

**The Figure of the Fallen Woman in *Emmeline, the
Orphan of the Castle and Memoirs of Modern
Philosophers:***

The Journey from Innocence to Damnation

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Universidad de La Laguna, septiembre 2015

ABSTRACT

The purpose of this dissertation is to study and compare the different situations and the treatment given to two different female characters who become fallen women in two novels of the 18th century. The first character will be from *Memoirs of Modern Philosophers* written by Elizabeth Hamilton. This character, Julia Delmond, through not having received an adequate education and because her father considers her intellectually superior, is ultimately manipulated by a man and becomes a fallen woman. The second character is Adelina Trelawny from *Emmeline, the Orphan of the Castle* by Charlotte Smith. This female character is in an unhappy marriage with a neglectful husband. With no one in the world to help and advise her, she falls in love with another man and commits adultery. The project will afford us a glimpse of the reality of women in 18th century British society. By describing the general situation of women in this era in the first part of the project, the study will provide a deeper understanding of this matter. Through the analysis of these female characters' circumstances and the treatment they receive, the dissertation aims to reflect the attitude towards the topic of fallen women who, at the time, were generally considered as a danger to the structure of British society. Although fallen women were normally despised by society and ostracized, the two female characters in these novels are treated much more benignly. Even although one of them, Julia, dies and inadvertently causes the death of her parents, at no point in the novel do we perceive that she is despised or regarded as having committed a despicable crime. She is considered a victim. This project will also pay attention to the reactions these fallen women cause in their friends and family. It is divided into different stages of their lives, from the background story of these women, to the cause of their fall and, finally, to their eventual fate.

Keywords:

Adelina Trelawny; Charlotte Smith; Elizabeth Hamilton; fallen women; Julia Delmond.

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1. INTRODUCTION

In this dissertation the situation of fallen women in 18th century British society as portrayed by female novelists will be studied. It was a time when women were regarded as mere objects. They were obliged to be good daughters and good wives. When married, their principle role in life, as Lady Sarah Pennington emphasized, was to love, honour and obey their husbands and raise a family (1966, 153). Moreover, they were not permitted to receive the same education as men because they were considered weaker by nature. However, at the same time, when they *were* allowed to speak, they were only tolerated if they could talk of interesting subjects showing a degree of culture and a refined mind (Jones, 1991). Furthermore, women were regarded as delicate creatures and not fit for any important role in society. Therefore, for them to remain pure and innocent until marriage was their main goal; failure to do so meant they were considered fallen women and as wasted beings, excluding them from society.

As the title implies, fallen women were considered outcasts and constituted a problem in society because there was no place for them and this meant that they signified a menace to the structure of British society of that age. For this reason many writers included this subject in their novels in order to portray the situation and express their opinion on the matter. By portraying this kind of character, some writers urged and advised female readers not to commit the same mistakes as their characters. Even though many works of research have been carried out regarding this topic, I shall present a different approach to the subject by comparing and analyzing the treatment given to two different characters from two separate novels. Rather than showing the ill treatment afforded the fallen women, I shall place emphasis on some of the more benevolent attitudes towards them as depicted in the two novels.

This dissertation will explore the subject through the characters of Julia Delmond from *Memoirs of Modern Philosophers*, by Elizabeth Hamilton and Adelina Trelawny from *Emmeline, the Orphan of the Castle*, by Charlotte Turner Smith. These two characters will provide, through their circumstances and their ultimate fate, two slightly different approaches to the matter. I shall also illustrate the consequences of the situation on both the family and friends of the woman and on the fallen woman herself. Many characters suffer and face inner struggle. For instance, Lady Adelina slowly becomes mentally unstable and, she even

pronounces these distressed words: “To remain, and to die here unknown, is all I now dare wish for” (2010, 1: 318).

Moreover the fact that Elizabeth Hamilton was a conservative writer and Charlotte Smith a more radical one will help us to illustrate the different attitudes of the era. While the former gives a rather tragic fate to her female character, the latter will describe a fallen woman whose fate is ultimately better. The first book, *Emmeline, the Orphan of the Castle*, was published in 1788 and, when analyzed, it is perceived that the author, in a subversive manner, makes some criticism of women’s position in marriage. Likewise, *Memoirs of Modern Philosophers* which was published in 1800, contains various comments on the role of women.

Besides these two novels, other documents, books, journals and letters of the time will be used in order to illustrate the conditions of women and their treatment and how fallen women were perceived in the 18th century.

In the first chapter of my dissertation, I shall describe the way in which women lived, and the education they received, the importance of their wifely duties, the behaviour expected of them not only out in society but also at home. Then, I will proceed to explain the situation of fallen women and how female sexuality was perceived. Moreover, some points of view from other writers and sources will serve as guidance.

My second chapter will give a little basic information about the two writers, Elizabeth Hamilton and Charlotte Smith and how their opinions or motives can be reflected in the description of these fallen women characters and the way they are treated. However, for the purpose of my dissertation I shall not enter into political ideologies because that could lead to a wider field of research. Firstly, I shall relate the entire story of these two characters, beginning with their background and how they were raised and educated. Then, I shall proceed by narrating and comparing the treatment given to these two characters and how they become fallen women. Finally, I shall describe the consequences of the actions of the two characters not only on themselves but also on those who surround them and their eventual fate.

2. WOMEN IN THE 18TH CENTURY

In order to understand the attitudes of the era, it is important to describe some important aspects of how women lived in the 18th century. Jones (1991) makes it absolutely clear that women could not receive the same level of education as men because of their supposed mental inferiority. Moreover, as Fénelon stated, women were considered weaker than men by nature, and education was the method in which the natural disruptive behaviour of woman could be controlled in order to contain their “roving imagination” (1991, 102).

Women did not receive the same education as men but, at the same time, they had to study a variety of subjects in order to be considered completely fulfilled women. This is illustrated in a letter sent by Lady Sarah Pennington (1966) to her daughter, in which she explains the importance of learning languages such as French and Italian, having a good knowledge of History, Geography and some basic Arithmetic. However, she emphasizes the fact that men will consider all female knowledge as worthless and superfluous in a society where only knowledge of household matters is considered necessary and useful as far as women are concerned. Men considered women with too much knowledge a danger to the structure of British society of that time. Therefore there was a necessity to make women consider their duties as important and interesting as those of men. As Fénelon claims:

Such then, are the occupations of the female sex, which cannot be deemed of less importance to society than those of the male. It appears that they have a house and establishment to regulate, a husband to make happy, and children to rear. If women do great good to the community when well educated, they are capable of infinite mischief when viciously instructed (103).

According to this author, the type of education women received taught them the value of silence and to express their personal opinion was very much frowned upon. Many writers give special emphasis to the importance of propriety and good manners. Sarah Pennington states that, even during the course of boring conversations about trivialities, a woman must always strive to please, appear knowledgeable about the subject but never display “a conscious superiority of understanding” (147). Furthermore, Hannah More considers extremely important the virtue of propriety, which means acting in a subdued manner and never drawing particular attention to oneself, thus drawing neither criticism nor flattery (1991, 131-32).

Certain books were recommended to women that could serve as guidelines. For instance, Lady Sarah Pennington gave her daughter a list of books which she thought could prove instructive for her; some of them are religious sermons and others on various topics for her

daughter's perusal. However, she advises her daughter against Romantic novels for her entertainment because they can prove very misleading (1966, 145). It is interesting to discover how many writers coincide in the idea that Romantic fictions are a danger for young women because they can mislead them, fuel the imagination and give way to false expectations in life. Hannah More argues that these novels can ultimately lead to infidelity and vice (1991, 133). Furthermore, she claims that women, by reading this "contagious matter" and admitting their familiarity with this kind of books, encourage other female readers to read them and follow their example (134). These were the opinions about Romantic narratives at that time and many authors wanted to emphasize the possible dangers in which this could result. Therefore, in conduct books many authors warned women against reading this type of novel¹.

Many marriages were pre-arranged in which the fortune of the family was decisive when making the choice; thus the sentiments of women were usually neither consulted nor taken into consideration. Married women were encouraged to achieve as much happiness as they could in their marriage and please their husbands because this was their primordial duty. Marriage was described to women as the magical and perfect state for them but this description was not strictly true as many women became unhappy when they entered marriage. As George Savile points out in his work, "you are therefore to make the best of what is *settled* by *Law* and *Custom*, and not vainly imagine, that it will be *changed* for your sake" (1991, 19). Therefore, even if the husband was neglecting his wife, the duty of the latter was to love, honour and obey her husband and learn to support him. If a woman neglected these wifely duties, she was considered a failure and worthless in the household (21). There was a great persistence in encouraging women to marry and describing it as the natural state of women and as the happiest stage of their lives. Marriage was even considered the only cure for such "diseases" as hysteria².

Chastity was considered the most important quality in a woman and, as Wilkes says, chastity meant the suppression of desires and sinful thoughts and it consisted in continence, attributed to married woman, and in abstinence which was attributed to widows and virgins (30). He advises women to be cautious because many have fallen into disgrace because of temptation and he even likens unchaste women to monsters. Wilkes shows this attitude in the

¹ Conduct books were written by both men and women and their objective was to teach young women how to behave in society and the established rules of conduct and social norms.

² Vivien Jones makes reference to *A Medical Dictionary* written by the physician R. James M:D. In 1743 (58).

following quote: “Chastity is so essential and natural to your sex that every declination from it is a proportionable receding from womanhood. An immodest woman is a kind of monster, distorted from its proper form” (30). Moreover, for him, “chastity heightens all the virtues, which it accompanies; and sets off every great talent, that human nature can be possessed of. It is not only an ornament, but also a guard to virtue” (29).

Society had an urge to eliminate the idea of female sexuality so in many conduct books it was described as something unnatural and was confined just to motherhood. In order to transmit these ideas many novels were written in which writers manifested a duality when representing women who have lost their innocence, differentiating between women as victims and women as sexually guilty (Jones 1991, 60). Representations could vary depending on the writer’s point of view.

Since they were considered delicate creatures and more vulnerable, driven by desire and passions, they needed to be guarded. Women were educated from a very young age to embrace chastity and to regard prostitutes with disdain and disgust so that they would avoid committing the same mistakes and thus become a failure and a disgrace to their families. Philogamus pointed out that men commit more crimes than women but women have a tendency to be driven by passion because they are designed merely to reproduce while men are destined “for other greater Ends” (1991, 77-81). Moreover, this author states that infidelity is a greater crime for a woman because, if she falls pregnant to her lover, she then not only raises an illegitimate child as her husband’s legal heir but she also betrays her husband’s trust in her.

It is important to explain exactly what a fallen woman was in the 18th century. She was someone who has lost her innocence outside wedlock, thus breaking the social norms which insisted upon chastity in women. She could be an innocent young girl who was dragged to perdition by seduction; she could also be a woman who entered into prostitution because of the need to survive. Moreover, as Lee says, a fallen woman could also be a married woman who “receives even less sympathy, for no one will grant forgiveness to the wife and mother who betray her family” (2009).

As I mentioned before, fallen women had no place in society and this led to many debates on where they should be placed and what should be done with them. Some establishments were created and most of them were run by Christian charities, such as rescue homes. There

were also the infamous workhouses. In Mandeville's essay, it is seen that yet another solution is proposed for those who had been forced into prostitution; and it was the settlement of a brothel in order to contain in one and the same place women who had lost their chastity (1991, 64-66). By doing this, it prevented men from seducing innocent women and allowed them to exploit their passions and desires: "The only way to preserve Female Chastity, is to prevent Men from laying siege to it: But this Project of the *Publick Stews* is the only Way to prevent Men's laying Siege to it: Therefore, this Project is the only Way to preserve Female Chastity" (66).

A charitable institution, the Magdalen House, was created for repentant fallen women. In this place they were afforded forgiveness and a second chance of achieving some kind of inner peace and religious pardon. This institution only afforded help to women who had got into their situation through no fault of their own and were truly repentant. However, if women had arrived at that situation through their own choice and were unrepentant, compassion was denied (Dodds, 1991, 87). It was accepted that many fallen women turned to prostitution only in order to be able to feed their children and avoid seeing them die of hunger: "Oh dreadful alternative to the mother, either to see her child, her much loved, tho' unfortunate child, perish with hunger and with thirst, – or to obtain its support by the horror of prostitution! Yet to this dire necessity many broken-hearted mothers have been reduced!" (89)

Furthermore, it was emphasized that only in this institution could fallen women find any kind of relief and be given the opportunity of reformation (89). Even though their rehabilitation was pure and sincere, it was really difficult for them to be reintroduced into society and to recover from the seduction. It was also acknowledged that most women, being more vulnerable and apt to fall into disgrace, had lost their innocence because they had been seduced by men:

One false step for ever ruins their fair fame; blasts the fragrance of virgin innocence, and consigns them to contempt and disgrace! While the author of their distress may triumph in his villainy! And – shame to human nature – not be branded with one mark of reproach for the ruin of a fellow-creature! (87-88).

There was, however, a double standard. Whilst men who were the seducers emerged unscathed from the situation, women who had been "introduced to their misery by the complicated arts of seduction" were doomed and marked as tarnished in society (87). Apart from escaping from the situation without any kind of punishment while women suffered the consequences, men had other advantages. For instance, seducers were usually older or had a

better education or came from a different social class than the woman, thus making it easy to prey on a young naïve woman (Staves, 1980-81, 116).

Even though seduced maidens were marginalized from society many people asked that they be shown compassion. For instance, Hays demonstrates irony in her essay when she urges men not to be so unreasonable with their expectations of women's conduct when they are considered by themselves as inferior beings (1991, 232). As they are the *superior sex*, she dares to demand that they alter their behaviour and thus set an example. The writer insists that society, both men and women, show compassion towards fallen women because it is the correct thing to do and can help them to be instructed and led again to the path of virtue:

And indeed I cannot help considering it as a matter of great importance to society, to inculcate; – that compassion and an attention to the circumstances which may have led to the destruction of such, are more likely means of producing reformation among them, and stopping the progress of vice; than that hatred, contempt, and terror, which the modest and virtuous, perhaps, naturally enough feel for such characters, when these are not taken into consideration (237).

Gregory also agrees with Hays and advises his daughter to show charity towards woman who have fallen into disgrace and especially with those who have got into that unfortunate situation because of the actions of men. Moreover, he tells her to “indulge a secret pleasure, I may say pride, in being friends and refuge of the unhappy, but without the vanity of showing” (47).

However, this was not the only point of view; the more conservative thought that they should not offer compassion or sympathy for fallen women because they deserved the situation in which they found themselves and, even if they showed repentance, they should not be readmitted into society. Hannah More's thoughts are clearly shown on the matter:

And, while you resolutely persevere in making a stand against the encroachments of this crime, suffer not your firmness to be shaken by that affectation of charity, which is growing into a general substitute for principle. Abuse not so noble a quality as Christian candour, by misemploying it in instances to which it does not apply. Pity the wretched woman you dare not countenance; and bless HIM who has ‘made you to differ’. If unhappily she be your relation or friend, anxiously watch for the period when she shall be deserted by her betrayer; and see if, by your Christian offices, she can be snatched from a perpetuity of vice. But if, through the Divine blessing on your patient endeavours, she should ever be awakened to remorse, be not anxious to restore the forlorn penitent to that society against whose laws she has so grievously offended; and remember, that her soliciting such a restoration, furnishes but too plain a proof that she is not the penitent your partiality would believe; since penitence is more anxious to make its peace with Heaven than with the world (136).

In addition, More emphasizes the responsibility of family and relations and the importance of their exerting influence in order to avoid this kind of situation:

...An awful charge is, in this instance, committed to your hands; as you discharged! it or shrink from it, you promote or injure the honour of your daughters and the happiness of your sons, of both which you are depositaries (136).

In Stave's opinion, in the 18th century there was an "increase in concern for human suffering" and in the initiation of charities of which fallen women became a specific cause (1980-81, 116). However she states that some seduced maidens received compassion only because they belonged to the higher ranks of society and, in order to feel pity for a woman from the lower class, it was necessary to consider her as having high class attributes:

Genteel girls could be seduced, girls whom the natural order of things according to the eighteenth century had not intended for misery, girls possessed of finer sensibilities than those the century was willing to ascribe to the lower classes (117).

Moreover, fallen women were sometimes objects of compassion because they were the embodiment of the virtues society appreciated in young women such as trustfulness, beauty and simplicity and the reason why they had fallen into disgrace was precisely because of those very virtues. For instance, Lady Adelina's seducer describes her as having a gentle confidence, unsuspecting inexperience and unaffected simplicity (1:338-39). As Staves says, even though society laments and disapproves of this situation, "they did not want young girls to be knowing, suspicious, or hardhearted" (118). Therefore, it was a confusing and contradictory situation because they were vulnerable because of the virtues which society expected of them and did not want them to be any other way.

This was the reality of seduced maidens in 18th century British society. However, in literature, their portrayal varied depending on the thoughts and often on the political views of the writer. Some portrayed them with sympathy and tenderness while other authors depicted them as despicable beings who did not deserve any charity whatsoever. Some writers even combined their compassion towards fallen women with a tragic ending because they really believed that this was the only possible outcome for these women.

Now that the situation of fallen women has been outlined, I shall analyse in depth the different perspectives and approaches of Charlotte Smith and Elizabeth Hamilton towards the seduced female characters portrayed in their novels. I shall explore the different patterns of behaviour and the attitudes of several characters towards both Lady Adelina and Julia

Delmond. I will try to compare their different upbringings and family situation and also compare their ultimate fate.

3. JULIA DELMOND AND ADELINA TRELAWNY

3.1. About the Writers

Most conservative writers defended the authority of conventions, laws, and customs and the relevance of fathers and husbands in the role of patriarchy (Johnson, 1990, 8). Elizabeth Hamilton was aware of the injustices towards women. Nevertheless she defended the established forms because she firmly believed that the position of the New Philosophers posed a danger to British society. Moreover they committed “false championing of women’s rights” and this would actually work negatively for women (Grogan, 2010, 12). For this reason, through her writings she teaches female readers the correct ways for women to behave in order not to break the social norms of a conservative society. Furthermore, based on her own personal experiences, Hamilton favours only moderate reforms in a middle-class Christian environment (12).

Unlike Hamilton, Charlotte Smith was considered a radical writer. She had a life plagued with misfortunes; at a very young age she was obliged by her father to marry a man who neglected her and gambled away their fortune and also suffered the death of many of her children. This author criticized society’s ideals, patriarchy and deconstructed “the traditional definitions of domestic felicity and the ideal wife” (Ty, 1993, 116). Moreover, Smith desired a reform in marital and social customs (117). Unlike other radical writers, her criticisms were made in a subversive and indirect manner. The reason for this was her delicate financial situation and, because her family depended on the income from her literary work, she wrote novels to entertain and please the readers rather than offend them (115). In spite of this her criticism is noticeable when analyzed. Moreover, Charlotte Smith “made no attempt to hide the autobiographical nature of her work, turning her life into public property through a string of deeply personal novels” (Copeland, 2004, 47).

3.2. Background

In Elizabeth Hamilton’s novel *Memoirs of Modern Philosophers*, Julia Delmond is one of the main female characters. She is from a respected middle-class family but she has not received the proper education for a young girl and has not been instructed as she should be

because her parents “were confessedly strangers to all systems of education” (2000, 82)³. Moreover, Julia has been spoiled since her infancy by her parents, especially by her father, who:

Instead of tedious and unimpressive lessons upon beauty of truth and virtue, while, as it often happens, every action of the speaker is a libel on the speech, she saw truth and virtue exemplified in the actions of those around her. She was never cheated into obedience, nor had she the seeds of deceit and cunning sown in her mind by promises or threatening never meant to be performed (82).

Captain Delmond, her father, considers her superior to other members of her sex. He instructs her in everything he thinks necessary for a woman to know and encourages her to think freely, never curbing her and believes that she would be able to take the correct decisions in life. Julia is brought up in such a liberal and happy household that her own character is influenced by this and “to every species of cunning and deceit she was quite a stranger” (85). This fact will prove to be crucial in determining the fate of this character as the education received from her father was insufficient and inadequate to prepare her for the realities of life and personal relationships. Moreover, he encourages her “insatiable appetite for knowledge”, something that was considered inappropriate for a woman at the time. Fénelon argued that women who prided themselves on being of superior knowledge, filling their minds with visionary notions “by accustoming themselves to the splendid sentiments of heroes of romance” are considered unsuited for relations in society (1990, 104). Not only does Julia read books to improve her knowledge and satisfy her curiosity, but she also reads novels and romances which make her better judgment waver and she believes what is written in these novels. She becomes influenced by the stories of the heroes and heroines of the novels:

Imagination, wild and ungoverned imagination reigned paramount in her breast. The investigation of truth had no longer any charm. Sentiment usurped the place of judgment, and the mind, instead of deducing inferences from facts, was now solely occupied in the invention of extravagant and chimerical situations (86).

Concern was expressed about young girls reading Romantic novels and it was warned against; for instance, Pennington advises not to read Romantic fictions because they are ridiculous, with characters and situations that cannot possibly exist in the real world; and only lead to “great errors in judgment, and of fatal mistakes in conduct” (1966, 146). However, the female character of this book was not warned about this kind of novel and she easily becomes influenced by them. Thus, when she meets Mr. Vallaton (who will be her seducer) she is

³ All references to *Memoirs of Modern Philosophers* are taken from the 1st edition of 2000 published by Broadview Press.

totally unsuspecting and is not aware of the hidden dangers of his intentions. Pennington also warns against this; she advises not to be deceived by appearances or apparent good behaviour and to exercise much caution and take the time necessary to make proper acquaintances (148). This is obviously something which Julia fails to do with Mr. Vallaton. The influence of these Romantic novels also leads this female character to pursue what she believes is Vallaton's true birthright. From a small snippet of false information her vivid imagination creates what she believes to be the truth about his noble birth.

Julia's mother leaves her education up to her husband and she herself only teaches her daughter how to sew and to repeat the psalms in a monotonous fashion every Sunday just as she had been taught. However, Captain Delmond wants his daughter to receive a much better and more ample education than her mother did and teaches her that she is born virtuous and that honour is of her own making. Furthermore, he tells her that religious revelations are absurd and not to be heeded (87).

Most conservative writers considered religion a fundamental part of a woman's education. As Hannah More said, females had to be "good daughters, good wives, good mistresses, good members of society, and good Christians" (as cited in Grogan, 2000, 14). Elizabeth Hamilton also believed that religious education was important and it can be observed how the lack of such instruction greatly influences Julia's outcome:

The beauty and the peace of virtue Julia found enshrined in her own breast; but had that breast ever been taught to glow with devotional sentiment, to expand in grateful adoration of Divine beneficence, and to wrap itself in the delightful contemplation of a future state of felicity, fairer colours would probably have marked its future destiny! (87).

Julia believes herself superior and thinks she is wiser because of the education she has received and also because of her recent acquaintance with the New Philosophers who Hamilton, in Grogan's opinion, depicts as selfish, romantically self-indulgent and having an obsessive behaviour (16). The term New Philosophers is used to refer to the English Jacobins (those who supported the French Revolution) who desired a redistribution of status and power. Julia's seducer belongs to this group and he starts persuading Julia not to be so dependent or dutiful to her parents because, according to him and his philosophy, she does not owe them anything. Furthermore, as Johnson indicates, Vallaton persuades Julia to believe that "she has no moral obligations to her doting father, that filial gratitude ought not be interfere with a child's free choices" (1990, 10). Despite this, at the beginning Julia believes her duty is to make her parents happy and defends them, especially her father:

I cannot help thinking that there is some regard due to duty. You know how kind my father has ever been to me. (...) whose very soul seems wrapt up in me, who knows no pleasure but in promoting mine. Is it possible that I do not owe them some duty? Gratitude you have convinced me is out of the question; but indeed I cannot help thinking that there is in this case something due to duty (50).

However, little by little Julia becomes convinced that what Mr. Vallaton says is true and that he, as a New Philosopher, must be right. She falls so much under his spell, believing every word he says, that she becomes a malleable puppet in his hands although, occasionally, the thought of her duty to and love for her father invades her conscience.

In *Emmeline, the Orphan of the Castle* by Charlotte Smith, the situation of Lady Adelina's upbringing is rather different from that of Julia. It is important to state that Adelina Trelawny is not the heroine of the story and she is just a secondary character and in the moment the main character, Emmeline, encounters Adelina, the latter has already been seduced. As soon as this character starts narrating her story to the heroine the reader receives the impression that the outcome is going to be a tragic one. Her grandfather disinherited her father because he married a French woman (also named Adelina) of whom he did not approve and he consequently left his son without a fortune.

Nevertheless, this situation never made her father regret marrying his wife because he really loved her but, when she died three weeks after giving birth to Adelina, her father was left in despair. At the beginning he beheld his daughter Adelina "with a mixture of tenderness and regret" (2010, 1: 295)⁴. From that moment onwards her father is always travelling, leaving Adelina at home with her two siblings and, moreover, "under the care of a female relation, and received such instruction as our ages admitted" (1:295)⁵. When her last sibling leaves home she is left alone and confesses she knows nothing about the world:

I was now always alone with my governess and my old relation, whose temper, soured by disappointment and not naturally cheerful, made her a very unpleasant companion for a girl of fourteen. I learned, from masters who attended me from London, all the usual accomplishments; but of the world I knew nothing, and impatiently waited for the time when I should be sixteen; for the Dutchess of B-, who had kindly undertaken to introduce my sister into company, had promised that she would afford me also her countenance (1: 296).

⁴ All references to *Emmeline, the Orphan of the Castle* are taken from the reproduction of the British Library of the 2nd edition of 1789 in two volumes printed by William Porter.

⁵ It was very common that when the mother was absent, another female relative took care of the children and helped educate them so they could have a mother figure and, often, it was an unmarried aunt.

When Mr. Westhaven returns he courts a woman of good fortune and decides to marry her. Adelina is rather apprehensive because this lady does not really like her and living under the same roof is going to prove difficult.⁶

Although Adelina has suitors, they abandon her as soon as they discover that she has no fortune to call her own nor will she inherit much. However, one suitor, Mr. Trelawny, is not daunted by this fact. He himself, although Adelina and her father are unaware of it, has an obscure past “and without any prospect of the fortune to which he succeeded by a series of improbable events, this young man had suddenly emerged into life” (1:299). He surprises Adelina with a proposal of marriage which she did not expect “I had never thought of any thing so serious as matrimony; and indeed was but just out of the nursery, where I had never been told it was necessary to think at all” (1:300).

Adelina is very young and one of her disadvantages is not yet having had any thoughts about marriage. As has been mentioned before, women could not usually choose whom they married and even less if they did not have a reasonable fortune and dowry. Therefore, they did not have any say in the matter and had to be prepared to accept any possible suitor in order not to end up in poverty. Moreover, the suitor had always to be approved by the parents. As Savile stated regarding the topic of marriage:

It is one of the *Disadvantages* belonging to your *Sex*, that young Women are seldom permitted to make their own *Choice*; their Friends Care and Experience are thought safer Guides to them, than their own *Fancies*; and their *Modesty* often forbiddeth them to refuse when their Parents recommend, though their *inward Consent* may not entirely go along with it. In this case there remaineth nothing for them to do, but to endeavour to make easie which falleth to their *Lot* (1990, 17-18).

Surprisingly, Adelina’s father is not so strict and seems only to want his daughter’s happiness and does not force her to accept Trelawny’s proposal of marriage although, at the same time, he implies that he would feel much happier if she were married. In this way, by mentioning the fact that she would be financially secure, thus taking a great weight off his mind, he is, in fact, coercing her into accepting the marriage.

By accepting the proposal of Mr. Trelawny, all my apprehensions will be at an end, and my Adelina secure of that affluence to which her merit as well as her birth entitles her. But powerful as these considerations are, let them not influence you if you feel any reluctance to the match. (...), if in doing so I hazard persuading my daughter to a step which may render her for ever unhappy (1:301).

⁶ There is a parallel between Adelina’s life and Charlotte Smith’s. Both of them were obliged to marry at a very young age because their widowed father had become engaged to another woman. Also, both of them married men who were neglectful and gambled away their fortune.

Adelina's decision comes from pure love and of desire to please her father. She is doubtful about Mr. Trelawny making her happy and being a good husband but she does not want to disappoint her father, who is so happy to see her settled. Even when they are engaged and she witnesses her suitor's follies and sees that he does not take care of her, she does not complain. After Mr. Westhaven dies she feels more alone than ever and, as she says, she does not have a friend or a companion in her husband, she does not even have a protector and he is rarely at home (1:307). Nevertheless, she had promised her father on his deathbed to honour her family, "endeavour to deserve the honour of being sister to such brothers and daughter to such a mother" (1:306). She has to be a good wife even though she is not happy and, as it has been stated before, even though her husband was neglecting her by gambling their fortune away and abandoning her for months on end, her duty was to support him uncomplainingly. Adelina becomes very distressed and bitter:

When I married him, I knew not to what I had condemned myself. As his character gradually discovered itself, my reason also increased; and now, when I had an opportunity of comparing him to such a man as Lord Clancarryl, I felt all the horrors of my destiny! And beheld, with a dread from which my feeble heart recorded, a long, long prospect of life before me – without attachment, without friendship, without love (1:308)⁷.

Adelina's story makes readers feel compassion for her (even though her infidelity to Mr. Trelawny has not yet been mentioned), because they observe her caring attitude and that what she did for her father arose from love and tenderness. As Eleanor Ty explains by outlining the psychological and social reasons that cause this character to be unfaithful, Smith encourages readers to feel sympathy for her rather than judge her (1993, 121). In Julia Delmond's story readers become aware that her father did not give his daughter an adequate education and that, even though she loves her parents and does not want to distress them, her education (or lack of it) has left her vulnerable to seducers and prone to commit acts driven by foolish and imaginative passions.

3.3. The Fall

Lady Adelina starts feeling solitude in her marriage due to her husband's neglect, his manners, his secretive activities, and her feeling of loneliness only contribute to make her more distressed. In this moment of utter vulnerability, Fitz-Edward (Lord Clancarryl's brother), makes his appearance and helps her and relieves her in her agitated situation. Adelina tells Emmeline how she became physically sick and Mr. Trelawny did not care for

⁷ Lord Clancarryl was Adelina's sister's husband and she describes him as a dutiful husband, unlike Trelawny.

her at all and left her in the care of Fitz-Edward which resulted in her starting to feel affection towards this latter: “I thought Fitz-Edward, who was agreeable as his brother, had a heart as good; and *my* heart involuntarily made the comparison between what I was, and what I might have been if my fate had reserved me for Fitz-Edward” (1:310).

Then, Adelina tells Emmeline that one day Fitz-Edward appeared and beseeched her to place herself under his protection because Mr. Trelawny had lost everything. The latter had requested him to make this petition even though he was drunk and thus the validity of this request could be rather questionable (1:312). Therefore, Adelina worries about her husband and, without questioning what Fitz-Edward has told her, she takes the firm decision to accompany him. Throughout this uneasy situation, Adelina is always worried about her husband and enquires about him and his situation constantly. She is even prepared to give up her money in order to help him. However, Fitz-Edward advises her against this. She spends every day with Fitz-Edward and, as she does not receive any letters from Trelawny, her attachment to Fitz-Edward grows stronger and stronger. Finally she has someone who takes care of her. As he shows her such affection and preoccupation for her affairs Adelina finds herself falling in love with him. She was in no way forced by Fitz-Edward to act in the way she did and considers him blameless of the outcome of the situation:

Thrown, therefore, wholly into the power of Fitz-Edward; loving him but too well; and seeing him every hour busied in serving me – I will not accuse him of art; I had myself too little to hide from him the fatal secret of my heart; I could not summons resolution to fly from him, till my error was irretrievable – till I found myself made completely miserable by the consciousness of guilt (1:315).

After being with Fitz-Edward she feels guilty and decides to retreat from society “even from Fitz-Edward himself, and to punish myself for my fatal attachment, by tearing myself for ever from its object” (1:318).

Adelina becomes a fallen woman because of her adulterous relationship with Fitz-Edward, who leaves her pregnant. However, her situation is atypical because she is worried about her husband and constantly wants to help him even though she is aware he does not care for her. In Fitz-Edward she finds the figure of masculine protection, a position which was normally attributed firstly to the father and, after marriage, to the husband. From the very moment she commits her error, she feels guilty and disgraced; not only because of her adultery and betrayal to her husband, but also because she knows she has broken the promise she made to

her father and has dishonoured her family. For this reason she decides to hide away from society and retreats to a solitary cottage:

To remain, and to die here unknown, is all I now dare wish for. My servant having formerly known the woman who inhabits this cottage, contrived to have a few necessaries sent hither without observation; I have made it worth the while of the people to be secret; and as they know not my name, I had little apprehension of being discovered (1:318).

It is important to emphasize that Adelina's fall from grace is not because she was driven by passions and lust; she feels true affection and love towards her seducer. Staves stresses this fact and says that "desirable girls feel affection, not lust" and that writers normally were cautious and tried to reject lust as the reason of a woman's fall. Moreover, she claims that "seduced maidens are both seducible and desirable because of their strong affections, their capacity for fondly loving one man" (1980-81, 119).

As it has been mentioned before, even though Mr. Vallaton starts manipulating and deceiving Julia Delmond more frequently, she always thinks of her father and protects him from Vallaton's accusations:

My dear papa is always so indulgent that he never objects to any thing that will give me pleasure, unless fears for my safety, or doubts concerning propriety, should suggest the objection [...] Mr. Vallaton, you do my father wrong. He never wishes to subject my mind but to the bondage of reason. If you knew his affection for me, and how good to me he has always been, you would not wonder that I should love him (91).

However he constantly reproaches her for having prejudices and defending values that are not important to the New Philosophers. Mr. Vallaton's intentions are to erase any thoughts of duty to her father that Julia may have so that his seduction can be more easily carried out. He swears that all he says comes from the "strength and disinterestedness" of his affection (92). Julia starts deceiving her father about Vallaton because she knows that her father would not approve of him and, even though she knows that she should not lie to her father and doing this makes her uncomfortable, she does it anyway because she has no other option if she wishes to continue with Vallaton.

She decides to go with him to visit General Villers whom she believes to be Vallaton's true father and to uncover his supposed true heritage. She deceives her father by making him believe that she was going with Dr. Orwell, a good friend of the family, instead of with Mr. Vallaton. Once there, she presents her claim to Mrs. Villers to and makes a fool of herself. Although she has insulted the Villers' family honour by doing this, Mrs. Villers forgives her and advises her "to be extremely careful of making acquaintance with people while ignorant

of their family and connexions” (132). Julia is told about the true and obscure past of Mr. Vallaton. However he makes excuses and manages to deceive her once again.

Julia Delmond is surrounded by family and friends and is actually advised against Mr. Vallaton and the danger he could cause to her reputation; however, she does not stop seeing him and is still influenced by him. Adelina, on the other hand, is alone in the world and has nobody to advise her. She does not have any friends and her siblings live far away from her. She does not have anyone to guide her during that vulnerable time.

On returning from Villers an accident occurs and Julia is taken to a nearby farm where she must stay for some time to recover. When Captain Delmond discovers what Julia did and finds out about her suspicious companion, he becomes anxious and extremely preoccupied about his daughter, even to the point of becoming ill. Although Julia has dishonoured the family name her father’s love and tenderness is such that he convinces himself that she could not be blamed:

Do not, therefore, drop a hint of my having suspected her of deceit; it would wound the poor child too severely to think that I could impute to her of deviation from those principles of honour which I have so carefully inculcated, and which she has ever so invariably maintained. Give her my blessing, and tell her that I live but in her happiness and safety (149).

During this time, Vallaton has disappeared and all she can think of is her poor father and the thought that she has hurt him although “that she had deservedly forfeited the confidence of her father was ever present to her recollection, and brought with it a consciousness of degradation that oppressed her soul” (162). Although she admits to having feelings for Vallaton, every time she receives a letter from her father, she “turned the current of her feelings, and gave her heart to filial duty” (172). Julia is so much under the illusion that she is in love with and loved by Vallaton that, when criticising her friend Bridgetina’s attitude towards whom she supposes to be her suitor, she does not realize that she is exactly in the same situation: “But never once did it occur to Julia, that she was herself the victim of the very same species of folly. So much easier is it for the mind’s eye to pierce the faults of others, than to cast a retrospective glance upon its own” (179).

When Vallaton begins to visit Julia, she again falls under his spell and he has “penetrated the gentle heart of Julia” (182). Moreover, it is seen that she is still influenced by romantic novels. For instance, when Vallaton kneels before her couch and kisses her hand, Julia compares it with the same situation described so often in her favourite romances (181).

Captain Delmond then learns through one of his friends that Vallaton is actually married with children so he thinks Julia would never have anything to do with him. Major Minder, whose fortune is great and has an honourable family, informs Julia's father through a third party of his wish to marry Julia (194). In both cases, Adelina and Julia, their fathers want them to be happy and do not want to put pressure on them. Adelina's father desires his daughter's happiness first and foremost. However he is relieved when she accepts the proposal. In the same way, Julia's father thinks that marriage to Major Minder is a good option, but firstly he wants to know if she agrees with the proposal because her happiness is the most important thing for him.

Due to a gross misunderstanding, Julia believes that her father has accepted Vallaton as her suitor. However, when the truth emerges that the accepted suitor for Julia is not him, she realizes the hopelessness of her situation. Marriage to a man she does not love and chosen by her father, is the same one that befalls the females in all the novels she has read and that it is unavoidable, "her sufferings were only such as, in the present depraved state of society, were the inevitable lot of her unhappy sex" (231).

Julia is distressed and wonders how her father "can he be so cruel, so hard-hearted to his Julia, as to force her to a hated union with the man she most detests?" (232). Moreover, having fallen into Vallaton's trap, she accuses her father of having prejudices. Vallaton tells Julia that she has *promised* to be his and thus has to be (234). He ridicules her notions of propriety and filial devotion and finally convinces her to run away with him:

The opposition of Julia to the proposal of her eloquent admirer became fainter and fainter; till, convinced by his arguments, or overcome by his persuasion, she finally consented to set an example of moral rectitude, by throwing off the ignoble chains of filial duty, and to contribute her share to the general weal, by promoting the happiness of one of the most zealous of its advocates (236).

When Captain Delmond learns that Julia has run away he is left in agony and despair. Julia Delmond is what Staves considers a pathetic seduced maiden because, as mentioned before, she has the virtues which society esteemed such as simplicity, beauty and the capacity to feel affection (1980-81, 120). However, for this same reason she is also vulnerable. Julia has been persuaded not to be dutiful to her father but her actions are not motivated by lust but by the affection she thinks she feels for her seducer.

Moreover, Staves highlights the importance of the seduced girl's father who, in this kind of novel, always becomes one of the main victims (110). In addition, she mentions that there is

notable importance given to the grief caused to the parents and, especially to the father and “scenes of fathers weeping over the loss of their daughters, of fathers pining away with grief, and tearful scenes of final reconciliations when the errant daughter comes home repentant are more common and much more fully rendered than seduction themselves” (120). Even though Adelina’s father is already dead when she is seduced, his memory and her breach of her promise to him is always present in her mind. Also, the dishonour and betrayal she has caused her family, including her brother William Godolphin. On the other hand, all Captain Delmond cares about is his daughter’s well-being but, after she decides to escape with Mr. Vallaton, he falls into a depression and his illness worsens until, eventually, he dies.

In *Emmeline, the Orphan of the Castle*, since her relationship with Fitz-Edward Adelina is always sorrowful and this does not go unnoticed by Emmeline, who rapidly becomes friends with her:

Her spirits, too, were so depressed, that they could not prevail on her to think of her own safety, or to allow them to make any overtures to her family; but, in calm and hopeless languor, she seemed resigned to the horrors of her destiny, and determined to die unlamented and unknown (1:328).

This fallen woman is so distressed that she becomes physically ill and her two new friends, Emmeline and Mrs. Stafford, especially the former, do genuinely and truly care for her. They do everything they can in order to soothe her pain and try to restore her to society. However, when Adelina sees her child for the first time her desire to live rekindles but, when her brother arrives to see her, she feels so ashamed that again she wishes to die. However, Godolphin wants to rescue her and assures her of his brotherly affection. In Adelina’s dreams “she called on her brother to pardon and pity her; sometimes in piercing accents deplored his death, and sometimes besought him to spare Fitz-Edward” (1:381). William Godolphin only shows anger towards the man who has seduced his sister and the situation caused by this, but never towards Adelina. Moreover, he never blames her. He feels guilty because his father had beseeched him to take care of her because he was aware of all the hidden dangers which could befall her:

He saw with anguish his youngest daughter liable from her situation to deviate into indiscretion, and surrounded by the numberless dangers which attend on a young and beautiful woman, whose husband has neither talents to attach her affections or judgment to direct her actions (2:4).

Godolphin regarded his sister with affection and he blamed himself for failing in his duty to protect her as he had promised his father. Adelina is so mentally affected that she even

becomes delirious, thinking that her death would make her brother content and that he hates her. She does not want Godolphin discovering who her seducer is because she does not want him to harm Fitz-Edward and comments to her friend that, if this happened, it would be: “another dagger in this poor heart, which has always loved him” (2:12). Adelina hovers on the brink of madness:

The sense of her own incurable unhappiness, her own irretrievable unworthiness, and the disgrace of having sullied the honour of her family, and given pain to such a brother, overwhelmed her with grief and confusion; while her reason, as it at intervals returned, served only to shew her the abyss into which she had fallen; and she sometimes even regretted those hours of forgetfulness, when she possessed not the power of steady reflection, and when the sad reality was obliterated by wild and imaginary horrors (2:15).

Her brother offers her a solution. She must renounce her claims on the Trelawny state and her income would be limited to the stipend she already received. Adelina should retire to the Isle of Wight where Godolphin had a home and, in the future, he would introduce her son as his own (2:16). Her brother tries to restore her self-respect and to prevent her blaming herself. Although he realizes that Adelina cannot re-enter society, his great desire is that her imposed retirement should be as happy as possible: “he thought, that situated as she was, solitude was her only choice; but to render it as happy as her circumstances allowed, was his continual care” (2:28).

In the novel Adelina is never seen as being happy. At the beginning she is described by Fitz-Edward as lovely and possessing a trusting naivety. Nevertheless, after she is seduced, she is always described not only by her friends and family but also by the narrator as a sorrowful, unfortunate, depressed and bitter woman. Her friends and family pity her and only desire her well-being and to soothe her tormented soul:

The unhappy Adelina, who notwithstanding all her efforts was devoured by an incurable affection for a man whom she had sworn to banish from her heart for ever, and whose name her brother would not suffer her to pronounce, now gave way to an agony of passion which she could indulge only before Emmeline; and so violently was she affected by regret and despair, that her friend trembled lest her reason should again forsake its seat. She tried, by soothing and tenderness, to appease this sudden effusion of grief; and had hardly restored her to some degree of composure, before Mrs. Stafford entered the room and embraced most cordially Lady Adelina, while Godolphin followed her with the little boy in his arms. In contemplating the beauty of his nephew, he had forgotten the misery of which his birth had been the occasion; for with all the humanity of a brave man, Godolphin possessed a fondness of heart, which the helpless innocence of the son, and the repentant sorrow of the mother, melted into more than feminine tenderness (2:53-54).

Regardless of Julia’s deviation from propriety, she is described by the narrator and other characters as a charming creature, modest, affectionate, lovely, sweet and virtuous. Neither of the narrators of both *Emmeline, the Orphan of the Castle* and *Memoirs of Modern*

Philosophers blames these fallen women. They do not treat them as criminals but describe and treat them as victims, as do the other characters of these novels. For instance, when Julia disappears with Mr. Vallaton, some characters regard him as a villain and Julia as his prey (267-68). One difference between the two novels is that Fitz-Edward actually cares about Adelina quite sincerely and knows the misfortune and unhappiness he has caused her. Furthermore, he acknowledges that he took advantage of the situation: “she was infinitely too artless to conceal her partiality; and neither her misfortunes, or her being the sister of my friend Godolphin, protected her against the libertinism of my principles” (1:339). Moreover, he shows repentance:

Among the dissipation of fashion and the indulgences of libertinism, his heart was still sensible, and his integrity retrievable. He felt, therefore, with great keenness, the injury he had done Lady Adelina; and desirous of making all the reparation he could to the infant, he again placed in the hands of Emmeline, a will by which he made it his heir, and recommended it to the protection of Godolphin (2:30).

On the contrary, Mr. Vallaton is unrepentant about his actions and the ruining of Julia’s reputation. Once he has convinced her to run away with him, he leaves her pregnant and abandons her in a “den of demons” which could be interpreted as a house occupied by thieves and prostitutes. Eventually, Julia finds refuge at an Asylum of the Destitute for fallen women.

3.4. Fate

Julia is considered with affection by the rest of the characters and after she disappears, she also becomes an object of their compassion:

By the unfortunate fate of the amiable Julia, and the deep affliction of her wretched parents, the mind of Henry was so completely engrossed, that he had not a single thought to bestow on the tender woes of Bridgetina. Even the reflections upon his own situation were suspended; and selfish cares and selfish sorrows were absorbed in the benevolent feelings of compassion, or banished by disinterest regret (290).

Moreover, these characters talk about how she was a victim of the New Philosophers who taught her to disregard the bonds of domestic affection and to dissolve the ties of gratitude. She has listened to the voice of the Devil himself (as some characters describe Vallaton), and has been “despoil’d of innocence, of faith, of bliss!” (358). Captain Delmond becomes weaker and has reached the point in which he creates excuses for his daughter’s actions, “indignation gives place to pity, and the feelings of resentment are swallowed up in those of paternal tenderness” (292). Captain Delmond’s words are full of sorrow as he realizes that the way Julia has been educated may have been the cause of her fall:

You cannot possibly know the sorrow that has pierced me. For the pride I took in this darling child, how severely am I now punished! In the foolishness of my heart, I believed her to be superior to all her sex. I encouraged her to throw off the prejudices of religion – to act from noble motives than the hopes of an hereafter – to substitute the laws of honour for the laws of GOD; [...] She has been made an easy prey to the snares of a that it is not *to me* she owes her fall! Say not that it was I who led my child to the precipice down which she has sunk! (292)

Eventually, Captain Delmond's sorrows and worries make his illness worse and cause his death. Furthermore, even though most characters believe that the reason for her father's death is Julia's predicament, they don't blame her. They know that when Julia is told about her father she is going to be devastated and they pity her. As has been mentioned before, showing compassion towards unfortunate woman who had been victims of the wickedness of men was socially accepted by some members of society. Through these characters, Elizabeth Hamilton is advising her readers of what should be the correct way to behave towards fallen women.

When her friends find her, she is in bed "in a state of almost torpid insensibility" (361). She has become very ill since she left her family. Her friends mention to her that her recovery will soothe them and make them happy but Julia is too ashamed of her actions and of them seeing her in this state. However, her friends just want to help her and wish to re-allocate her to a safer place but Julia, in her agony, refuses: "never shall the house of Mrs. Fielding be contaminated by the reception of a wretch like me. Here let me hide myself from a world that will despise me, and here let me die in peace" (362). By rejecting help, Julia is complying with what is expected from her by conservative society even though it goes against her innate wish to live. This is shown when, in a moment of repentance, Julia confesses that she tried to commit suicide by swallowing poison and that this action made her hope to bring her wretched life to an end. However she admits that as soon as she did it, the wish to die, which has accompanied her for a long time, disappeared. Even though the poison does not kill her, Julia says that the consequences will still be fatal, maybe not for her but for her unborn baby.

At the end Julia Delmond feels the same sorrow and distress as Adelina Trelawny feels. Both characters are ashamed of their actions and the dishonour they have brought upon their families and, in the case of Julia, her friends as well. Like Adelina, Julia becomes delirious; and she is absolutely traumatized and shattered by the death of her father "My unhappy father! – Had my heart received no other wound, his death would have transfixed a dagger in its inmost core [...] my sufferings have been multiplied" (369). The scene is especially tragic as the relationship between father and daughter in most novels about seduced women is a close and affectionate one. The father's sorrow represents not only the grief of the family but

also of society. As Staves says, empathy towards the fallen women is better exploited when the seduced maiden dies without her father around (1980-81, 121). Moreover, Julia rapidly tells her friends that she was not seduced by flattery or lust, but rather that her judgement was perverted by false reasoning and thoughts of setting an example of high-souled virtue. She says to her friends “I now see it is to vanity (though not the vanity of beauty) that I owe my ruin!” (369). By realizing the error of her actions and showing repentance, Julia, whose fall came about through manipulation, should be afforded pity as opposed to women whose fall was due to lust and thus condemnable by society.

Throughout *Memoirs of Modern Philosophers* some characters remark on the importance of religion and that Julia’s deviation from it may have been the cause of her falling into disgrace. As has been mentioned before, Elizabeth Hamilton emphasizes the importance of religion as a fundamental line of guidance and means of instruction:

Lovely, indeed, very lovely was this fallen flower! And long might it have bloomed the delight of every heart, had it not been deprived of those supports which GOD and Nature had assigned it. Sweet innocent! How cruel was the spoiler that laid thy glory in the dust! How detestable the arts that led to thy destruction! (363).

Bridgetina, another character also influenced by the New Philosophers, learns from Julia’s mistakes. Therefore Julia serves as an example for the female readers of the novel. Despite her friends’ attempts to raise her spirits and give her hope for recovery, Julia knows that, due to her actions and conduct, there is no place in society for a girl like her:

Alas! For me no good remains. No, no; for me all is the darkness of despair, the gloom of misery! Never more can I enjoy the pleasures of society. No, Harriet; I have been a vain, guilty, infatuated creature; but never will I add to my self-condemnation by the meanness of imposture. In retirement, deep retirement, will I bury myself from the notice of the world. Even from you, my kind, my estimable friend – even from you must I hide myself; lest you fair fame should suffer by your deigning to pity such a wretch as I. Oh, I am indeed a wretch! Have I not steep’d a mother’s couch in tears, and ting’d a father’s dying cheek with shame? Oh, for me there is no comfort (368).

Julia admits her mistakes and that she should never have believed Mr. Vallaton or followed the doctrines of the New Philosophers. Furthermore, she claims that she was “robbed, betrayed, deserted, by the man on whom my foolish heart rested as lover, counsellor, and a friend”, but she is more affected by her betrayal of her father and by the thought that her conduct led to his death (372).

Julia rejects all offers of help from her friends and even strangers and says she is resigned to her situation and will raise alone the child to be born of her deceit. Mrs. Delmond also dies

through shame and despair and never forgives her daughter. However her friends, in order not to distress her even more, do not tell her anything about this. Julia becomes very ill and her situation is fatal. At this time she is grateful to her friends and advises Bridgetina not to commit her same mistakes. Moreover, she says that she forgives Mr. Vallaton and prays for his change of heart because, for her, “it was not he, it was my own pride, my own vanity, my own presumption, that were the real seducers that undid me” (383). At the end Julia dies together with her unborn child and surrounded by friends. Although Elizabeth Hamilton is a conservative writer, she grants Julia Delmond a death surrounded by people who love her rather than condemn her to a death in solitude. In this way she is showing compassion towards her. Hamilton believes that to feel sympathy towards fallen women is almost a duty. However to feel too much compassion could lead to a situation of almost complete acceptance and near forgiveness of the sin committed (Hamilton, 1813). Therefore the danger exists that fallen women would have exactly the same consideration and respect in society as chaste, virtuous women and the dividing line between vice and virtue practically disappears:

In order that they may appear with undiminished eclat in that society which they have, by their conduct, renounced, and their place in which they have deservedly, and ought to have irretrievably, forfeited, the boundaries between vice and virtue are broken down, and the good and bad placed upon level, and admitted to an equal share of external respect, and honoured with an equal share of attention (313).

In the case of *Emmeline, the Orphan of the Castle*, another fate awaits the fallen woman in the story. One day, Adelina’s brother William Godolphin learns the news that Mr. Trelawny has died and he proceeds to tell his sister. In the meantime Fitz-Edward asks the heroine of the novel, Emmeline, if now that Mr. Trelawny is dead, Adelina will consent to see him even though he knows Adelina’s brother will never accept this. However Fitz-Edward is desperate to see her: “I cannot live without her, Emmeline – indeed I cannot” (2:236).

Besides Fitz-Edward loving Adelina, he also feels an obligation to help her because of the damage he has caused her. Furthermore, when Adelina is told of Mr. Trelawney’s death, she becomes sorrowful once again, saying that “the very name of happiness and of Adelina should not come in the same page” (2:241). She admits that even though she never loved him, she feels very much affected by his death:

He had not quite completed his twenty-fifth year. Tho’ I never either loved or esteemed him, and tho’ to my early and hasty marriage I owe all the misery of my life, his death has something shocking in it. Did he not abandon me to my destiny? Did he not plunge headlong into follies from which he resented even an effort to save him? And I try to persuade myself that since his life was useful to nobody, and had long been, from intemperance, burthensome to himself, I should not suffer his death to dwell so heavily

upon me. Yet in spite of every effort to shake off the melancholy which devours me, it increases upon me; and to you I may say, for you will hear and pity me, that there exists not at this moment so complete a wretch as your Adelina! (2:241-42).

Adelina feels wretched and regrets the death of the man who has been neglectful to her. This demonstrates that, even though she broke the social norms of society, she still has a good heart and that she remains a compassionate, virtuous person. Adelina appreciates the efforts of her friends and her brother because she knows they are doing everything they can to raise her spirits and make her feel loved. Emmeline is told about what Adelina does at night by one of the domestic staff. This fallen woman cries over her brother, then speaks to herself and sometimes looks at the stars and sighs. The servant's testimony suggests that Adelina has become disorientated and unstable:

She seems to take pleasure in nothing but sorrow and melancholy. The books she reads are so sad, that sometimes, when her own eyes are tired and she makes me read them to her, I get quite horrible thoughts in my head. But my lady, instead of trying, as I do, to shake them off, will go directly to her music, and play such mournful tunes, that it really quite overcomes me, as I am at work in another room. At other times she goes and writes verses about her own unhappiness. How is it possible, Ma'am, that with such ways of passing her time, my lady, always so delicate as she was in health, should be well? for my part I only wonder she is not quite dead (2:269-270).

All of these things only make Adelina's friends worry even more and feel tender compassion towards her. Her mental instability seems to be a punishment for her mistakes and could represent the penalty that society expects a fallen woman to pay. However this can also represent Charlotte Smith's subversive criticism of society and of arranged marriages at an early age. It is this arranged marriage which leads Adelina into having an affair and finding support in another man. As Eleanor Ty states "Smith is careful to suggest that it is the circumstances surrounding Adelina's matrimony and domestic life which are responsible for her subsequent action, and not an inherent 'weakness' or susceptibility to depravity in woman that causes the adultery" (1993, 122).

Adelina decides to tell Emmeline about the struggles of her heart with a passion she condemns and of her "sinking under ineffectual efforts to vindicate her honour and cradicate her love" (2:276). She decides to confess to the heroine of the novel that she still loves Fitz-Edward; and the thought that he has forgotten her causes her great pain even though she thinks he is lost forever to her. One day Fitz-Edward goes to the Isle of Wight to visit Adelina without anyone knowing and, when she sees him, Adelina becomes terrified that her brother might see them together and faints. Emmeline asks Godolphin not to blame Adelina for this

encounter, and that he must be civil when he meets with Fitz-Edward to talk. However, William Godolphin is worried about his sister and her fate:

The death of Trelawny far from appearing to have relieved her by removing the impediment to her union with Fitz-Edward, seems rather to have rendered her more wretched. Continually agitated by contending passions, she was long unhappy in the opinion that Fitz-Edward had obeyed her when she desired him to forget her. Since Trelawny's decease [...] she has suffered all the anxiety of expecting to hear from him, and all the bitterness of disappointment. And I could plainly perceive, that she was debating with herself, whether, if he did apply to her, she should accept him, or by a violent effort of heroism determine to see him no more (2:306-307).

Fitz-Edward beholds Godolphin as the person who does not wish his happiness nor that of his sister and her son. Because Adelina has friends who care for her, William Godolphin realizes that Fitz-Edward could make his sister happy and, convinced by Emmeline's arguments, he allows Adelina and her seducer to meet. Adelina cries but, for the first time, they are tears of joy and happiness. Sadly, her happiness is short-lived and she writes a letter to Fitz-Edward telling him that, even though she loves him and feels great affection for him, she has "to obey the inexorable duty" which prevents them being together (2:330). Furthermore, she says to him that "I am not worthy the honour of being your wife! It is fit my fault be punished – punished by the cruel obligation it lays me under of renouncing the man I love!" (2:330). Charlotte Smith did not want her readers to think that she accepted the actions of this fallen woman and that is the reason why this character is so wretched and convinced that she does not deserve to be happy.

In this letter one can observe an Adelina who is torn in two; she still feels wretched even though she has the possibility to be happy with the man she loves. She sincerely believes she does not deserve him and that, by marrying her, he would only receive "a mind unsettled by guilt and sorrow; spirits which have lost all relish for felicity; a blemished, if not a ruined reputation, a faded, person, and an exhausted heart– exhausted of almost every sentiment" (3:330-31). In the same way that Adelina believes she does not deserve a second opportunity to be happy and to feel so loved by friends, Julia Delmond does not believe she deserves all the affection she receives from her friends. Both characters have the same reaction and are resigned to their situation. Fitz-Edward does not stop loving Adelina even after being rejected by her and, towards the end of the novel, there is a small hint of a more cheerful future:

Lady Adelina and Fitz-Edward, were present at the ceremony. [...] Accompanied by Fitz-Edward; who, with the most painful reluctance, tearing himself from Lady Adelina by her express desire, was yet allowed to carry with him the hope, that at the end of her mourning she would relent, and accede to the entreaties of all her family (2:358).

Although both Julia and Adelina break the social norms of society, only Adelina survives at the end. Moreover, both have friends who care for them and want to restore them to society. Although Adelina is readmitted, it is seen that she still resents her past actions and will never fully recover at an emotional level. She is marked for life. Both she and Julia have lost their virtue but, even so, they are both still virtuous and innocent.

Lady Adelina is not submitted to a tragic death nor to a life of prostitution, which was the most common fate of fallen women in the 18th century. By so doing, Charlotte Smith is criticizing society and the conventions “which support the belief that a woman who expresses admiration, and subsequently, sexual preference for a man to whom she was not legally bound, is in fact a ‘depraved’ monster” (Ty, 1993, 123). Moreover, by describing Adelina as being in love with a man who is not her husband, Smith challenges the belief of female submission (123). In the case of Julia Delmond, Elizabeth Hamilton “toys with various schemes for reintroducing the repentant Julia into society” (Grogan, 2000, 18). However, as Grogan claims, social pressures “prove too problematic and important to be ignored or sidestepped by even one fallen individual” (18). For this reason, the character of Julia Delmond is given a tragic death but the writer concedes her to be surrounded by friends and loved ones in her final moments.

4. CONCLUSIONS

The situation of fallen women became an important issue in 18th century British society and female writers both needed and wanted to reflect their ideologies and opinions on the matter through their novels. When reading journals and chronicles of the time one receives the impression that fallen women were despised by the majority of society. In an age in which the typical attitude was to abhor them, in some novels it is seen that not everybody thought that way. Many authors wished to criticize the injustices committed against women and the norms of behaviour which they were expected to follow and the duties they had to fulfil. Almost all these writers, especially the female ones, tended to subvert their opinion in order to avoid reprobation from society through their defence of the break from the stipulated social norms.

Spurned by society these fallen women had little choice especially if their family failed to support them, as was usually the case. Many were forced to turn to prostitution in order to survive and this usually led to illness and an early death. Others entered the notorious workhouses where their fate was little better. Fortunately towards the end of the 18th century a few especial refuges, such as the Magdalen House, were established to cater specifically for the needs of fallen women.

Elizabeth Hamilton presents a modest female character who, because she has not received an adequate education, lacks religious beliefs and has been spoiled by her father all her life, is easily manipulated and deceived by a man. Moreover Hamilton comments on the dangers of believing everything written in Romantic novels and being influenced by them. Julia Delmond is seduced by a man because she fails to follow some of the accepted codes of conduct. However, during her journey to her final ruin, she is neither accused nor detested by her friends who, instead, show her compassion. This compassion seems to reflect the writer's own. However, the consequences of Julia's seduction are not only harmful to her but also to her family who are extremely affected and eventually die. Just like Julia, her parents are victims of the seducer. Ultimately the fallen female character also dies because Elizabeth Hamilton thought that death was the only fate possible for a fallen woman and appears to believe that, having embraced God at the end of her existence, Julia will be happier in heaven than attempting to survive in a society which despises women in her predicament. The writer believed in respecting the social norms of conservative British society but, at the same time,

criticized the manner in which women were treated in certain situations where they were shown no compassion at all and men were considered blameless.

Lady Adelina is shown the same compassion as Julia Delmond but, she is given a second opportunity to be happy. Charlotte Turner Smith presents a secondary female character who has had a tragic life. At a very young age she is coerced by her father into marrying a man she does not love. Even though she does not wish to, she does it to please her father because he wants to see her settled. After being neglected by her husband she finds solace with another man and is unfaithful to her husband. Although her actions are wrong, Adelina Trelawny is regarded by the rest of the characters and the narrator with compassion and affection. The author also concedes this character to befriend the heroine just as Julia Delmond does in *Memoirs of Modern Philosophers*. One of the reasons why Smith uses the character of Adelina to exercise her criticism is because she wanted to be subversive and she could never use the heroine of the story to this end. Adelina has broken the social norms but she is not punished directly for her actions. However her ensuing mental instability appears to be a type of retribution although this may reflect the writer's criticism of society's acceptance of arranged marriages at an early age. The fact that Lady Adelina survives her ordeal can be associated to the illustration of the positive effects of compassion and charity towards women in adverse situations. Instead of blaming them and casting them out of society, helping them and trying to reinsert them in the community would be the correct thing to do. In short, even though these two fallen women suffer different fates, both writers treat them with benevolence and compassion in accordance with their own personal opinion of women in their situation.

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