
 High o’er the rest its towering crest one tree rears to the sky,
 And wide outflings, like mighty wings, its arms umbrageously.

Seven yards its base would scarce embrace—a goodly tree I ween,
 With silver bark, and foliage dark, of melancholy green;
 And mid its boughs two ravens house, and build from year to year,
 Their black brood hatch—their black brood watch—then screaming disappear.

In that old tree when playfully the summer breezes sigh,
 Its leaves are stirred, and there is heard a low and plaintive cry;
 And when in shrieks the storm blast speaks its reverent boughs among,
 Sad wailing moans, like human groans, the concert harsh prolong.

But whether gale or calm prevail, or threatening cloud hath fled,
 By hand of Fate, predestinate, a limb that tree will shed;
 A verdant bough—untouched, I trow, by axe or tempest's breath—
 To Rookwood's head an omen dread of fast-approaching death.

Some think that tree instinct must be with preternatural power,
 Like 'larum bell Death's note to knell at Fate's appointed hour;
 While some avow that on its bough are fearful traces seen,
 Red as the stains from human veins, commingling with the green.

Others, again, there are maintain that on the shattered bark
 A print is made, where fiends have laid their scathing talons dark;
 That, ere it falls, the raven calls thrice from that wizard bough;
 And that each cry doth signify what space the Fates allow.

In olden days, the legend says, as grim Sir Ranulph view'd
 A wretched hag her footsteps drag beneath his lordly wood,
 His blood-hounds twain he called amain, and straightway gave her chase;
 Was never seen in forest green, so fierce, so fleet a race!

With eyes of flame to Ranulph came each red and ruthless hound,
 While mangled, torn—a sight forlorn!—the hag lay on the ground;
 E'en where she lay was turned the clay, the limb and reeking bone

Within the earth, with ribald mirth, by Ranulph grim were thrown.

And while as yet the soil was wet with that poor witch's gore,
A lime-tree stake did Ranulph take, and pierced her bosom's core;
And, strange to tell, what next befell!—that branch at once took root,
And richly fed, within its bed, strong suckers forth did shoot.

From year to year fresh boughs appear—it waxes huge in size;
And, with wild glee, this prodigy Sir Ranulph grim espies.
One day, when he, beneath that tree, reclined in joy and pride,
A branch was found upon the ground—the next, Sir Ranulph died!

And from that hour a fatal power had ruled that Wizard Tree,
To Ranulph's line a warning sign of doom and destiny:
For when a bough is found, I trow, beneath its shade to lie,
Ere suns shall rise thrice in the skies a Rookwood sure shall die! (Ainsworth 8-9)

Appendix C: Full Dataset

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
A. E. W. Mason	The Four Feathers	1902	1	2		1
A. E. W. Mason	The Courtship of Morrice Buckler (1896)	1896			1	3
Alexander Maxwell Adams	Sketches from Life (1835)	1835				
Amy Levy	The Romance of a Shop	1888	1			
Andrew Blair	Annals of the Twenty-Ninth Century (1874)	1874				
Ann Radcliffe	The Romance of the Forest (1791)	1791				
Ann Radcliffe	Gaston de Blondville	1826				
Anna Maria Hall	The Buccaneer (1832)	1832		2		
Anne Bronte	The Tenant of Wildfell Hall (1848)	1848		6		
Anne Marsh	Two Old Men's Tales (1834)	1834	1	4		
Anne Sewell	Black Beauty (1877)	1877		1	2	
anonymous	The Romance of Lust (1873-76)	1876	36		6	
anonymous	Venus in India (1889)	1889	6		1	
Anthony Hope	The Prisoner of Zenda (1894)	1894	10	1		
Anthony Trollope	The Macdermots of Ballycloran	1847		2		
Anthony Trollope	The Kellys and the O'Kellys (1848)	1848	1	1		
Anthony Trollope	The Warden	1855	2		1	
Anthony Trollope	The Three Clerks	1857		1		
Anthony Trollope	Barchester Towers (1857)	1857		2	3	
Anthony Trollope	Doctor Thorne	1858			2	
Anthony Trollope	Framley Parsonage (1860)	1860		4	3	
Anthony Trollope	Orley Farm (1861)	1861	1	2		
Anthony Trollope	Rachel Ray	1863				
Anthony Trollope	Can You Forgive Her?	1864	2	1		
Anthony Trollope	Small House at Allington (1864)	1864		6		
Anthony Trollope	The Belton Estate	1865		1		
Anthony Trollope	Miss Mackenzie	1865		4		
Anthony Trollope	Phineas Finn	1867		2		
Anthony Trollope	The Claverings	1867		3		
Anthony Trollope	He Knew He Was Right	1869				
Anthony Trollope	Vicar of Bullhampton (1870)	1870		2		
Anthony Trollope	Ralph the Heir (1871)	1871	2	6		
Anthony Trollope	The Eustace Diamonds (1871)	1871	1	9		
Anthony Trollope	Phineas Redux	1873		2		
Anthony Trollope	The Way We Live Now	1875	2	2		
Anthony Trollope	The Prime Minister	1876		5		

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
A. E. W. Mason	The Four Feathers				4
A. E. W. Mason	The Courtship of Morrice Buckler (1896)				4
Alexander Maxwell Adams	Sketches from Life (1835)	2			2
Amy Levy	The Romance of a Shop	1			2
Andrew Blair	Annals of the Twenty-Ninth Century (1874)			1	1
Ann Radcliffe	The Romance of the Forest (1791)		7		7
Ann Radcliffe	Gaston de Blondville	3			3
Anna Maria Hall	The Buccaneer (1832)	1		1	4
Anne Brontë	The Tenant of Wildfell Hall (1848)				6
Anne Marsh	Two Old Men's Tales (1834)				5
Anne Sewell	Black Beauty (1877)	10			13
anonyous	The Romance of Lust (1873-76)	2	1		45
anonyous	Venus in India (1889)				7
Anthony Hope	The Prisoner of Zenda (1894)				11
Anthony Trollope	The Macdermots of Ballycloran				2
Anthony Trollope	The Kellys and the O'Kellys (1848)		2		4
Anthony Trollope	The Warden				3
Anthony Trollope	The Three Clerks	1			2
Anthony Trollope	Barchester Towers (1857)	1			6
Anthony Trollope	Doctor Thorne				2
Anthony Trollope	Framley Parsonage (1860)				7
Anthony Trollope	Orley Farm (1861)	4			7
Anthony Trollope	Rachel Ray	3			3
Anthony Trollope	Can You Forgive Her?				3
Anthony Trollope	Small House at Allington (1864)				6
Anthony Trollope	The Belton Estate				1
Anthony Trollope	Miss Mackenzie				4
Anthony Trollope	Phineas Finn				2
Anthony Trollope	The Claverings				3
Anthony Trollope	He Knew He Was Right	1			1
Anthony Trollope	Vicar of Bullhampton (1870)	10			12
Anthony Trollope	Ralph the Heir (1871)	1			9
Anthony Trollope	The Eustace Diamonds (1871)				10
Anthony Trollope	Phineas Redux				2
Anthony Trollope	The Way We Live Now				4
Anthony Trollope	The Prime Minister				5

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Anthony Trollope	The American Senator (1877)	1877		7		
Anthony Trollope	Cousin Henry	1879			1	
Anthony Trollope	The Duke's Children	1879	4			
Anthony Trollope	Ayala's Angel	1881		3		
Anthony Trollope	Kept in the Dark	1882		1		
Arnold Bennett	Anna of the Five Towns	1902				
Arthur Conan Doyle	Micah Clarke	1889				
Arthur Conan Doyle	The White Company	1891				
Arthur Conan Doyle	The Great Shadow	1892				
Arthur Conan Doyle	The Hound of the Baskervilles (1902)	1902	2		1	
Arthur Conan Doyle	Sir Nigel (1906)	1906				
Arthur Machen	The Three Imposters	1895			1	
Arthur Morrison	The Child of Jago	1896	1			
Baroness Orczy	The Tangled Skein	1901			1	
Benjamin Disraeli	Vivian Grey (1826)	1826	7		4	4
Benjamin Disraeli	The Young Duke	1831	2		1	
Benjamin Disraeli	Contarini Fleming	1832				
Benjamin Disraeli	Venetia (1837)	1837			5	1
Benjamin Disraeli	Sybil	1845				
Benjamin Disraeli	Tancred	1847			3	
Benjamin Disraeli	Lothair	1870				
Benjamin Disraeli	Endymion (1880)	1880	1			3
Bram Stoker	Dracula	1897			3	
C. J. Cutcliffe Hyne	The Lost Continent (1899)	1899				
Catherine Gore	Pin Money	1831			2	
Catherine Gore	Mothers and Daughters	1831			5	
Catherine Gore	The Hamiltons (1834)	1834			4	
Charles Algernon Swinburne	Lesbia Brandon	1868				
Charles Dickens	Pickwick Papers	1837	2			
Charles Dickens	Nicholas Nickleby (1839)	1839	2			
Charles Dickens	Barnaby Rudge	1841			1	
Charles Dickens	The Old Curiosity Shop (1841)	1841	6			
Charles Dickens	Martin Chuzzlewit	1844				
Charles Dickens	Domby and Son (1848)	1848	1			
Charles Dickens	David Copperfield	1848	3		2	
Charles Dickens	Bleak House	1850	2			
Charles Dickens		1853				2

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Anthony Trollope	The American Senator (1877)	3			10
Anthony Trollope	Cousin Henry				1
Anthony Trollope	The Duke's Children				4
Anthony Trollope	Ayala's Angel				3
Anthony Trollope	Kept in the Dark				1
Arnold Bennett	Anna of the Five Towns	3			3
Arthur Conan Doyle	Micah Clarke	5			5
Arthur Conan Doyle	The White Company	4			4
Arthur Conan Doyle	The Great Shadow	3			3
Arthur Conan Doyle	The Hound of the Baskervilles (1902)	5			8
Arthur Conan Doyle	Sir Nigel (1906)	1			1
Arthur Machen	The Three Imposters	1			2
Arthur Morrison	The Child of Jago				1
Baroness Orczy	The Tangled Skein				1
Benjamin Disraeli	Vivian Grey (1826)	1			16
Benjamin Disraeli	The Young Duke				3
Benjamin Disraeli	Contarini Fleming	3			3
Benjamin Disraeli	Venetia (1837)	3			9
Benjamin Disraeli	Sybil	2			2
Benjamin Disraeli	Tancred	1			4
Benjamin Disraeli	Lothair	2			3
Benjamin Disraeli	Endymion (1880)	1			4
Bram Stoker	Dracula				3
C. J. Cutcliffe Hyne	The Lost Continent (1899)			1	1
Catherine Gore	Pin Money				2
Catherine Gore	Mothers and Daughters				5
Catherine Gore	The Hamiltons (1834)				4
Charles Algernon Swinburne	Lesbia Brandon	2			2
Charles Dickens	Pickwick Papers	3			5
Charles Dickens	Nicholas Nickleby (1839)	8			10
Charles Dickens	Barnaby Rudge				1
Charles Dickens	The Old Curiosity Shop (1841)				6
Charles Dickens	Martin Chuzzlewit	1			2
Charles Dickens	Domby and Son (1848)	1			6
Charles Dickens	David Copperfield	3			5
Charles Dickens	Bleak House	2			4

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Charles Dickens	Hard Times	1854		3		
Charles Dickens	Little Dorrit	1857				
Charles Dickens	Tale of Two Cities	1859	1			
Charles Dickens	Great Expectations	1861	1		2	
Charles Kingsley	Yeast	1848		2	1	
Charles Kingsley	Hypatia	1853		2		1
Charles Kingsley	Westward Ho!	1855		1	1	
Charles Kingsley	The Water-Babies	1863			1	
Charles Maturin	Melmoth the Wanderer	1820		1		
Charles Reade	Christie Johnstone (1853)	1853			3	
Charles Reade	It Is Never Too Late to Mend (1856)	1856		1		
Charles Reade	The Cloister and the Hearth	1860			1	
Charles Reade	Hard Cash	1863		4		
Charles Reade	Griffith Gaunt	1866		2		
Charlotte Bronte	Jane Eyre (1847)	1847		4		
Charlotte Bronte	Shirley	1849	4			
Charlotte Bronte	Villette (1853)	1853		1	3	
Charlotte Bronte	The Professor	1857		1		
Charlotte Dacre	Zofloya	1806		1		
Charlotte Mary Yonge	Abbeychurch (1844)	1844				
Charlotte Mary Yonge	The Heir of Redclyffe	1853			1	
Charlotte Mary Yonge	Scenes and Characters (1853?)	1853		2		
Charlotte Mary Yonge	Heartsease (1854)	1854		1	2	
Charlotte Mary Yonge	The Daisy Chain (1856)	1856		3	1	
Charlotte Mary Yonge	Friarswood Post-Office (1860)	1860				
Charlotte Mary Yonge	The Young Step-Mother (1861)	1861	3	2		
Charlotte Mary Yonge	The Trial (1864)	1864	1		5	
Charlotte Mary Yonge	The Clever Woman of the Family	1865		3		
Charlotte Mary Yonge	The Prince and the Page (1866)	1866				
Charlotte Mary Yonge	The Chaplet of Pearls (1868)	1868			2	
Charlotte Mary Yonge	Little Lucy's Wonderful Globe (1871)	1871			1	
Charlotte Mary Yonge	Magnum Bonum (1879)	1879		1		
Charlotte Mary Yonge	A Reputed Changeling (1889)	1889		1		
Charlotte Mary Yonge	Two Penniless Princesses (1891)	1891				
Charlotte Turner Smith	Emmeline: The Orphan of the Castle (1788)	1788	1	2		
Cuthbert Bede	The Adventures of Mr. Verdant Green (1853)	1853		1	1	

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Charles Dickens	Hard Times				3
Charles Dickens	Little Dorrit	1			1
Charles Dickens	Tale of Two Cities				1
Charles Dickens	Great Expectations	1			4
Charles Kingsley	Yeast				3
Charles Kingsley	Hypatia	1			4
Charles Kingsley	Westward Ho!	2			4
Charles Kingsley	The Water-Babies	1			2
Charles Maturin	Melmoth the Wanderer				1
Charles Reade	Christie Johnstone (1853)				3
Charles Reade	It Is Never Too Late to Mend (1856)	7			8
Charles Reade	The Cloister and the Hearth	1			2
Charles Reade	Hard Cash				4
Charles Reade	Griffith Gaunt				2
Charlotte Bronte	Jane Eyre (1847)	13	10		27
Charlotte Bronte	Shirley				4
Charlotte Bronte	Villette (1853)	2	10		16
Charlotte Bronte	The Professor				1
Charlotte Dacre	Zofloya				1
Charlotte Mary Yonge	Abbeychurch (1844)		1		1
Charlotte Mary Yonge	The Heir of Redclyffe				1
Charlotte Mary Yonge	Scenes and Characters (1853?)	2			4
Charlotte Mary Yonge	Heartsease (1854)		2		5
Charlotte Mary Yonge	The Daisy Chain (1856)				4
Charlotte Mary Yonge	Friarswood Post-Office (1860)	10			10
Charlotte Mary Yonge	The Young Step-Mother (1861)	1	1		7
Charlotte Mary Yonge	The Trial (1864)	1			7
Charlotte Mary Yonge	The Clever Woman of the Family	1			4
Charlotte Mary Yonge	The Prince and the Page (1866)		1		1
Charlotte Mary Yonge	The Chaplet of Pearls (1868)	9	4		15
Charlotte Mary Yonge	Little Lucy's Wonderful Globe (1871)				1
Charlotte Mary Yonge	Magnum Bonum (1879)	1	5		7
Charlotte Mary Yonge	A Reputed Changeling (1889)	1	2		4
Charlotte Mary Yonge	Two Penniless Princesses (1891)	1	1		2
Charlotte Turner Smith	Emmeline: The Orphan of the Castle (1788)	2	2		7
Cuthbert Bede	The Adventures of Mr. Verdant Green (1853)	7			9

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Dinah Craik	Olive	1850	1			
Dinah Craik	John Halifax	1856				
E. Nesbit	The Story of the Treasure Seekers	1899		2		
E. Nesbit	Five Children and It (1902)	1902		2		
Edward Bulwer Lytton	Pelham	1828				
Edward Bulwer Lytton	Paul Clifford	1830	1			
Edward Bulwer Lytton	Eugene Aram	1832				1
Edward Bulwer Lytton	The Last Days of Pompeii (1834)	1834	1			1
Edward Bulwer Lytton	The Pilgrims of the Rhine (1834)	1834			2	
Edward Bulwer Lytton	The Last of the Barons (1843)	1843				
Elizabeth Gaskell	Mary Barton	1848				
Elizabeth Gaskell	Cranford	1853				
Elizabeth Gaskell	North and South	1855			1	
Elizabeth Gaskell	Sylvia's Lovers (1863)	1863				
Elizabeth Gaskell	A Dark Night's Work (1863)	1863		12	3	
Elizabeth Gaskell	Wives and Daughters	1864		1		
Elizabeth Sara Sheppard	Charles Auchester (1853)	1853		1	11	10
Elizabeth von Arnim	Elizabeth and her German Garden (1898)	1898		4	2	
Ellen Wood	Mrs. Halliburton's Troubles (1862)	1862		2		
Ellen Wood	Verner's Pride (1863)	1863		1	1	
Ellen Wood	The Shadow of Ashlydyat (1863)	1863	7	2	1	
Ellen Wood	Oswald Cray (1864)	1864				
Ellen Wood	Trevlyn Hold (1864)	1864		2		
Ellen Wood	Mildred Arkell (1865)	1865	1	1		
Ellen Wood	Elster's Folly (1866)	1866		1		
Ellen Wood	Orville College (1867)	1867		2		
Ellen Wood	Anne Hereford (1867-68)	1868	9	1		
Ellen Wood	The Red Court Farm (1868)	1868	4	13	1	1
Ellen Wood	Bessy Rane (1870)	1870		10		
Ellen Wood	The Master of Greylands (1872)	1872				1
Ellen Wood	Within the Maze (1872)	1872	2	3		
Ellen Wood	Edina (1876)	1876		3		
Ellen Wood	Johnny Ludlow, second series (1880)	1880	2	2		
Ellen Wood	Court Netherleigh (1881)	1881		1		
Ellen Wood	Johnny Ludlow, third series (1885)	1885	2	2		
Ellen Wood	The Story of Charles Strange (1888)	1888				

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Dinah Craik	Olive				1
Dinah Craik	John Halifax	5			5
E. Nesbit	The Story of the Treasure Seekers				2
E. Nesbit	Five Children and It (1902)	5			7
Edward Bulwer Lytton	Pelham	2			2
Edward Bulwer Lytton	Paul Clifford				1
Edward Bulwer Lytton	Eugene Aram	3			4
Edward Bulwer Lytton	The Last Days of Pompeii (1834)				2
Edward Bulwer Lytton	The Pilgrims of the Rhine (1834)				2
Edward Bulwer Lytton	The Last of the Barons (1843)	8			8
Elizabeth Gaskell	Mary Barton	1			1
Elizabeth Gaskell	Cranford	2			2
Elizabeth Gaskell	North and South	1			2
Elizabeth Gaskell	Sylvia's Lovers (1863)	6			6
Elizabeth Gaskell	A Dark Night's Work (1863)				15
Elizabeth Gaskell	Wives and Daughters	1			2
Elizabeth Sara Sheppard	Charles Auchester (1853)	1			23
Elizabeth von Arnim	Elizabeth and her German Garden (1898)	10		1	17
Ellen Wood	Mrs. Halliburton's Troubles (1862)		1		3
Ellen Wood	Verner's Pride (1863)				2
Ellen Wood	The Shadow of Ashlydyat (1863)				10
Ellen Wood	Oswald Cray (1864)		1		1
Ellen Wood	Trevlyn Hold (1864)				2
Ellen Wood	Mildred Arkell (1865)		1		3
Ellen Wood	Elster's Folly (1866)		2		3
Ellen Wood	Orville College (1867)				2
Ellen Wood	Anne Hereford (1867-68)				10
Ellen Wood	The Red Court Farm (1868)		7		26
Ellen Wood	Bessy Rane (1870)		3		13
Ellen Wood	The Master of Greylands (1872)				1
Ellen Wood	Within the Maze (1872)		1		6
Ellen Wood	Edina (1876)				3
Ellen Wood	Johnny Ludlow, second series (1880)				4
Ellen Wood	Court Netherleigh (1881)				1
Ellen Wood	Johnny Ludlow, third series (1885)				4
Ellen Wood	The Story of Charles Strange (1888)		5		5

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Ellen Wood	Johnny Ludlow, sixth series (1899)	1899				
Ellen Wood	East Lynne	1861		1		
Ellen Wood	St. Martin's Eve (1866)	1866		13	1	1
Emily Spender	Heir of Malheward	1871			2	
F. W. Farrar	Eric, or Little by Little	1858		2	1	
Flora Annie Steel	On the Face of the Waters (1896)	1896	8		1	
Frances Burney	Camilla (1796)	1796	14	1		
Frances Burney	The Wanderer	1814	2			
Frances Hodgson Burnett	The Secret Garden (1911)	1911		8		
Frederick Maryat	Frank Mildmay	1829				
Frederick Maryat	Mr. Midshipman Easy (1836)	1836				
Frederick Maryat	Poor Jack	1840	2			
Frederick Thomas Jane	To Venus in Five Seconds	1897	3			
G. A. Henry	The Cat of Bubastes	1889				
G. A. Henry	With Lee in Virginia	1890		3		
George Borrow	Lavengro	1851	1			
George Borrow	The Romany Rye	1857	1			
George du Maurier	The Martian (1898)	1898			3	
George Eliot	Adam Bede (1859)	1859			5	
George Eliot	The Mill on the Floss	1860	1	1		
George Eliot	Silas Marner	1861				
George Eliot	Felix Holt, the Radical (1866)	1866				
George Eliot	Middlemarch (1872)	1872	2	4	9	
George Eliot	Daniel Deronda	1876		2		
George Gissing	Workers in the Dawn (1880)	1880				1
George Gissing	Demos	1886	1			
George Gissing	A Life's Morning (1888)	1888	6			
George Gissing	The Odd Women (1893)	1893				
George Gissing	In the Year of the Jubilee	1894			2	
George Gissing	The Whirlpool	1897		1	1	
George Gissing	The Private Papers of Henry Ryecroft (1903)	1903			2	
George MacDonald	Phantastes	1858		2		
George MacDonald	David Elginbrod	1863		2	1	
George MacDonald	Alec Forbes of Howglen	1865		2		
George MacDonald	Ranald Bannerman's Boyhood	1871		1		
George MacDonald	Mary Marston (1881)	1881		3		

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Ellen Wood	Johnny Ludlow, sixth series (1899)		8		8
Ellen Wood	East Lynne			1	1
Ellen Wood	St. Martin's Eve (1866)			15	15
Emily Spender	Heir of Malaward			2	2
F. W. Farrar	Eric, or Little by Little	2		5	5
Flora Annie Steel	On the Face of the Waters (1896)			9	9
Frances Burney	Camilla (1796)			15	15
Frances Burney	The Wanderer	1		3	3
Frances Hodgson Burnett	The Secret Garden (1911)	13	77	98	98
Frederick Maryat	Frank Mildmay	5		5	5
Frederick Maryat	Mr. Midshipman Easy (1836)	6		6	6
Frederick Maryat	Poor Jack			2	2
Frederick Thomas Jane	To Venus in Five Seconds			3	3
G. A. Henry	The Cat of Bubastes	3		3	3
G. A. Henry	With Lee in Virginia			3	3
George Borrow	Lavengro			1	1
George Borrow	The Romany Rye			1	1
George du Maurier	The Martian (1898)			3	3
George Eliot	Adam Bede (1859)	4		10	10
George Eliot	The Mill on the Floss	2		4	4
George Eliot	Silas Marner	4		4	4
George Eliot	Felix Holt, the Radical (1866)		1	1	1
George Eliot	Middlemarch (1872)	5	1	21	21
George Eliot	Daniel Deronda	2		4	4
George Gissing	Workers in the Dawn (1880)	8		9	9
George Gissing	Demos	4		5	5
George Gissing	A Life's Morning (1888)			6	6
George Gissing	The Odd Women (1893)	9		9	9
George Gissing	In the Year of the Jubilee	1		3	3
George Gissing	The Whirlpool	1		3	3
George Gissing	The Private Papers of Henry Ryecroft (1903)	4		6	6
George MacDonald	Phantastes			2	2
George MacDonald	David Elginbrod			3	3
George MacDonald	Alec Forbes of Howglen			2	2
George MacDonald	Ranald Bannerman's Boyhood			1	1
George MacDonald	Mary Marston (1881)	1		2	6

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
George MacDonald	Lilith	1895		1		
George Meredith	The Shaving of Shagpat (1856)	1856	2			
George Meredith	The Ordeal of Richard Feverel	1859				
George Meredith	Evan Harrington	1861			1	
George Meredith	The Adventures of Harry Richmond	1870	1		1	
George Meredith	Beauchamp's Career	1875			1	
George Meredith	The House on the Beach	1877		1		
George Meredith	The Egoist	1879			2	
George Meredith	Diana of the Crossways	1885	1			
George Meredith	The Tale of Chloe	1890				
George Payne R. James	Henry Masterion	1832		2		
George Robert Gleig	Chelsea Pensioners	1829				
George Tomkyns Chesney	The Battle of Dorking	1871		1		
Gerald Griffin	Tales of the Munster Festivals, vol. 3	1827	1			
H. G. Wells	The Wonderful Visit (1895)	1895		3		
H. G. Wells	The Invisible Man (1897)	1897	2	2		
H. G. Wells	The War of the Worlds (1898)	1898	1	4		
H. Rider Haggard	Dawn (1884)	1884	3	7	4	
H. Rider Haggard	The Witch's Head (1885)	1885		1		
H. Rider Haggard	Jess (1887)	1887				
H. Rider Haggard	Colonel Quaritch, VC (1888)	1888	16	1		
H. Rider Haggard	The People of the Mist (1894)	1894	2			
H. Rider Haggard	Joan Haste (1895)	1895	6	4		
H. Rider Haggard	Swallow (1899)	1899				
Hall Caine	The Manxman (1894)	1894	2			
Hannah More	Coelebs in Search of a Wife (1809)	1809	3	3		
Harriet Grove Cradock	Anne Grey (1834)	1834		2		
Henry Chorley	Sketches of a Sea-Port Town (1834)	1834		1	1	1
Henry James	Madame de Mauves	1874				
Henry James	Watch and Ward	1875		2		
Henry James	Roderick Hudson	1875				
Henry James	The American	1877		1	1	
Henry James	The Europeans (1878)	1878		1		
Henry James	Confidence	1879		1		
Henry James	The Tragical Muse	1890	1	2		
Henry James	The Other House	1896		2		

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
George MacDonald	Lilith	4			5
George Meredith	The Shaving of Shagpat (1856)	4			6
George Meredith	The Ordeal of Richard Feverel	1			1
George Meredith	Evan Harrington				1
George Meredith	The Adventures of Harry Richmond	2			4
George Meredith	Beauchamp's Career	1			2
George Meredith	The House on the Beach				1
George Meredith	The Egoist				2
George Meredith	Diana of the Crossways				1
George Meredith	The Tale of Chloe	2			2
George Payne R. James	Henry Masterton				2
George Robert Gleig	Chelsea Pensioners	2			2
George Tomkyns Chesney	The Battle of Dorking				1
Gerald Griffin	Tales of the Munster Festivals, vol. 3				1
H. G. Wells	The Wonderful Visit (1895)	1			4
H. G. Wells	The Invisible Man (1897)				4
H. G. Wells	The War of the Worlds (1898)				5
H. Rider Haggard	Dawn (1884)				14
H. Rider Haggard	The Witch's Head (1885)		3		4
H. Rider Haggard	Jess (1887)	2			2
H. Rider Haggard	Colonel Quaritch, VC (1888)		2		19
H. Rider Haggard	The People of the Mist (1894)				2
H. Rider Haggard	Joan Haste (1895)				10
H. Rider Haggard	Swallow (1899)	2			2
Hall Caine	The Manxman (1894)	11			13
Hannah More	Coelebs in Search of a Wife (1809)	3			9
Harriet Grove Cradock	Anne Grey (1834)				2
Henry Chorley	Sketches of a Sea-Port Town (1834)				3
Henry James	Madame de Mauves	2			2
Henry James	Watch and Ward	2			2
Henry James	Roderick Hudson	1			3
Henry James	The American				2
Henry James	The Europeans (1878)	8			9
Henry James	Confidence	1			2
Henry James	The Tragical Muse				4
Henry James	The Other House	1			2

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Henry James	The Spoils of Poynton	1897		1		
Henry James	The Turn of the Screw	1898		3		
Henry Wood	Victor Serenus (1898)	1898	3	3		
Horace Smith	Gale Middleton (1833)	1833	2	1		
Isabella Banks	The Manchester Man	1876				
Isabella Steward	The Prediction (1834)	1834	1		2	
J. Meade Falkner	The Lost Stradivarius	1895	1			
J. Sheridan Le Fanu	Carmilla (1872)	1872			4	
James Justinian Morier	The Adventures of Hajji Baba	1824	1			
Jane Austen	Sense & Sensibility (1811)	1811		4		
Jane Austen	Pride & Prejudice (1813)	1813		4		
Jane Austen	Mansfield Park (1814)	1814		14		
Jane Austen	Emma (1815)	1815	2	7	3	
Jane Austen	Sanditon (1817)	1817				
Jane Austen	Northanger Abbey (1817)	1817		2		
Jane Austen	Persuasion (1818)	1818		3		
Jane Austen	Lady Susan	1871		3		
Jane Loudon	The Mummy! (1827)	1827	1			
Jane Porter	Young Hearts (1834), vol. 1	1834		3		
Jerome K. Jerome	Three Men in a Boat	1889	1			
Jerome K. Jerome	Three Men on the Bummel	1900				4
Jerome K. Jerome	Paul Kelver (1902)	1902			1	1
John Banim	The Boyne Water	1826		1		
John Buchan	Sir Quixote of the Moors	1895		2		
John Buchan	John Burnet of Barns	1898			2	
John Buchan	The Half-Hearted	1900	1			
John Frederick Smith	The Jesuit, vols. 1 & 2	1832		1		
John Henry Newman	Loss and Gain	1848		1		
John Henry Newman	Callista	1855				
John Meade Falkner	Moonfleet (1898)	1898	6			
John Paul Richter	Titan (1801-03)	1862	6	5		16
John Richardson	Wacousta (1832)	1832				
Joseph Conrad	Lord Jim	1900				
Joseph Henry Shorthouse	John Inglesant	1881				
Julia Horatio Ewing	A Flat Iron for a Farthing	1872		2		
Lady Caroline Lamb	Glenarvon	1816		3		

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Henry James	The Spoils of Poynton				1
Henry James	The Turn of the Screw				3
Henry Wood	Victor Serenus (1898)				6
Horace Smith	Gale Middleton (1833)				3
Isabella Banks	The Manchester Man	2			2
Isabella Steward	The Prediction (1834)				3
J. Meade Falkner	The Lost Stradivarius				1
J. Sheridan Le Fanu	Carnilla (1872)	2			6
James Justinian Morier	The Adventures of Hajji Baba				1
Jane Austen	Sense & Sensibility (1811)				4
Jane Austen	Pride & Prejudice (1813)				4
Jane Austen	Mansfield Park (1814)				14
Jane Austen	Emma (1815)	2			14
Jane Austen	Sanditon (1817)	1			1
Jane Austen	Northanger Abbey (1817)	2			4
Jane Austen	Persuasion (1818)	2			5
Jane Austen	Lady Susan				3
Jane Loudon	The Mummy! (1827)				1
Jane Porter	Young Hearts (1834), vol. 1	1			4
Jerome K. Jerome	Three Men in a Boat				1
Jerome K. Jerome	Three Men on the Bummel	3			7
Jerome K. Jerome	Paul Kelver (1902)	1		4	7
John Banim	The Boyne Water				1
John Buchan	Sir Quixote of the Moors	1			3
John Buchan	John Burnet of Barns	2			4
John Buchan	The Half-Hearted				1
John Frederick Smith	The Jesuit, vols. 1 & 2				1
John Henry Newman	Loss and Gain				1
John Henry Newman	Callista	4			4
John Meade Falkner	Moonfleet (1898)	1			7
John Paul Richter	Titan (1801-03)	3			30
John Richardson	Wacousta (1832)	20			20
Joseph Conrad	Lord Jim	2			2
Joseph Henry Shorthouse	John Inglesant	3			3
Julia Horatio Ewing	A Flat Iron for a Farthing				2
Lady Caroline Lamb	Glenarvon				3

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Lady Dacre	Recollections of a Chaperon (1833)	1833		3		
Laurence Housman	An Englishwoman's Love Letters	1900		1		
Leigh Hunt	Sir Ralph Esher	1832	2			
Letitia Elizabeth Landon	Romance and Reality (1831)	1831		3	1	
Letitia Elizabeth Landon	Francesca Carrara (1834)	1834				
Lewis Carroll	Sylvie and Bruno Concluded	1893				
Margaret Oliphant	Merkland (1850)	1850	1			
Margaret Oliphant	Harry Muir (1853)	1853				
Margaret Oliphant	The Quiet Heart (1854)	1854		1		
Margaret Oliphant	The Days of My Life (1857)	1857	1	2	2	
Margaret Oliphant	The Atheings (1857)	1857		5		
Margaret Oliphant	Orphans (1858)	1858			1	
Margaret Oliphant	The Laird of Norlaw (1858)	1858			1	
Margaret Oliphant	Agnes Hopetoun's Schools and Holidays	1859			1	
Margaret Oliphant	Lucy Crofton (1860)	1860			1	
Margaret Oliphant	The Last of the Mortimers (1862)	1862		2		
Margaret Oliphant	Heart and Cross (1863)	1863			1	
Margaret Oliphant	Salem Chapel (1863)	1863		2	3	
Margaret Oliphant	The Perpetual Curate (1864)	1864	14	1	14	
Margaret Oliphant	A Son of the Soil (1865)	1865			1	
Margaret Oliphant	Miss Marjoribanks (1866)	1866	1	1	3	
Margaret Oliphant	Agnes (1866)	1866			5	
Margaret Oliphant	Madonna Mary (1867)	1867		2		
Margaret Oliphant	Brownlows (1868)	1868		5		
Margaret Oliphant	John: A Love Story (1870)	1870			1	
Margaret Oliphant	The Three Brothers (1870)	1870			5	
Margaret Oliphant	Squire Arden (1871)	1871		2		
Margaret Oliphant	Ombra (1872)	1872			2	
Margaret Oliphant	At His Gates (1872)	1872		3	9	
Margaret Oliphant	May (1873)	1873			2	
Margaret Oliphant	Immocent (1873)	1873		2	4	
Margaret Oliphant	A Rose in June (1874)	1874	1	2	6	
Margaret Oliphant	The Story of Valentine and his Brother (1875)	1875		3		
Margaret Oliphant	An Odd Couple (1875)	1875		1	4	
Margaret Oliphant	White ladies (1875)	1875				
Margaret Oliphant	The Curate in Charge (1876)	1876	4	1	6	

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Lady Dacre	Recollections of a Chapterone (1833)				3
Laurence Housman	An Englishwoman's Love Letters				1
Leigh Hunt	Sir Ralph Esher	3			5
Leticia Elizabeth Landon	Romance and Reality (1831)	1			5
Leticia Elizabeth Landon	Francesca Carrara (1834)	1			1
Lewis Carroll	Sylvie and Bruno Concluded	4			4
Margaret Oliphant	Merkland (1850)	2			3
Margaret Oliphant	Harry Muir (1853)			1	1
Margaret Oliphant	The Quiet Heart (1854)				1
Margaret Oliphant	The Days of My Life (1857)	1			6
Margaret Oliphant	The Atheings (1857)	3			8
Margaret Oliphant	Orphans (1858)				1
Margaret Oliphant	The Laird of Norlaw (1858)	1			2
Margaret Oliphant	Agnes Hopetoun's Schools and Holidays	9			10
Margaret Oliphant	Lucy Crofton (1860)				1
Margaret Oliphant	The Last of the Mortimers (1862)	1			3
Margaret Oliphant	Heart and Cross (1863)				1
Margaret Oliphant	Salem Chapel (1863)		3		8
Margaret Oliphant	The Perpetual Curate (1864)	1			30
Margaret Oliphant	A Son of the Soil (1865)				1
Margaret Oliphant	Miss Marjoribanks (1866)				5
Margaret Oliphant	Agnes (1866)				5
Margaret Oliphant	Madonna Mary (1867)				2
Margaret Oliphant	Brownlows (1868)				5
Margaret Oliphant	John: A Love Story (1870)				1
Margaret Oliphant	The Three Brothers (1870)	2			7
Margaret Oliphant	Squire Arden (1871)				4
Margaret Oliphant	Ombra (1872)	1			1
Margaret Oliphant	At His Gates (1872)				12
Margaret Oliphant	May (1873)				2
Margaret Oliphant	Immocent (1873)				6
Margaret Oliphant	A Rose in June (1874)				9
Margaret Oliphant	The Story of Valentine and his Brother (1875)	1			4
Margaret Oliphant	An Odd Couple (1875)				5
Margaret Oliphant	White ladies (1875)	3			10
Margaret Oliphant	The Curate in Charge (1876)				4

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Margaret Oliphant	Phoebe, Junior (1876)	1876		4		
Margaret Oliphant	Young Musgrave (1877)	1877			1	
Margaret Oliphant	Carità (1877)	1877	1		1	
Margaret Oliphant	Mrs. Arthur (1877)	1877		1	1	
Margaret Oliphant	The Primrose Path (1878)	1878	1	2		
Margaret Oliphant	Within the Precincts (1879)	1879		1		
Margaret Oliphant	The Duke's Daughters; and The Fugitives	1879	1	1	1	
Margaret Oliphant	He That Will Not When He May (1880)	1880			1	
Margaret Oliphant	The Greatest Heiress in English (1880)	1880			1	
Margaret Oliphant	In Trust (1881)	1881			1	
Margaret Oliphant	Sir Tom (1883)	1883		4		
Margaret Oliphant	It Was a Lover and His Lass (1883)	1883		1	5	
Margaret Oliphant	The Ladies Lindores (1883)	1883		6	1	
Margaret Oliphant	The Lady's Walk (1882-83)	1883		9		
Margaret Oliphant	Hester (1883)	1883	11	6	1	
Margaret Oliphant	Madam (1884)	1884		3		
Margaret Oliphant	The Wizard's Son (1884)	1884		2		
Margaret Oliphant	A Country Gentleman and his Family (1886)	1886		3	2	
Margaret Oliphant	Cousin Mary (1888)	1888		1		
Margaret Oliphant	The Land of Darkness (1888)	1888		4		
Margaret Oliphant	Joyce (1888)	1888				
Margaret Oliphant	Lady Car (1889)	1889		1		
Margaret Oliphant	Sons and Daughters (1890)	1890		2		
Margaret Oliphant	The Railway Man and his Children (1891)	1891		1		
Margaret Oliphant	The Sorceress (1893)	1893		2		
Margaret Oliphant	Sir Robert's Fortune (1894)	1894		1		
Margaret Oliphant	Who Was Lost and is Found (1894)	1894		1		
Margaret Oliphant	Lady William (1894)	1894		5		
Margaret Oliphant	Two Strangers (1895)	1895		1		
Margaret Oliphant	Old Mr. Tredgold (1895)	1895		7		
Margaret Oliphant	The Unjust Steward (1896)	1896	5			
Margaret Wolfe Hamilton	Molly Bawn (1878)	1878	1	4		
Maria Edgeworth	Castle Rackrent	1800				
Maria Edgeworth	The Absentee	1812		3		
Maria Edgeworth	Patronage	1814		2		
Maria Edgeworth	Helen	1834		2	1	

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Margaret Oliphant	Phoebe, Junior (1876)				4
Margaret Oliphant	Young Musgrave (1877)				1
Margaret Oliphant	Carità (1877)				2
Margaret Oliphant	Mrs. Arthur (1877)				2
Margaret Oliphant	The Primrose Path (1878)				3
Margaret Oliphant	Within the Precincts (1879)				1
Margaret Oliphant	The Duke's Daughter; and The Fugitives			1	4
Margaret Oliphant	He That Will Not When He May (1880)				1
Margaret Oliphant	The Greatest Heiress in English (1880)				1
Margaret Oliphant	In Trust (1881)				1
Margaret Oliphant	Sir Tom (1883)				4
Margaret Oliphant	It Was a Lover and His Lass (1883)				6
Margaret Oliphant	The Ladies Lindores (1883)				7
Margaret Oliphant	The Lady's Walk (1882-83)				9
Margaret Oliphant	Hester (1883)				18
Margaret Oliphant	Madam (1884)				3
Margaret Oliphant	The Wizard's Son (1884)	2			4
Margaret Oliphant	A Country Gentleman and his Family (1886)				5
Margaret Oliphant	Cousin Mary (1888)				1
Margaret Oliphant	The Land of Darkness (1888)			1	1
Margaret Oliphant	Joyce (1888)				4
Margaret Oliphant	Lady Car (1889)				1
Margaret Oliphant	Sons and Daughters (1890)				2
Margaret Oliphant	The Railway Man and his Children (1891)				1
Margaret Oliphant	The Sorceress (1893)				2
Margaret Oliphant	Sir Robert's Fortune (1894)				1
Margaret Oliphant	Who Was Lost and is Found (1894)				1
Margaret Oliphant	Lady William (1894)				5
Margaret Oliphant	Two Strangers (1895)				1
Margaret Oliphant	Old Mr. Tredgold (1895)				7
Margaret Oliphant	The Unjust Steward (1896)				5
Margaret Wolfe Hamilton	Molly Bawn (1878)	3			8
Maria Edgeworth	Castle Rackrent	1			1
Maria Edgeworth	The Absentee				3
Maria Edgeworth	Patronage				2
Maria Edgeworth	Helen				3

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Maria Grey	De Lisle	1828		2		1
Marianne Spencer Hudson	Almack's	1826		2		
Marie Corelli	The Sorrows of Satan	1895		2		
Mary Augusta Ward	Robert Elsmere	1888	1			1
Mary Augusta Ward	Marcella	1894				2
Mary Augusta Ward	Sir George Tressady (1896)	1896		1		5
Mary Brunton	Self-Control (1811)	1811	4	5		
Mary Chonondeley	Red Pottage	1899		2		
Mary Elizabeth Braddon	The Trail of the Serpent	1860		1		2
Mary Elizabeth Braddon	John Marchmont's Legacy (1862)	1862		2		
Mary Elizabeth Braddon	Lady Audley's Secret (1862)	1862		13		25
Mary Elizabeth Braddon	Eleanor's Victory (1863)	1863		13		
Mary Elizabeth Braddon	Aurora Floyd (1863)	1863	12	7		
Mary Elizabeth Braddon	Henry Dunbar (1864)	1864		1		
Mary Elizabeth Braddon	The Doctor's Wife (1864)	1864		5		1
Mary Elizabeth Braddon	Birds of Prey (1867)	1867		2		
Mary Elizabeth Braddon	Run to Earth (1868)	1868		4		
Mary Elizabeth Braddon	Charlotte's Inheritance (1868)	1868	2			1
Mary Elizabeth Braddon	Milly Darrell, and other tales (1873)	1873	3	1		
Mary Elizabeth Braddon	A Strange World (1875)	1875	2	5		
Mary Elizabeth Braddon	Vixen (1879)	1879		22		
Mary Elizabeth Braddon	Mount Royal (1882)	1882		2		
Mary Elizabeth Braddon	Phantom Fortune (1883)	1883		13		
Mary Elizabeth Braddon	The Golden Calf (1883)	1883	3	3		
Mary Elizabeth Braddon	Wyllard's Weird (1885)	1885		2		
Mary Elizabeth Braddon	Mohawks (1886)	1886	1	2		
Mary Elizabeth Braddon	All Along the River (1893)	1893		7		
Mary Elizabeth Braddon	London Pride (1896)	1896	1	1		
Mary Elizabeth Braddon	The Infidel (1900)	1900	1	2		
Mary Elizabeth Braddon	Beyond These Voices (1910)	1910				
Mary Mitford	Our Village (1824-32)	1832	3	3		2
Mary Shelley	The Last Man (1826)	1826	3	2		1
Mary Shelley	The Fortunes of Perkin Warbeck (1830)	1830				
Mary Shelley	Lodore (1835)	1835	1	5		1
Mary Shelley	Falkner (1837)	1837		1		1
Maxwell Gray	The Silence of Dean Marland (1886)	1886	1			7

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Maria Grey	De Lisle				3
Marianne Spencer Hudson	Almack's				2
Marie Corelli	The Sorrows of Satan				2
Mary Augusta Ward	Robert Elsmere	2			4
Mary Augusta Ward	Marcella				2
Mary Augusta Ward	Sir George Tressady (1896)				6
Mary Brunton	Self-Control (1811)				9
Mary Chonondeley	Red Potage	1			3
Mary Elizabeth Braddon	The Trail of the Serpent				3
Mary Elizabeth Braddon	John Marchmont's Legacy (1862)				2
Mary Elizabeth Braddon	Lady Audley's Secret (1862)	3		8	49
Mary Elizabeth Braddon	Eleanor's Victory (1863)			4	17
Mary Elizabeth Braddon	Aurora Floyd (1863)	1			20
Mary Elizabeth Braddon	Henry Dunbar (1864)			2	3
Mary Elizabeth Braddon	The Doctor's Wife (1864)	1			7
Mary Elizabeth Braddon	Birds of Prey (1867)	1		1	4
Mary Elizabeth Braddon	Run to Earth (1868)				4
Mary Elizabeth Braddon	Charlotte's Inheritance (1868)	4		3	10
Mary Elizabeth Braddon	Milly Darrell, and other tales (1873)				4
Mary Elizabeth Braddon	A Strange World (1875)	5		4	16
Mary Elizabeth Braddon	Vixen (1879)	7		3	32
Mary Elizabeth Braddon	Mount Royal (1882)	3			5
Mary Elizabeth Braddon	Phantom Fortune (1883)	1			14
Mary Elizabeth Braddon	The Golden Calf (1883)	19		2	27
Mary Elizabeth Braddon	Wyllard's Weird (1885)	1		3	6
Mary Elizabeth Braddon	Mohawks (1886)				3
Mary Elizabeth Braddon	All Along the River (1893)	1			8
Mary Elizabeth Braddon	London Pride (1896)	3		2	7
Mary Elizabeth Braddon	The Infidel (1900)	1		1	5
Mary Elizabeth Braddon	Beyond These Voices (1910)			1	1
Mary Mitford	Our Village (1824-32)	14		1	24
Mary Shelley	The Last Man (1826)	1			6
Mary Shelley	The Fortunes of Perkin Warbeck (1830)	2			4
Mary Shelley	Lodore (1835)	5			10
Mary Shelley	Falkner (1837)	1			3
Maxwell Gray	The Silence of Dean Marland (1886)	1			10

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Michael Scott	Tom Cringle's Log (1833)	1833				
Mona Caird	The Daughters of Danaus (1894)	1894		6		1
Nicholas Wiseman	Fabiola	1854				
O. F. Walton	A Peep Behind the Scenes	1877	2			
Oscar Wilde	The Picture of Dorian Gray	1890				
Ouida	Under Two Flags	1867		1		
Percy Greg	Across the Zodiac (1880)	1880		1		
R. D. Blackmore	Clara Vaughan (1864)	1864		11		
R. D. Blackmore	Craddock Nowell (1866)	1866		2	2	2
R. D. Blackmore	Lorna Doone	1869				
R. D. Blackmore	The Maid of Sker	1872	1			
R. D. Blackmore	Alice Lorraine (1875)	1875		1		
R. D. Blackmore	Erema	1877		1		
R. D. Blackmore	Mary Anerley	1880		2		
R. D. Blackmore	Springhaven (1887)	1887	1	5		
R. D. Blackmore	Kit and Kitty	1890	1			
R. D. Blackmore	Perlycross	1894		2		
R. D. Blackmore	Daniel	1897	1	1		
R. M. Ballantyne	The Pirate City	1874		1		
R. M. Ballantyne	The Eagle Cliff	1889		1		
Rhoda Broughton	Comeeth Up as a Flower (1867)	1867			3	
Rhoda Broughton	Doctor Cupid (1887)	1887		2	7	
Robert Hichens	The Green Carnation	1894		1		
Robert Louis Stevenson	Prince Otto	1885			3	
Robert Louis Stevenson	The Master of Ballantrae (1889)	1889		18		
Robert Louis Stevenson	The Wrecker (1892)	1892		4		
Robert Louis Stevenson	Weir of Hermiston (1896)	1896		1		
Robert Plumer Ward	Trenaine	1825		1		
Robert Plumer Ward	De Vere	1827		1		
Samuel Butler	Erewhon	1872				
Samuel Warren	Ten Thousand a-Year	1841	1			
Stanley Weyman	The Story of Francis Cludde	1891				
Susan Ferrier	Marriage (1818)	1818	2	3	1	
Susan Ferrier	The Inheritance (1824)	1824	4	1	1	
Theodore Edward Hook	Love and Pride (1833)	1833		1		
Thomas Hardy	Desperate Remedies (1871)	1871	1	7	3	

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Michael Scott	Tom Cringle's Log (1833)	1			2
Mona Caird	The Daughters of Danaus (1894)	3			9
Nicholas Wiseman	Fabiola	1			1
O. F. Walton	A Peep Behind the Scenes				2
Oscar Wilde	The Picture of Dorian Gray	3			3
Ouida	Under Two Flags	1			2
Percy Greg	Across the Zodiac (1880)	5			6
R. D. Blackmore	Clara Vaughan (1864)	1			12
R. D. Blackmore	Craddock Nowell (1866)	9		1	16
R. D. Blackmore	Lorna Doone	4			4
R. D. Blackmore	The Maid of Sker	4			5
R. D. Blackmore	Alice Lorraine (1875)	11			12
R. D. Blackmore	Erema	1			2
R. D. Blackmore	Mary Anerley				2
R. D. Blackmore	Springhaven (1887)	4			10
R. D. Blackmore	Kit and Kitty	1			2
R. D. Blackmore	Perlycross	2			4
R. D. Blackmore	Daniel	1			3
R. M. Ballantyne	The Pirate City				1
R. M. Ballantyne	The Eagle Cliff				1
Rhoda Broughton	Corneth Up as a Flower (1867)	3			6
Rhoda Broughton	Doctor Cupid (1887)	2			11
Robert Hichens	The Green Carnation				1
Robert Louis Stevenson	Prince Otto				3
Robert Louis Stevenson	The Master of Ballantrae (1889)		2		20
Robert Louis Stevenson	The Wrecker (1892)	3			7
Robert Louis Stevenson	Weir of Hermiston (1896)				1
Robert Plumer Ward	Trenaine				1
Robert Plumer Ward	De Vere	3			4
Samuel Butler	Erewhon	3			3
Samuel Warren	Ten Thousand a-Year	1			2
Stanley Weyman	The Story of Francis Cludde	5			5
Susan Ferrier	Marriage (1818)	1			7
Susan Ferrier	The Inheritance (1824)	1			7
Theodore Edward Hook	Love and Pride (1833)				1
Thomas Hardy	Desperate Remedies (1871)	1			12

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Thomas Hardy	Under the Greenwood Tree	1872		1		1
Thomas Hardy	A Pair of Blue Eyes (1873)	1873	10	11		
Thomas Hardy	Far from the Madding Crowd	1874				
Thomas Hardy	The Hand of Ethelberta (1876)	1876	1	4		1
Thomas Hardy	The Return of the Native (1878)	1878		1		
Thomas Hardy	The Trumpet-Major (1880)	1880	4	1		
Thomas Hardy	A Laodicean (1881)	1881	6	3		3
Thomas Hardy	Two on a Tower	1882		2		
Thomas Hardy	The Mayor of Casterbridge	1886			2	
Thomas Hardy	The Woodlanders (1887)	1887		1		1
Thomas Hardy	Jude the Obscure	1895				2
Thomas Hood	Tyneley Hall (1834)	1834	8	1		
Thomas Hughes	Tom Brown at Oxford	1861	2			1
Thomas Love Peacock	Headlong Hall	1816		1		1
Thomas Love Peacock	Melincourt (1817)	1817		7		
Thomas Love Peacock	Gryll Grange	1860				1
Thomas Miller	My Father's Garden	1867		2		
W. S. Lach-Szyrna	Aleriel (1883)	1883		1		1
W. Somerset Maugham	Mrs. Craddock	1902	1			
Walter Besant	The Inner House	1888	2	1		
Walter Besant & James Rice	The Monks of Thelema (1878)	1878				
Walter Scott	Waverley (1814)	1814	1			
Walter Scott	Old Mortality	1816				
Walter Scott	The Antiquary	1816			1	
Walter Scott	The Heart of Midlothian	1818				
Walter Scott	The Abbot	1820				
Walter Scott	Kenilworth (1821)	1821	2			
Walter Scott	The Fortunes of Nigel	1822			1	
Walter Scott	The Pirate	1822				
Walter Scott	Peveril of the Peak	1823	1			
Walter Scott	St. Ronan's Well	1823	3			
Walter Scott	Redguntlet (1824)	1824				
Walter Scott	Woodstock (1826)	1826				
Walter Scott	The Fair Maid of Perth (1828)	1828				
Walter Scott	Anne of Geierstein	1829			1	
Wilkie Collins	Antonina	1850	4			

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Thomas Hardy	Under the Greenwood Tree	2			4
Thomas Hardy	A Pair of Blue Eyes (1873)				21
Thomas Hardy	Far from the Madding Crowd	2			2
Thomas Hardy	The Hand of Ethelberta (1876)	3			9
Thomas Hardy	The Return of the Native (1878)				1
Thomas Hardy	The Trumpet-Major (1880)	2			7
Thomas Hardy	A Laodicean (1881)				12
Thomas Hardy	Two on a Tower	2			4
Thomas Hardy	The Mayor of Casterbridge				2
Thomas Hardy	The Woodlanders (1887)	21			23
Thomas Hardy	Jude the Obscure				2
Thomas Hood	Tyneley Hall (1834)	1			10
Thomas Hughes	Tom Brown at Oxford	1			4
Thomas Love Peacock	Headlong Hall				2
Thomas Love Peacock	Melincourt (1817)	1			8
Thomas Love Peacock	Gryll Grange				1
Thomas Miller	My Father's Garden				2
W. S. Lach-Szyrna	Aleriel (1883)				2
W. Somerset Maugham	Mrs. Craddock				1
Walter Besant	The Inner House	2			5
Walter Besant & James Rice	The Monks of Thelema (1878)	10			10
Walter Scott	Waverley (1814)	2			3
Walter Scott	Old Mortality	2			2
Walter Scott	The Antiquary	2			3
Walter Scott	The Heart of Midlothian	3			3
Walter Scott	The Abbot	4			4
Walter Scott	Kenilworth (1821)	5			7
Walter Scott	The Fortunes of Nigel				1
Walter Scott	The Pirate	2			2
Walter Scott	Peveril of the Peak	1			2
Walter Scott	St. Ronan's Well	2			5
Walter Scott	Redguntlet (1824)	1			1
Walter Scott	Woodstock (1826)	2			2
Walter Scott	The Fair Maid of Perth (1828)	1			1
Walter Scott	Anne of Geierstein	3			4
Wilkie Collins	Antonina				4

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
Wilkie Collins	The Dead Secret	1856	1	1		
Wilkie Collins	After Dark (1856)	1856	11	3		
Wilkie Collins	The Woman in White (1860)	1860	15	5		
Wilkie Collins	No Name (1862)	1862	6	25		
Wilkie Collins	Armada! (1866)	1866	7	12		
Wilkie Collins	The Moonstone (1868)	1868		22		
Wilkie Collins	Man and Wife (1870)	1870	68	5		
Wilkie Collins	Poor Miss Finch (1872)	1872	7	1		
Wilkie Collins	The Law and the Lady (1875)	1875	4	6		
Wilkie Collins	The Black Robe	1881		2		
Wilkie Collins	The Evil Genius (1886)	1886	16	9		
William Black	A Daughter of Heh (1871)	1871				
William Godwin	Mandeville (1817)	1817				
William Godwin	Cloudesley (1830)	1830				
William Harrison Ainsworth	Rookwood (1834)	1834	1	2	12	
William Harrison Ainsworth	Jack Sheppard (1839)	1839		1		
William Harrison Ainsworth	The Tower of London	1840		1		
William Harrison Ainsworth	Guy Fawkes	1840	3	1		
William Harrison Ainsworth	Old St. Paul's (1841)	1841				
William Harrison Ainsworth	The Miser's Daughter (1842)	1842	7			
William Harrison Ainsworth	Auriol	1844	1			
William Harrison Ainsworth	The Lancashire Witches (1849)	1849	2	3	4	
William Henry Hudson	The Purple Land	1885				
William Hurrell Mallock	The New Republic	1878		1	1	
William Johnston Nelson Neale	Cavendish	1832		2	1	
William Johnston Nelson Neale	The Port Admiral (1833)	1833	1	1		
William Makepeace Thackeray	Vanity Fair	1848		2	1	
William Makepeace Thackeray	The Book of Snobs	1848	1	1	1	
William Makepeace Thackeray	The History of Pendennis (1850)	1850	3	6	4	
William Makepeace Thackeray	The Newcomes (1854)	1854		2	5	
William Makepeace Thackeray	The Virginians (1857)	1857	2	5	3	
William Morris	A Dream of John Ball (1888)	1888			1	
William Morris	The Roots of the Mountains (1889)	1889				3
William Morris	News from Nowhere (1890)	1890		1	4	
William Morris	The Story of the Glittering Plain (1891)	1891				
William Morris	The Wood Beyond the World	1894				1

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
Wilkie Collins	The Dead Secret				2
Wilkie Collins	After Dark (1856)				14
Wilkie Collins	The Woman in White (1860)		6		26
Wilkie Collins	No Name (1862)	1			32
Wilkie Collins	Armada! (1866)				19
Wilkie Collins	The Moonstone (1868)		3		25
Wilkie Collins	Man and Wife (1870)		11		84
Wilkie Collins	Poor Miss Finch (1872)				8
Wilkie Collins	The Law and the Lady (1875)			20	30
Wilkie Collins	The Black Robe				2
Wilkie Collins	The Evil Genius (1886)				25
William Black	A Daughter of Heth (1871)	1			1
William Godwin	Mandeville (1817)	1			1
William Godwin	Cloudesley (1830)	1			1
William Harrison Ainsworth	Rookwood (1834)	1	1		17
William Harrison Ainsworth	Jack Sheppard (1839)				1
William Harrison Ainsworth	The Tower of London	1			2
William Harrison Ainsworth	Guy Fawkes				4
William Harrison Ainsworth	Old St. Paul's (1841)	1			1
William Harrison Ainsworth	The Miser's Daughter (1842)				7
William Harrison Ainsworth	Auriol				1
William Harrison Ainsworth	The Lancashire Witches (1849)	5			14
William Henry Hudson	The Purple Land				4
William Hurrell Mallock	The New Republic	4			2
William Johnston Nelson Neale	Cavendish				3
William Johnston Nelson Neale	The Port Admiral (1833)				2
William Makepeace Thackeray	Vanity Fair				3
William Makepeace Thackeray	The Book of Snobs	2			5
William Makepeace Thackeray	The History of Pendennis (1850)	4			17
William Makepeace Thackeray	The Newcomes (1854)				7
William Makepeace Thackeray	The Virginians (1857)	3			13
William Morris	A Dream of John Ball (1888)	12			13
William Morris	The Roots of the Mountains (1889)	9			12
William Morris	News from Nowhere (1890)	3			8
William Morris	The Story of the Glittering Plain (1891)	6			6
William Morris	The Wood Beyond the World	2			3

Author	Title	Year	Summer-House	Shrubbery	Lime-Walk	Linden
William Morris	The Well at the World's End (1896)	1896				1
William Morris	The Sundering Flood (1897)	1897				2
William Morris	The Water of the Wondrous Isles (1897)	1897				1
William Nugent Glascock	Sailors and Saints	1829		3		1

Author	Title	Orchard	Walled Garden	Compost Heap	Total Gardens
William Morris	The Well at the World's End (1896)	7			8
William Morris	The Sundering Flood (1897)	1			3
William Morris	The Water of the Wondrous Isles (1897)	15			16
William Nugent Glascock	Sailors and Saints				4