# GOOD PEOPLE AND CHORUS GIRLS: THE NOTION OF RESPECTABILITY IN THE *GOOD SOLDIER* AND *QUARTET*

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Jean Rhys met Ford Madox Ford, the editor of *The English Review*[1] and the then ailing *the transatlantic review*[2] in Paris in 1924, and after a short while, in the best tradition of Ford's plots, the frail young woman and the established Englishman who was already in a relationship became lovers. The affair started on a literary basis, he encouraged her to write, and then her dependence on him as a mentor and lover grew, at which point he found that he couldn't live up to her expectations of him.[3] Judith Kegan Gardiner, in her quest to find the connections between *Quartet* (1928) and *The Good Soldier* (1915) goes so far as to call *Quartet* a 'countertext' to Ford's.[4] The present article does not set out to trace Fordian influence on Rhys, rather it aims to reveal how the authors expose a complementary image of the regime of respectability of their time. In different ways, the two novels present very detailed anatomies of marriage and society of their time, and I am particularly interested in how the characters' sense of respectability and class informs their actions. While Ford's characters are drawn the moneyed classes, Rhys's are those who live in the margins of society and mix with the leisured classes at their peril. I argue that respectability, in both novels, is revealed to be a function of how the characters perform their class and gender: how they perform being the ideal gentleman, the proper wife, the proper mistress, the good soldier and the good chorus girl.

The euphemism 'four squared coterie' used by the narrator Dowell in *The Good Soldier* to refer to the various amorous arrangements between the novel's characters has become a favourite

quote with critics[5] and it invites us to draw parallels with Jean Rhys's *Quartet*.[6] Rhys, of course, was one of the four of the coterie that Ford managed in his real life. Or rather, she was the member of one of the various coteries that he gathered around himself. As in *The Good Soldier*, the love/business entanglements that Ford found himself in had more than four sides. Rhys's own affair with Ford remained largely contained within the circle of Rhys, her husband, Ford and Stella Bowen, Ford's partner. All four involved in the Rhys-Ford affair wrote books about their experience and Rhys's account was related in *Quartet.* All these accounts naturally reflected the writers' sense of respectability and their sense of who was inflicting harm and pain on whom. Ford's contribution was one called *When the Wicked Man*, written just as self-pityingly as Rhys's *Quartet*.[7] Rhys was simultaneously 'the other woman', 'the muse' and 'the apprentice' and she was clearly conflicted about how this effected her writing. Although in her letters she said she was 'astonished' to see that everyone treated the novel as roman-a-clef, she also added: 'though, some of it was lived of course.'[8]

In Rhys's biography, Carole Angier explains at length how Ford responded to Rhys's drafts and how he honed her skills, advising her to pare down the writing, to translate passages into French and to get rid of what didn't make sense in translation. Ford was, if one may draw a modernist parallel, Rhys's Ezra Pound. If Rhys is indeed responding to, or indeed 'supplanting' and 'besting' Ford as Betsy Draine puts it, she seems at least to have taken Ford's advice to heart in one sense: *Quartet* is much shorter than Ford's novels. In fact, as a mark of a good working writer-mentor/editor relationship, if not a functional emotional one, Rhys's writing bears very little resemblance to Ford's, who seems to have managed to encourage what was typically Rhysian in her writing. There is not a trace of Ford's ironic narrator to be found in Rhys, whose narrators are on a genuine quest to understand what is going on around them, to decipher the social and moral codes that their upbringing has failed to provide them with. Coming from the colonies, or indeed from downwardly mobile families, Rhys's heroines seem to lack both a middle class education that would enable them to speak to the faux-bohemian people that she comes into contact with, as they lack the street smart of a chorus girl which would enable them to fend for themselves. Rhys's novels depict how the protagonists and narrators learn what others think of them and

how different classes are held to account differently when it comes to respectable behaviour.

What seems to have interested both Ford and Rhys is how social mores are constructed and how and in what circumstances people can be exempted from them. They seem to have managed to bring messages from different camps – of men and women, of the privileged and the destitute- to each other. This exchange is very much apparent in Ford's description of Rhys having 'a terrifying instinct and a terrific – almost lurid! – passion for stating the case of the underdog'[9] and it is also apparent in the way Rhys is able to represent the mind script of the men her chorus girls get involved with. She was also, as Bowen put it, through her own experiences with other respectable men and women and with her first husband 'well acquainted with every rung of that long and dismal ladder by which the respectable citizen descends towards degradation'.[10]

'Good' is the adjective under which both Ford and Rhys treat issues of respectability: in Ford, it is the title that invites us to ponder on the goodness of the protagonist Edward Ashburnham, and in *Quartet*, the opening poem 'Good Samaritan' by R.C. Dunning Prepares us for acts of 'goodness' that will be to the detriment of the heroine:

> … Beware
> Of good Samaritans – walk to the right
> Or hide thee by the roadside out of sight
> Or greet them with the smile that villains wear. (*Q*, epitaph)[11]

*Quartet,* set between the wars, is the story of Marya, an expat British young woman who is trying to survive in Paris after her husband is put in jail. She seeks the company of men for emotional and material help when she's left to look after herself. The society tries to contain Marya in a way in which she will give the least offense to established modes of behaviour and social institutions such as marriage. She is a woman who is perceived as not having higher ambitions, and has forfeited her good name through her marriage to a person who is slowly descending the rungs of respectability. She seems to have no aspirations to acquire qualities that are good and beneficial to society although the Heidlers, who prove themselves to be the good Samaritans of the poem, encourage her to.

The 'good' soldier of *The Good Soldier*, Ashburnham is introduced, early on, as a hollow figure like the good Samaritans Marya is to be aware of in *Quartet*. After describing his clothes, the narrator says:

> Good God, what did they all see in him? For I swear there was all there was of him, inside and out; though they said he was a good soldier. Yet, Leonora adored him with a passion that was like an agony, and hated him with an agony that was as bitter as the sea. How could he arouse anything like a sentiment, in anybody?
>
> What did he even talk to them about—when they were under four eyes? —Ah, well, suddenly, as if by a flash of inspiration, I know. For all good soldiers are sentimentalists—all good soldiers of that type. Their profession, for one thing, is full of the big words, courage, loyalty, honour, constancy. (*GS* 18)[12]

Thus, Ford allows us to see the good soldier as circumscribed by these big words, able to move only within a certain confine, of the 'minuet'[13] the narrator keeps referring to. It is the good soldier's gallantry, his incapability of saying no to women that wrecks the two perfectly 'respectable' marriages. At the very beginning the American, scheming or innocent (depending on which narratological position you find more convincing) narrator Dowell attempts to define a more general idea of goodness that applies to all who were dancing the 'minuet', trying, all in their own capacity, to comply with the big words mentioned in relation to Ashburnham:

> The given proposition was, that we were all "good people." We took for granted that we all liked beef underdone but not too underdone; that both men preferred a good liqueur brandy after lunch […] that sort of thing. It was also taken for granted that we were both sufficiently well off to afford anything that we could reasonably want in the way of amusements fitting to our station—that we could take motor cars and carriages by the day; that we could give each other dinners and dine our friends […] I don't in the least mean to say that we were the sort of persons who aspired to mix "with royalty." We didn't; we hadn't any claims; we were just "good people." (*GS* 23)

From this introductory passage we understand that 'good' people are people who have money for their leisure, but more importantly, they are people who know and are content with their place in society. Good people are people who do no commit 'delinquencies of space'.[14] They are men and women who keep within their own social category and indeed within the physical space that suits their position. How these

categories are delineated and how members of these categories are monitored for any aberration is very important for both Ford and Rhys's writing.

Both Ford and Rhys's novels reveal a world in which the institution of marriage is still very much respected. Both in the upper classes of Ford and the supposedly bohemian environment that Rhys depicts a proper good woman is a woman that is very much married.[15] The following is the description of Leonara, the perfect English wife burdened with an adulterous husband, Edward:

> Leonora, as I have said, was the perfectly normal woman. I mean to say that in normal circumstances her desires were those of the woman who is needed by society. She desired children, decorum, an establishment; she desired to avoid waste, she desired to keep up appearances. (*GS* 151)

This is a passage in which Dowell describes, and indeed recruits Leonora as the 'normal woman', judging her performance of gender to be of the highest standard. Normality is expressed through functionality such as avoiding waste, keeping house, and bearing children in order to ensure the longevity of the establishment, the English house. Children, who do not materialize in either of the marriages in *The Good Soldier*, are the prerogative of the wife, and characters like Marya jeopardize this prerogative with their unchecked sexuality and fertility: when she tries to sell a dress she's censured discreetly and told that 'it will be bought by that kind of woman' (*Q* 31). And it is with comments like these, in turn, that Marya is recruited as the 'petite femme' she's been given:

> She learned, after long and painstaking effort, to talk like a chorus girl, to dress like a chorus girl and to think like a chorus girl– up to a point. Beyond that point she remained apart, lonely, frightened of her loneliness, resenting it passionately. (*Q* 15)

Marya has no immediate family and no fixed address, she passes time in rented hotel rooms, restaurants and cafes. Her sense of identity as a young woman is very much connected to her relationship to space, and it determines her place in the scales of respectability:

> [H]er existence, though delightful, was haphazard. It lacked, as it were, solidity; it lacked the necessary fixed background. A bedroom, balcony and *cabinet de*

> *toilette* in a cheap Montmartre hotel cannot possibly be called a solid background. (*Q* 10)

This haphazard quality of unattached young women in early twenties century has been conceptualized as the category of the 'amateur',[16] the name denoting the lack of professionalism and legitimacy in gender relations, a name that therefore lacks the respectability of the wife. Professionalism and a solid background are of course the very things that determine the goodness of a person. In a world away from Marya's, in *The Good Soldier* the ideal solid background is a countryseat, Branshaw Teleragh, belonging to the Ashburnhams, seemingly coveted by all the other characters. The characters all have various moral quandaries and it will be whoever manages to get the pedigreed country house whose morals will be vindicated. And it is none other than the increasingly manipulative and devious narrator Dowell, whose respectability can never be questioned, who gets the house: history is told by victors. In his final analysis of the whole debacle – two deaths and a madness- Dowell states that it was in fact the house that his wife Florence wanted when she started an affair with Edward Ashburnham 'You see, she had two things that she wanted. She wanted to be a great lady, installed in Branshaw Teleragh.'[17] and it is revealed that Florence has a semi-ancestral claim to the place:

> For it had been discovered that Florence came of a line that had actually owned Branshaw Teleragh for two centuries before the Ashburnhams came there. Yes, it was a bad fix for her, because Edward could have taken her to Fordingbridge, and, though he could not give her Branshaw Manor, that home of her ancestors being settled on his wife, she could at least have pretty considerably queened it there or thereabouts, what with our money and the support of the Ashburnhams. She proposed to tell me all, secure a divorce from me, and go with Edward and settle in California... . I do not suppose that she was really serious in this. It would have meant the extinction of all hopes of Branshaw Manor for her. (*GS* 64)

While the coterie in *The Good Soldier* starts when Dowell's wife is drawn into an affair with Ashburnham, attracted by his good soldierly qualities and his house, in *Quartet*, the quartet starts when the expat community, not knowing quite what to do with Marya – indeed the Bohemian circles themselves do not like waste- is introduced, to Heidler 'who made discoveries' and helped young men' and before long Heidler and she have an affair. Heidler's wife Lois understands

her husband's infatuation with Marya, and tries to get her to live with them. It is Marya's carelessness about her body and the consequences thereof that alarm the Heidlers. Rather than let it loose on the stage as a chorus girl, in contact with other 'bodies', Lois tries, subversively, to contain Marya's body within her marriage, almost as a co-wife, rather than let her have a multiplicity of partners.

In *The Good Soldier*, Ashburnam's wife, as the narrator tells us, could not but be aware that both Mrs Basil and Maisie Maidan, with whom Edward has affairs, were nice women. Leonora is ready to see these women's place in the scheme of things.[18] What she really fears is that Edward might become promiscuous, in the same way Lois in *Quartet* fears that if Marya is set loose on the stage, her husband will become promiscuous by proxy. In *The Good Soldier* the liaison that manages to upset Leonara in the most fundamental way is the one with Dowell's wife Florence. Florence is the one woman, of all the women that Ashburnham gets involved with, including the maid, who is described as vulgar:

> Yes, the mental deterioration that Florence worked in Leonora was extraordinary; it smashed up her whole life and all her chances. It made her, in the first place, hopeless—for she could not see how, after that, Edward could return to her—after a vulgar intrigue with a vulgar woman. (*GS* 121)

The verdict of vulgarity is one that Dowell repeats a few pages later, confirming Leonora's judgment:

> Florence was vulgar; Florence was a common flirt […] Florence was an unstoppable talker. You could not stop her; nothing would stop her. Edward and Leonora were at least proud and reserved people. (*GS* 117)

As the opposite of good, meaning respectable and proper, vulgar it is the worst epithet in the book. Dowell's narrative attitude towards his wife gets very complicated towards the end- from the woman he was very happy to have finally managed to marry, he turns her into a common flirt. Things he had narrated with a certain abandon at the beginning – such as her lover in Europe who was the reason why she accepted to marry Dowell to go to Europe with him– start to transform into deceptions and vices in his telling. Also, of course, as much as common flirt, 'unstoppable' talker is a grave accusation, next of kin to

hysteria, which is unacceptable in 'good' circles, something that the Heidlers, in *Quartet* fear equally.

The character that allows Ashburnham to be, in Dowell's description 'the fine soldier, the excellent landlord, the extraordinarily kind, careful and industrious magistrate, the upright, honest, fair-dealing, fair-thinking, public character' (*GS* 60) to the full, without Leonora's financial caution and Florence's fixation on Branshaw Teleragh, is Nancy, another, much younger Ashburnham protégé, and indeed, it seems to be because she allows him to have that illusion of himself that he falls in love with her and then expresses his feelings:

> He was for her, in everything that she said at that time, the model of humanity, the hero, the athlete, the father of his country, the law-giver. […] he had her recompense at last. Because, of course, if you come to figure it out, a sudden pouring forth of passion by a man whom you regard as a cross between a pastor and a father might, to a woman, have the aspect of mere praise for good conduct. (*GS* 72)

So it is the good soldier's approval that makes Nancy feel that she has been accepted into good society for her good conduct. She does not quite understand what this approval actually involves, and what Dowell's affections will set into motion in the supposedly four square coterie. This aspect of the relationship – of seeking approval and acceptance for 'good conduct' by an authority figure- is similar to that between Ford and Rhys, as that relationship, too, seems to have been founded on the myth of the perfect Englishman, the pinnacle of goodness. This attribution of godly characteristics to the older lover takes on a more sinister note in *Quartet*, and Marya, before they are about to break up imagines Heidler saying the following to her:

> 'God's a pal of mine,' he said. 'He probably looks rather like me, with cold eyes and fattish hands. I'm in His image or He's in mine. It's all one. I prayed to Him to get you and I got you. Shall I give you a letter of introduction? Yes, I might do that if you remind me. No trouble at all.

However, the one condition of the young female lover is the understanding that she gives her love freely, that the affair is not a mercantile affair. At the point where Marya can no longer bear the petite femme role she is expected to play by both the Heidlers, she lashes out, calling their 'goodness' into question:

> 'You have made an arrangement!' said Marya loudly. 'Not in so many words, perhaps, a tacit agreement. If he wants the woman let him have her. Yes. D'you think I don't know?' Heidler got up and said nervously: 'Don't shout. You can hear every single word that's said at Madame Guyillot's next door!' (*Q* 81)

Maisie's reaction to finding out that her passage to Europe was paid for by the Ashburnhams is even more drastic: she decides to leave immediately and the effort proves too much for her 'heart'- the one heart of all the parties involved that really seems to have something physically wrong with it.

As, if not more important than promiscuity for respectability, is the public image of good people, which they feel constantly to be under attack from emotionally or financially blackmailing lower classes. Heidler fears that the neighbours will hear the arguments between himself, his lover and his wife and that their 'good' name will be called into question: not while everyone already knows in what capacity Marya lives in the house, but when they make a scene, a fuss about it. Respectability requires a public character without any publicity.

The same fear of scandal is expressed when Dowell speaks of an incident Ashburnham has with a maid: 'For, along with his passions and his shames there went the dread of scenes in public places, of outcry, of excited physical violence; of publicity, in short.' (*GS* 40) As all good, respectable people, Ashburnham doesn't like publicity for himself, nor does he approve of others' affairs becoming public. In one scene he snatches a paper from Nancy's hand as she is trying to read about the details of a divorce trial. There is a strong sense of loyalty to one's class and after the string of relationships he has described, Dowell still cannot bring himself to censure Ashburnham, he sees Ashburnham's love for women as some sort of prerogative of a healthy male of his standing and the last verdict he has of him is the following:

> I suppose that that was the most monstrously wicked thing that Edward Ashburnham ever did in his life. And yet I am so near to all these people that I cannot think any of them wicked. It is impossible of me to think of Edward Ashburnham as anything but straight, upright and honourable. That, I mean, is, in spite of everything, my permanent view of him. I try at times by dwelling on some of the things that he did to push that image of him away, as you might try to push aside a large pendulum. But it always comes back—the memory of his

> innumerable acts of kindness, of his efficiency, of his unspiteful tongue. He was such a fine fellow. (*GS* 72)

Compared to this adulterer, Marya, adulteress of another class, expects no such forgiving favours from society. After they break up with Heidler they see each other one last time and she imagines what he must be thinking of after all they have been through together:

> Now then, don't be hysterical. Besides, Lois was there first. Lois is a good woman and you are a bad one; it's quite simple. These things are. That's what is meant by having principles. Nobody owes a fair deal to a prostitute. [. . . ] Intact or not intact, that.'s the first question. An income or not an income, that's the second.' (*Q* 125)

So while sexual transgression does not effect Ashburnham's respectability one bit, Marya's extramarital relationship with Heidler makes her a prostitute, and this supersedes all the possible other good characteristics of such a loose woman; no one needs to acknowledge them, no one owes a fair deal to a prostitute. It appears, in fact, Marya has *no* characteristics that are recognized as 'good' by society; she is dispensable, she's not 'needed' by society as Leonara is. Here Marya has fully grasped the economics of social respectability, and when she does, she refuses to be recruited by a society whose strings are held by those like the Heidlers.

In both novels a person's relationship to the institution of marriage is the crucial factor in one's respectability- you are a good man or woman if you manage to keep your marriage going even if there may have been adultery on either side. It is this hypocrisy that Marya cannot take. While we are not allowed to think of Ashburnham as wicked, Marya is aware that she will be made into the villain of the story. Dowell does, though, at the very end acknowledge the hollowness of the 'goodness' of the Ashburnhams and their entourage, naturally including himself:

> It was a most amazing business, and I think that it would have been better in the eyes of God if they had all attempted to gouge out each other's eyes with carving knives. But they were "good people". (*GS* 157)

Goodness and its attendant, respectability, is defined throughout the novel as coming from good stock, having money, knowing one's place in society and keeping to it, and keeping one's affairs from the public eye. In Dowell's final analysis above, this goodness is shown to be

bogus, in fact, the cost of keeping this sense of 'goodness' or respectability comes is described in the most damning terms. The disregard of human emotion that has been played out is equated to the most violent act imaginable. Despite the physical and spiritual damage caused to all parties involved, the coterie remain respectable, 'good' people, as all of them have been prevented, voluntarily or involuntarily, to do anything anything to jeopardize the institution of marriage. It is only death that undoes the marriages, but then order is restored again with Leonora marrying someone else and Dowell taking charge of Nancy. Thus Dowell's last verdict acts as the cautionary poem Rhys uses to open *Quartet*.

Thus, respectability comes at the price of keeping to the set norms of social categories in both novels. Dowell allows the reader to understand this state of affairs through his increasingly ironic use of the adjective 'good' and the narrator in *Quartet* reveals the process through which Marya comes to the understanding that one rejects the role society has set for a woman only at one's peril. As the 'chorus girl' who rejects the role of odalisque that has been ascribed to her, she becomes 'the villain of the piece', shunned by society. In Ford's world, as narrated by Dowell of course, no one seems to be reproachable for what has happened, except for Florence, who, like Marya, threatens the strict borders of social categories, by aspiring, 'vulgar' as she is, to become Lady Ashburnham, Lady of Branshaw Teleragh. Women and the poorer classes are held to account much more strictly: Edward Ashburnham dies without having lost his good name while Marya dies a social death, and is left moneyless and friendless at the end of the novel. The need to preserve respectability proves to be what paves the road to the private hells of the characters.

[1] The English Review helped launch the careers of writers such as Wyndham Lewis and D H Lawrence. It was H. Pearl Adam, a journalist friend, who sent an edited version of Rhys's notebooks under the name *Suzy Tells* to Ford Madox Ford. She explained to Rhys that Ford helped expatriate writers. 'Jean thought: 'Expatraite? Expatriate from where?' Carol Angier, *Jean Rhys: Life and Work,* (London: Faber and Faber, 2011), 131. Jean was 34 and Ford 50. Ford had already written *Some do Not* and after meeting Rhys started with *No More Parades*.
[2] *the atlantic review* published various authors including Joyce, Pound, Hemingway, Stein.
[3] 'He was something more dangerous to her than a real English gentleman: a believer, like her, in the myth of one. […] And he tried to create The Good Soldier in himself as well.' Angier, *Jean Rhys: Life and Work*, 132.
[4] Judith Kegan Gardiner, "Rhys Recalls Ford: Quartet and The Good Solder" in Tulsa Studies in Women's Literature, Vol. 1(1) Spring (1982), 67 – 81. In her article "Adulterous Liaisons: Jean Rhys, Stella Bowen and Feminist Reading" Sue Thomas also engages with readings of the novel as a countertext, this time, to Ford Maddox Ford's *When the Wicked Man* (1931), pointing to the interpretative pitfalls of such a reductive reading and of theories of privileging 'precursor' texts.
[5] As Julian Barnes puts it: 'Together the couples dance a social "minuet", they make a "four-square coterie", an "extraordinarily safe castle", they are a "tall ship" on a blue sea, proud and safe' Accessed 10.07.13 <http://www.theguardian.com/books/2008/jun/07/fiction.julianbarnes>
[6] Dowell's description in *The Good Soldier* and Rhys's title were indeed deemed so similar that Chatto and Windus insisted that Rhys's title be changed when it was published. Angier, *Jean Rhys: Life and Work,* 133.
[7] Ibid, 133.
[8] Wyndham, Francis & Diana Melly (eds.). *The Letters of Jean Rhys* New York: Viking/Elizabeth Sifton Books, 1983), p. 171.
[9] Carol Angier, *Jean Rhys*, (Harmondsworth: Penguin, 1985), 40.
[10] Betsy Draine, "Chronotope and Intertext: The Case of Jean Rhys's Quartet." In: Jay Clayton and Eric Rothstein (eds.) *Influence and Intertextuality in Literary History*, (Madison: University of Wisconsin Press, 1991), 328
[11] The page numbers refer to the edition Jean Rhys, *Quartet*. London: Penguin, 2000
[12] The numbers refer to the page number in the pdf file prepared for the. Ford Madox Ford. *The Good Soldier*. PDF file. Pennsylvania State University, Electronic Classics Series, 2002.

[13] Dowell described the couples' socially predetermined interaction as follows: 'Upon my word, yes, our intimacy was like a minuet, simply

because on every possible occasion and in every possible circumstance we knew where to go, where to sit, which table we unanimously should choose; and we could rise and go, all four together, without a signal from any one of us, always to the music of the Kur orchestra, always in the temperate sunshine, or, if it rained, in discreet shelters.' (*GS* 5)

[14] In his article mapping out the relations between narrative and autobiography "Autobiography and Geography: A Self-Arranging Question" Frederic Regard speaks of a "delinquency of the autobiographical narrative", as a narrative that doesn't obey conventions. Similarly, and since Regard convinces us of the intricate relation between space and narrative, I argue we can speak of "delinquency of space" when the subject does not agree to stay in the 'space' that the society has prescribed for him/her.

[15] The most respectable woman in *The Good Soldier* is of course Leonara, who is a Catholic, and carries the burden of being the symbol of the unbreakable marriage bond. 'You have also to remember that her getting him back represented to her not only a victory for herself. It would, as it appeared to her, have been a victory for all wives and a victory for her Church. She saw life as a perpetual sex-baffle between husbands who desire to be unfaithful to their wives, and wives who desire to recapture their husbands in the end. That was her sad and modest view of matrimony.' (*GS* 118) Ford's other famous Catholic creation Sylvia Tietjens in *Parade's End* is, in contrast, an unfaithful wife, however, throughout the illicit affairs she conducts she remains the perfectly respectable hostess, as she is of the moneyed classes and is closely connected to figures of power. Sylvia even manages to get the old English house, as her respectability seems to entitle her to it. Leonora does not get Branshaw, but she is the only one in the story who ends up in a functioning marriage, with children. In both Ford novels, the Catholics, as protectors of legal contract of marriage, seem to be doing rather well.

[16] Sue Thomas, *The Worlding of Jean Rhys*, (Connecticut: Greenwood Press, 1990), 200.

[17] Dowell describes what being Mrs. Ashburnham entails in the following way: 'Her visitors' book had seven hundred names in it; there was not a soul that she could speak to. She was Mrs Ashburnham of Branshaw Teleragh. She was the great Mrs Ashburnham of Branshaw and she lay all day upon her bed in her marvellous, light, airy bedroom with the chintzes and the Chippendale and the portraits of deceased Ashburnhams by Zoffany and Zucchero.' (*GS* 129)

[18] Dowell explains Leonora's reasoning in the following way: 'Leonora, indeed, imagined that she could manage this affair all right. She had no thought of Maisie's being led into adultery; she imagined that if she could take Maisie and Edward to Nauheim, Edward would see enough of her to get

tired of her pretty little chatterings, and of the pretty little motions of her hands and feet. […] Leonora imagined that when poor Maisie was cured of her hear and had seen enough of her, he would return to her. She had the vague, passionate idea that, when Edward had exhausted a number of other types of women he must turn to her.' (*GS* 115)