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Women in Motion:
Narratives of Imprisonment and Escape in Eighteenth-Century British Fiction

נשים בתנועה:
נרטיבים של כליאה ובריחה
ברומן הבריטי של המאה ה-18

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Introduction

Objectives

My research project centers on the themes of female imprisonment and escape that dominate four works of British fiction from the years 1745–1815: *Clarissa* by Samuel Richardson (1747–48), *Tom Jones* by Henry Fielding (1749), *The Mysteries of Udolpho* by Ann Radcliffe (1794), and *The Wanderer* by Frances Burney (1814). In these novels, fathers, guardians, husbands, and seducers seek to marry off, seduce, or rape the heroines and then confine them when they refuse to comply. After various instances of attempted reasoning, remonstrance, and even suffering, the heroines escape their confinement and venture out alone or with an accomplice. This act of flight ironically renders the young women free from patriarchal tyranny but simultaneously vulnerable to outside threats in its absence.

This sketch of a shared plot formulation pairs filial obedience with static placement in the home and rebellion with movement beyond it. But my argument will destabilize these connections, since in each case, the heroine's escape as an act of rebellion is complicated by her otherwise unfaltering commitment to propriety and patriarchal duty.[1] I will argue that Clarissa, Sophia, Emily, and Juliet at once flee and remain model women. Flight for them is less an act of self determination than a gesture limited by the motive that informs it: they are steadfastly loyal to their families and even endure ruthless treatment. They only run away when they must, in response to an insistence on marrying men they detest. Their escapes are portrayed as necessary, not voluntary, and so their movement beyond the domestic is not an action but a reaction, less an act of vengeance than a response to demands that the heroines deem impossible to obey.

It is this tension between the heroines' insistence on their commitment to social norms and their literal movement beyond them that highlights a central question of this project: what,

[1] The terms "propriety" and "duty" have specific eighteenth-century connotations that are articulated below in the Critical Review section and will be explored more thoroughly in the Introduction of the dissertation.

precisely, is the relationship between female propriety and movement – both in the novels that I have described, and in other cultural texts from the same period? I will argue that flight becomes the dominant category of female mobility articulated in these novels – not as a form of rebellion, but rather, as a fictional articulation of ideas surrounding the limits of parental authority that developed in the latter half of the eighteenth century. My research will also consider how fictional representations of imprisonment and escape participate in a broader social, religious, political, and educational discourse in England about women's mobility, or the relationship between women's role in the home and their ability to move outside of it. A study of the novels alongside two other genres from the eighteenth century—conduct books for women and female travel narratives—demonstrates the extent to which the question of female mobility was widely discussed in texts from the period. The comparative elements of this study also help to locate the fiction along a broader ideological spectrum that spans time and extends across genres.

Conduct books articulate varying perspectives on the permissibility of reading novels, but nonetheless provide a useful counterpoint to a study of eighteenth-century fiction. Young women read both genres, and some eighteenth-century novels were considered (or at least intended as) fictional forms of conduct books. Conduct books and novels engage with many of the same questions regarding female mobility, even if they respond to them differently, and thus a study of both genres can illuminate different categories of eighteenth-century female movement.

Long-eighteenth-century conduct books include letters to daughters, sermons, and educational treatises, and despite their different prescriptions for women's role in the home and abroad, they generally take a more conservative approach in portraying the ideal woman as firmly stationed in domestic retreat. Female movement, in conduct literature, becomes utilitarian and a means of occupying leisure: middle class domestic women are encouraged to move *locally* in the home and surrounding neighborhood as they engage in domestic and charity work, and

walking and riding on horseback are worthwhile amusements because they improve health. Conduct literature disparages the indulgence of aristocratic leisure (e.g., inactivity) and instead promotes industrious activity, but that activity is to be locally contained.

Travel accounts written by women portray an alternate vision of female mobility. These women travel not just by foot or horse but by boat; they write about their travels not just beyond the home, but far beyond England to other countries in Europe, America, Africa, and Australia. . Eighteenth-century female travelers move beyond the local to distant and exotic places, many of which are closely connected to empire. And women not only travel *to* these places but *within* them, as well, observing and exploring foreign cultures and reporting back on their unprecedented experiences. Despite this apparent sense of freedom, I will also demonstrate how in the eighteenth century, women travel not to fulfill a specific function but to accompany their husbands as they fulfill *their* functions. Thus these female travelers might move beyond the domestic but lack the purpose and freedom that women enjoyed in that contained space. Anna Maria Falconbridge demonstrates this irony well when she describes how her tyrannical first husband forced her to sleep on the ship instead of disembarking at Sierra Leone: "I honestly own my original resolutions of firmness was now warped at what I foresaw I was doomed to suffer, by being imprisoned, for god knows how long, in a place so disgusting as this was … Conceive yourself pent up in a floating cage, without room either to walk about, stand erect, or even to lay at length ..." (Falconbridge, 23-24). Falconbridge travels to West Africa but depends on her husband for transportation and shelter. Whereas in England she might control her home and lodgings, here she is a visitor, in her words, a "prisoner," with few opportunities to determine her own course of travel or exploration.

Despite that most women who traveled in the eighteenth-century accompanied a husband or family member, they left their homes and in some cases children, traveled far distances, and

wrote about their experiences. My research will consider the implications of female travel during this period, as well as the parallels between travel and professional writing. A study of female travel narratives highlights not only the new and radical ways real women moved, but also opens a different lens through which to interpret female escape and motion in the novel.

The women in the novels I will study might not travel far, but they do deliberately, even rebelliously, move. This project will examine the possibility that while conduct books planted women in the home and travel narratives uprooted and transported them to distant places, both genres provided elucidative contexts for the movement of women in fiction. Further, my research will suggest that fiction from this period not only reflected a discourse about female mobility but also played an active and ideologically charged role in the schematization of women's movement in the eighteenth century.

Critical Background

This dissertation will situate my chosen novels between two distinct eighteenth-century genres: conduct literature for women and female travel writing. Focusing on these concurrent yet distinct genres for and by women will uncover the gendered implications of an eighteenth-century social discourse about movement – a discourse which, I will argue, was reflected and revised in British fiction from the same period.[2]

Critical interest in female propriety has drawn on the genre of conduct literature to portray eighteenth-century gendered identity as deliberate and socially constructed. This project was especially popular from the mid-1980s through early 1990s, as feminist critics employed New Historicist methodologies to read literature alongside a range of historical, political, and cultural texts. In this case, feminist critics such as Nancy Armstrong, Mary Poovey and Vivien

[2] A more thorough literature review of scholarship surrounding the novels themselves will be included in each of the relevant chapters of the dissertation. For the purposes of this proposal, I will overview the scholarship on conduct literature and female travel writing to locate my thesis in a broader academic context.

Jones have drawn on eighteenth-century conduct literature to reconstruct an ideology of the ideal domestic woman – and to point to the fissures and contradictions within that expansive discourse. As Armstrong has pointed out, through the seventeenth century, most conduct books were written for aristocratic males, only to be outnumbered by conduct books articulating "a new kind of woman" by the mid-eighteenth century ("Rise of the Domestic Woman," 99). Poovey and Armstrong agree that by the end of the century, the values prescribed by conduct books were, essentially, absorbed into social consciousness. Poovey begins her book by labeling the ideal domestic woman a self-effacing "Proper Lady" who became a "familiar household companion" (3). Armstrong similarly notes that the decreased volume of conduct books published at the end of the century indicated not that their ideals were out of fashion, but that they had become so common that they "passed into the domain of common sense" and became a frame of reference for other genres ("Rise of the Domestic Woman, 100). If Poovey and Armstrong agree that conduct literature reformulated a pervasive gendered ideology of the proper domestic woman, they disagree on the substance and implications of that ideology: for Poovey, women in this role are submissive, devalued, and self-effacing, while for Armstrong, the domestic woman developed as a figure of authority alongside the rise of the middle classes.[3]

Poovey and Armstrong think about conduct books in relation to eighteenth- and nineteenth-century fiction. In her anthology on constructions of femininity in the eighteenth century, Jones draws on excerpts of conduct books, among other archival texts, to demonstrate a fluidity between literary and nonliterary texts that essentially equalizes them. Jones contends that whereas previous studies had considered conduct books "static background" (*Women*, 16–17), or textual referents for literary analysis, they actually function as equally important and readable

[3] Poovey includes useful definitions of "ideology" in her preface to *The Proper Lady*. The Introduction to my dissertation will likewise explore various uses and applications of this term in more depth.

markers of eighteenth-century constructed femininity, with the "proper lady" of conduct books more active, unpredictable, and resistant than other accounts of her have assumed.

The virtuous domestic woman is obedient to her husband and firmly stationed in the home but, in contrast to her aristocratic counterparts, she is active and productive. Armstrong has noted that her duties include management of the household and servants, supervision of children, planning entertainment, and assisting the sick ("Rise of the Domestic Woman," 104). Thus conduct books prescribe the means for any woman to become a "proper lady" through domestic occupation: she doesn't go anywhere, but she is *busy* and moves in *local* spaces. The valorization and paradoxical juxtaposition of spatial stasis and stationery movement as a means for achieving this status is worth investigating further, and this is one major goal of my dissertation.

What, precisely, is the relationship between propriety and movement, or between activity and motion? If conduct literature aims to discredit the overabundance of leisure belonging to aristocratic women, then what respectable forms of activity are available for the "proper lady?" And finally, when are women expected to stay in the home and under what circumstances are they permitted or encouraged to leave? Scholarship on conduct literature has demonstrated literature's role in the construction of gendered identity as social ideology – an ideology that some have considered uniform, and others have seen as fraught. I will be engaging this body of research as I explore questions about female propriety and movement – both within and beyond the house – and how that articulation of female virtue works with or against the female characters in novels from the same period.

Scholarship about eighteenth-century conduct literature demonstrates the interdependence between women, spatial stasis, and local activity through the lens of female propriety. Conversely, scholarship about women's travel literature roots itself in female movement outside of the home, through national and international travel. Critical interest in

women's travel literature took off in the 1990s, only after travel literature by men came to be accepted as an credible and literary field of study; its legitimacy was not immediate, even though more volumes of travel literature than fiction were written before 1800 (e.g., Adams). A general interest in travel literature was succeeded by more focused post-colonial and feminist studies of female travelers in relation to empire (e.g., Hunt, Clark, Coleman), although by now, these angles, too, have been thoroughly investigated. Historically, women were not associated with travel. Women/men, domestic/abroad – these were the established binaries of patriarchal society, binaries which several scholars in this field (e.g., Foster and Mills) have sought to destabilize.

Early scholars uncovered lost texts to clarify why, where, and with whom women throughout history have traveled. Jane Robinson did a lot of this important work in her 1990 bibliography and 1994 anthology of women's travel writing, which reintroduced many forgotten women travel writers and their various purposes for travel. Other scholars of the mid- to-late 1990s took on more theoretically-grounded analyses of texts in this subgenre and wrote about women's travel literature in relation to gender, empire, aesthetics, philosophy, and politics (see Bohls, Lawrence, and Jarvis). And in 2002, Shirley Foster and Sara Mills edited an anthology that rounded out the critical discourse. Women travel writers, Foster and Mills acknowledge, were white and middle-class or aristocratic. But despite having their gender and social status in common, their motivations for travel, as well as their destinations, experiences, and articulations of those experiences not only varied, but engaged with, conformed to, or resisted the gendered discourses that were available to them. In each text, gender interacts with place, class, race, and period differently, yielding a surprisingly varied body of literature.

Women's travel writing from the mid-eighteenth through early-nineteenth century is fascinating precisely because it precedes the Victorian era, the period on which scholars of the genre have tended to focus. The number of eighteenth-century women travelers is far less, and

the space accorded to writing from this period in anthologies is far smaller compared to the attention given to the nineteenth or twentieth century. But, I will contend, eighteenth-century travel narratives, despite being less pervasive than conduct literature, still might have both reflected and inspired gradual shifts in perceptions about gender and women's mobility in this period. These women mostly traveled with a spouse to meet his professional obligations, but nonetheless, they went to different places and left their homes and families behind.

The concurrent genres of eighteenth-century conduct books and travel narratives offer radically different ideas about how, when, and why women move. And while conduct books might have been more prevalent and widely read, travel narratives reflect a significant counter-ideology of gendered mobility. I will read these two genres against each other and highlight the internal complexities in each to emphasize disparate schematizations of female movement.

Working with the extensive scholarship on conduct literature and travel narratives allows me to enter the conversation from a wider cultural context. Ultimately though, I am interested in female movement in the novel, and much remains to be explored about this dimension of eighteenth-century fiction. Ellen Moers does address the idea of the traveling woman by positioning the Gothic novel as "a feminine substitute for the picaresque" that enabled female travel and adventure (126). Through the lens of Radcliffe's *The Mysteries of Udolpho* while also considering other texts, Moers separates the travel motif in women's literature into indoor and outdoor travel: outdoor travel occurs to the exotic and impossible, independent of the laws of nature; in contrast, indoor travel occurs in the Gothic castle where the heroine can travel freely and remain respectable. And more recently, Deborah Nord has addressed the topic of female movement in the nineteenth-century courtship plot. Nord contends that Austen and Charlotte Brontë depict their heroines as constantly wandering and moving away from, even escaping, their imperfect domestic realities toward a less defined and more liberated notion of Home.

My research builds on and expands the research of Moers and Nord. While Moers's presentation of "heroinism" in the Gothic is compelling, I am interested in thinking about traveling women not just in gothic but epistolary, picaresque, and historical novels, as well. I will explore how female movement, including "indoor" and "outdoor" travel, looks different across genres and in local settings. Nord focuses on "restless" nineteenth-century heroines "who seem at times to be propelled forward and outward by irrational and barely understood impulses." (4). My focus is on eighteenth-century heroines who flee and whose movements are rational and deliberate – reactions to explicit and excessive force. Similarly, if Nord's heroines move away from the domestic sphere as culminations of a journey, then the female protagonists I will study escape and travel to begin a journey – not to resolve it.

Thus my research will explore what female escape from the domestic sphere looked like in eighteenth-century fiction: female flight was not a function of personal choice (restlessness, impulsivity in Nord's nineteenth-century terms) but necessity. The female characters, at least they would have us believe, run away not because they want to, but because they must. While the heroines are model women, they each draw the line at coerced marriage, and reason that their flight is less an exertion of free will than a reaction to unreasonable, tyrannical demands.

Scholars working within the fields of conduct and travel literature, and travel in the novel, have provided valuable insights; yet these genres have not been considered for their mutual implications, nor has existing scholarship asked what their combined perspectives offer to the study of eighteenth-century literature. By combining these fields of study as a context for reading eighteenth-century fiction, my dissertation will shed light on the limits and possibilities of female mobility during the latter half of the eighteenth century.

Methodology

My methodology is fundamentally historicist, as described in the section above. I will read eighteenth-century conduct books and female travel narratives to consider what forms of movement were available for middle-class and aristocratic women during this time and to identify the issues that were subject to debate. My study of the novels will also largely focus on middle-class and aristocratic women, though Fielding's *Tom Jones* provides a broader spectrum of female characters who span the social strata.

I will join New Historicist and feminist theoretical approaches to enrich and complicate my study of the novel. If gender provides a thematic and content-based anchor for analyzing fiction, then a study of the novel alongside other cultural texts provides a comparative, methodological anchor. I will focus on conduct books and travel narratives in particular to capture the range and forms of movement that were available to eighteenth-century women. The themes of imprisonment and escape, primary categories of movement for women in the novel, will be more carefully defined and evaluated in relation to those cultural referents.

Proposed Chapters

Introduction

The introduction will begin by close reading one passage from each of the three genres I will study to demonstrate how an interdisciplinary analysis of eighteenth-century texts surrounding a certain theme can enrich and broaden literary interpretation. Following this introduction, I will describe my purpose and provide relevant critical background. The core substance of this chapter will be an overview of the scope and trajectory of eighteenth-century conduct manuals and travel narratives written by women, as well as a consideration of the relationships of these genres to the novel. In tandem with the overview, I will close read texts

from these genres to hypothesize about how specific texts, and each genre generally, participated in an eighteenth-century discourse about female mobility.

I will first distinguish between the two genres by suggesting that conduct books were written throughout the century and limited female movement through an idealization of the domestic and vilification of the city; travel narratives written by women, in contrast, were mostly published toward the end of the century and encouraged female mobility and exploration. However, I will highlight the fissures in individual texts, between texts, and between genres and scrutinize the binaries of conduct book/travel narrative and stationary/mobile: as I've already discovered, some conduct books have unexpectedly permissive ideas about how and why women can and should move, and some travel narratives limit female travelers' agency over their movement, despite the exceptional nature of female travel generally. This process will locate the works of fiction in a broad and fraught discourse about female mobility in the eighteenth century.

Chapter 1: Clarissa's Escape

My first chapter will focus on the tension between conduct-book notions of propriety and the realities of patriarchy in Samuel Richardson's 1747–48 epistolary novel, *Clarissa.* Clarissa functions as both a conduct-book paragon and a model for pushing against the grain of unjust social conventions; Richardson's paradoxical construction of her character pushes to an extreme the clash between the values of female domesticity and the need to escape it.

Even a cursory consideration of Richardson's para-texts (see *A Collection of the Moral and Instructive Sentiments, Maxims, Cautions, and Reflections …, 1755*, as well as Richardson's index to *Clarissa* and extensive correspondence) reveals Richardson to have been a deliberately didactic author who wrote his novels as fictionalized forms of conduct books and clearly intended his heroines to represent model domestic women. It is ironic, then, that Clarissa's various escapes function as conflicting articulations of her allegiance to eighteenth-century social

norms: if propriety mandates that Clarissa succumb to the tyranny of her family when they insist that she marry Solmes, then her flight from home is an act of rebellion; if, however, propriety mandates that Clarissa resist Lovelace's repeated attacks on her virtue, then her attempts to escape him demonstrate a commitment to the same patriarchal values that she ostensibly disregarded in her initial flight. This chapter will compare and contrast Clarissa's various imprisonments and escapes from opposing male figures of authority to argue that for Clarissa, a singular action (running away) has different implications (a disavowal or an embracing of patriarchal structure) depending on the circumstances. The chapter will then complicate and ultimately undermine the above paradox by suggesting that the negative portrayal of Clarissa's family implicitly justifies her disobedience: Clarissa's first flight need not devalue her commitment to female propriety. Thus for Richardson, familial obedience and feminine virtue are not necessarily causally linked.

This chapter will also argue that despite the uncertain success of her physical escapes, Clarissa ultimately triumphs through more permanent, nonphysical forms of flight. For example, she seeks a release through madness, or at least the avowal of it in her "Mad Papers," and she achieves an extraphysical form of escape through her voluntary death. This process of intellectual and earthly release culminates in her last, finally triumphant "journey" home as a fallen woman and a *motionless* corpse. I will conclude by arguing that Clarissa's ostensible madness and her ambiguous cause of death, which allows for the possibility of starvation as a form of suicide, contrast conduct-book notions of propriety. Richardson might have intended the novel as a fictional form of a conduct book, but his ambivalent treatment of these issues positions *Clarissa* less as a reflection of the discourse than a participant in its debates. Clarissa suffers from a tyrannical family and a manipulative seducer; the stasis of her confinement and dynamism of her escapes culminate in permanent, though finally honorable, immobility.

Chapter 2: Female Mobility in *Tom Jones*

Chapter 2 focuses on a different genre's articulation of gendered mobility through a study of Henry Fielding's 1749 picaresque novel, *Tom Jones*. Whereas the epistolary novel is narrated from the first-person perspective by the various characters who author letters, the omniscient narrator in the picaresque novel generally focuses on the travels and adventures of one roguish, low-born male hero. *Tom Jones* becomes a compelling lens through which to think about female stasis and movement because Tom's adventures counterpoint the various confinements and travels of the women in this novel – women who span a broad socio-economic spectrum.

I will explore the confinement, escape, and travel of the female characters in tandem with an analysis of the travel of other male characters and the omniscient narrator. I will first focus on Sophia and consider her flight from home despite her commitment to obeying a violent and farcical father. Even though Sophia runs away to escape a forced marriage, she simultaneously refuses to disobey her father in any other respect; her movement represents a contradictory juxtaposition of duty and rebellion. This chapter will also compare Sophia's mobility to that of secondary female characters in the novel. Fielding assigns specific modes of travel to a number of less-than-respectable women to valorize his portrayal of Sophia. Here, motivations for and methods of travel become metonyms for female virtue. Travel not only informs content and characterization in *Tom Jones*, but its narrative structure, as well. The narrator addresses the readers directly in an introduction chapter to each book of the novel, and I will question why the narrator uses language of travel and the sustained metaphor of this story as a journey.

This chapter will conclude by suggesting that the *topos* of virtuous female escape signifies an ideological fissure in definitions of and assumptions about gendered mobility and is one significant way in which *Clarissa* and *Tom Jones* were written in dialogue.

Chapter 3: Gothic Travel in *The Mysteries of Udolpho*

Chapter 3 will jump 45 years to the end of the eighteenth century and focus on a pillar of eighteenth-century gothic literature, Ann Radcliffe's 1794 *The Mysteries of Udolpho*. The issues of mobility and propriety re-emerge in this novel and in the Gothic genre generally, although they are presented differently than in realist fiction of the mid-century. Gothic narratives are typically set in the past and located outside of England in Catholic countries. And notably, heroines travel large distances, often in nature or medieval castles that both imprison and protect them (see Moers). *The Mysteries of Udolpho* begins with exhaustive descriptions of Emily's wanderings in nature with her parents and then her travel with her father and Valancourt. I will explore the connection between travel, nature, and sublimity in *Udolpho* and ultimately argue that they are causally linked: the characters delight in traveling to remote places where they can view and experience the extremes of nature.

Chapter 3 will also consider the curious joining of stasis and movement when Emily is confined in Udolpho, for while Emily is imprisoned, she also manages to explore the abandoned corridors and haunted rooms of the castle. And Emily's quasi-freedom/confinement contrasts with Montoni's harsh imprisonment and abuse of Madam Cheron. While *Udolpho* overtly presents various and overlapping formulations of gendered mobility that equate movement with freedom and stasis with captivity, I will read against this binary to limit Emily's "freedom" when traveling with her father and expand it in her captivity. I will argue that despite her spatial displacement to a distant country and remote property, under Montoni's rule Emily is accountable only to herself, free from the reigns of her father and lover. Emily's physical movement might be more limited at Udolpho, but for the first time, it is self-determined.

I will read *Udolpho* in relation to Radcliffe's travel narrative, *A journey made in the summer of 1794,* to show how these two texts are in dialogue with each other and other travel

works from the period. Radcliffe's scenery descriptions appealed to her readers, especially impressionable young women who apparently consumed Gothic fiction insatiably. This comparison will not only highlight the interconnectedness of travel literature and fiction, but it will also raise questions about the reader as a virtual traveler in each of these genres.

Chapter 4: Burney's Nameless Wanderer

The final chapter will consider Frances Burney's *The Wanderer* (published in 1814 but set and written at the end of the previous century) as the most explicitly engaged of the four novels with the idea of travel and escape, since the novel begins with the unnamed heroine fleeing revolutionary France. A basic reading of the novel typifies Juliette as the traditional, proper and virtuous woman and Elinor as the overly-radical, free thinking woman deranged by the ideals of the French Revolution. But despite Juliette's faultless actions and character, her unknown circumstances and independent, unescorted travel subject her to widespread suspicion and scorn. In this chapter I will explore the tension between Juliette's commitment to propriety and her repudiation of it through her continuous travel and insistence on maintaining her anonymity; the novel centers on the impossible aim of the heroine to protect her reputation despite the ignobility of her public but unknown circumstances. This argument will include a careful reading of the words "traveler" and "wanderer" both in the text and in a broader eighteenth-century context to think about female movement as a reflection of social class and honorability. This chapter will also link unescorted travel, anonymity, and dishonorable female performativity as a mutual antithesis to the insularity of the upper classes.

The final chapter will consider female movement in *The Wanderer* not just as a reflection of character and independence, but as "historically activated" (in the words of Rachel Blau DuPlessis) from the upheaval of the French Revolution. In that sense, *The Wanderer* can be read alongside nonfictional accounts of the French Revolution written by women (e.g., Helen Maria

Williams), and should be read with an awareness of Burney's residence in France during the first decade of the nineteenth century. The framework of the French Revolution will help to identify shifts in the way late-century fiction conceived of female mobility.

This chapter will conclude by revisiting the earlier novels and considering the relationships between them. I will suggest answers to the following questions: is the representation of female motion uniform throughout the four novels, or does it evolve? How do representations of movement vary across genres? I will also develop a more specific evaluation of the ways in which conduct literature, novels, and travel narratives present converging and conflicting models of female mobility for eighteenth-century readers. The question of the limits and possibilities of female movement in the eighteenth century is as dynamic and multifaceted as motion itself – this discourse, I will argue, constantly changes, as no two texts articulate female mobility in quite the same way.

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