The Burden of Being an Unmarried Woman in Edith Wharton's *The House of Mirth*

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The aim of this research is to show why it is a burden to be an unmarried woman. It makes clear what values marriage has in a highly commercial male-dominated New York society. It discusses the reasons behind the subjection, and the debasement a female faces, and the roles assigned to her, in comparison to her brother, to have an ancillary status in life.

Published at the turn of the twentieth century, Edith Wharton's The House of Mirth (1905), as Linda Wagner-Martin views in her book, The House of Mirth: A Novel of Admonition, is concerned with the restrictive ideals and the "strategies that undermine the figure of womanhood inherited from the nineteenth century tradition." ¹ Women, in Wharton's nineteenth century America, do not enjoy any kind of "equality in legal, economic and sexual matters." ² Wharton, as a feminist writer preoccupied with women and their problems in relation to their deep aspirations and anguish in an unjust society, the society that ridicules her literary aspirations and deprives her of the formal education her brothers have received, finds herself entitled to call for their rights and to voice out her indignation to her society's patriarchal discourse that reinforces the "separation of Victorian men and women into public and private spheres." ³ This separation has become a virtual commonplace in Victorian studies." ⁴ According to her society's dictum, women are viewed as inferior, dependent, passive and fragile creatures, confined to do the domestic duties and prohibited from achieving any role their male
counterparts would do outside. However, this very Victorian nineteenth century view held towards women flourishes in America during the twentieth century, the century that witnesses the development of Fordist workplace and in return "new technological consumerism – consumerism associated with women who, it seemed, were the main beneficiaries of the industrial disciplining of masculine work." ⁵

In fact, with America's economic expansion, the society's attitude towards women comes to have far-reaching changes. In American leisure classes, once the minimum necessities of existence are met, the excellence of life becomes intricately related to the possession of things that connote beauty and taste. In Wharton's New York upper classes, any woman who does not have a creative role to fulfill comes to be regarded as a satisfying object of masculine proud possession and a symbol of his power. Subsequently, women, as Judith H. Montgomery remarks, come to be viewed as "decorative playthings as dolls and idols." ⁶ They are sought as dolls to be ornamented with jewelry and expensive clothing and displayed at shows, and as idols, they are sought to be worshipped.

Wharton's novel is seen as a harsh criticism of "the nexus between sex and money and the twentieth century upper – class New York life." ⁷ In order to read the novel in this light, one has to come across many of the theories that evolve in Wharton's period and come to shape her novel. Of these theories that come to be of great importance for analyzing her novels is that of Charlotte Perkins Gilman whose writings discuss "the economic structure of marriage" ⁸ and that of Thorstein Veblen, the social theorist who introduces "the idea of conspicuous consumption and critiques the way in which the middle classes spent excessive amounts of money on highly visible, though often useless
goods, the sole intention of which was to advertise wealth. "9 The publication of Gilman's Women and Economics: A Study of the Economic Relation between Men and Women as a Factor in Social Evolution (1898) and Veblen's The Theory of the Leisure Class: An Economic Study of Institutions (1899) open the gate to many literary works on "marriage and work"10 to prosper" in America between the end of the nineteenth century and the end of the First World War."11 Such theories, it seems, are in Wharton's background when she writes her novel, The House of Mirth. They need to be discussed in order to have full understanding of her "sociological, economic, psychological and anthropological perspectives."12 and thus her treatment of the novel's heroine, Miss Lily Bart.

In her book, Gilman is of the opinion "that the human female's lifelong dependence on the male is neither natural – females of other species gather their own food –nor healthy"13. Economically dependent on the male, the female, she furthermore explains, seems to be "modified to sex to an excessive degree"14. This kind of sex distinction in Wharton's society "makes women, like milch – cows artificially kept lactating, focus their entire identity on gender, to the point that even hands and feet – prehensile and locomotive appendages – become secondary sex characteristics,"15 connoting softness and daintiness. Accordingly, a woman is brought to suffer from this distinction not because of her biology but because of the social system that demand her "merely to subsist"16 and "develop exaggerated femininity."17 With such kind of complete femininity, a female, married or not, does not appear to enjoy any kind of autonomy. Rather, she like a horse, Gilman points, is going to be "fed and cared for according to her keeper's pleasure and principles."18. To put it like this, the end of a
married woman is just to please her husband, a job, viewed economically, comes to be different very little from prostitution for both require an exchange of sexual service for support. This is the very idea Wharton plays on in her discussion of Gus Trenor’s relationship with Lily Bart mentioned later in this research.

Marriage, "removed from the saccharine world of sentiment" is seen as the means whereby a female can achieve financial security and dependency. About this sexuo economic relation, Gilman writes:

> The girl who marries the rich old man or the titled profligate is condemned by the popular voice; and the girl who marries the poor young man, and helps him live his best, is still approved by the same great arbiter. And yet why should we blame the woman for pursuing her vocation? Since marriage is her only way to get money, why should she not try to get money in that way? Why cast the weight of all self-interest on the ‘practical’ plans so solidly against the sex-interest of the individual and of the race? The mercenary marriage is a perfectly natural consequences of the economic dependence of women.

In incisive contrast to many women authors who invade their fiction in the 1890s with brave new women, Wharton "focuses in one way or another on the pain of being a woman." Early in the novel, Lily Bart tells Lawrence Selden, an impoverished young man with whom she is in love that "what a miserable thing it is to be a woman," (THM, Book 1, Ch. 1, P. 8) Why it is painful to be a "poor,
miserable, marriageable girls" (Ibid) is one of the questions raised by the novel. To meet this question with an answer, one has to take into account the socio-economic background of the novel's setting. The novel is set in "the first years of the twentieth century, several stages and a few decades beyond the dispossession of old New York" by the vulgar nouveau-riche. It is in this New York of the preassault era that Wharton finds "a city that was worthy beyond a doubt, but wordily with a sense of order and form, with plenty of leisure time in which art, music, and literature could play a moderated role." Lacking strength of character, the people who belong to such a world do have taste and observation. Of Selden's parents, Wharton says:

Neither one of the couple cared for money, but their disdain of it took the form of always spending a little more than was prudent. If their house was shabby, it was exquisitely kept; if there where good books on the shelves there were also good dishes on the table. Selden senior had an eye for a picture, his wife an understanding of old lace; and both were so conscious of restraint and discrimination in buying that they never quite knew how it was that the bills mounted up.

(THM, Book 1, Ch. 14, P. 177)

From the above passage, one can understand Wharton's real feeling towards materialist America. She seems loathful and "mercilessly critical of the commercial forces that had come to dominate" her society. In such a society, as Veblen points out, "it is up to the
leisure class to determine what is honorable and decent." Having such a view in mind, the lower classes, as a result, take the upper class to be a model to follow and attempt to publicly appear wealthier than they really are, hiding their poverty within the confines of their own homes." Affected by George Gissing, Wharton finds it difficult to live a life with no troubles in such a consumerist world. Life, she writes in The Fruit of the Tree, "is not a matter of abstract principles, but a succession of pitiful compromises with fate, of concessions to old traditions, old beliefs, old tragedies, old failures." Had a person not been able to adjust himself with the harsh social conventions, he would ultimately get ruined. Wharton's vision of life, due to her society's materialist view, comes to have severe limitations. She grows pessimistic enough to know "only too well how experience can grind men into hopelessness, how it can leave them persuaded that the need for choice contains within itself the seeds of tragedy and the impossibility of choice the sources of pain." Commenting on Wharton's bleak view, Edmund Wilson remarks:

It is true that she combines with indignation against a specific phase of American society a general sense of inexorable doom for human beings. She was much haunted by the myth of the Eumenides; and she had developed her own deadly version of the working of the Aeschylean necessity—a version as automatic and rapid as decisive and as undimmed by sentiment, as the mechanical and financial processes which during her lifetime were transforming New York.

In fact, Wharton's pessimistic view towards life has a feminist sounding. Like her heroine, she seems to "suffer the indignity of
economic, social and political subjection."  
Dissatisfied with the frustrating process of reducing women to sex objects or decorative ornaments, she in her non-fiction, French Ways and Their Meaning comes closest to what the feminists might cherish:

No nation can have grown up ideas till it has a ruling caste of grown up men and women and it is possible to have a ruling caste of grown up men and women only in a civilization where the power of each sex is balanced by that of the other.

Dissatisfied with the image of New York society " which in spite of change continued to limit and be limited, to damage and to be deprived, " Wharton feels it is her duty to give voice to her protagonist's dilemmas and tensions. In her autobiographical book, A Backward Glance, she writes " fate had planted men in New York, with its fashionable stiff upper class, its money and status oriented world."

It is worthwhile here to shed light on Wharton's personal life. She was born in 1862. Not until 1885, was she married to Edward Wharton," a wealthy young man quite devoid of intellectual interests, and with whom for a good many years she tried to build a common life through sociability and travel."

Spending twenty three years of her life unmarried, she comes to be able to contemplate " the likely fate of an unmarried woman in the latter part of the nineteenth century " consumptive New York society. One of the results of her incompatible marriage is repression, the kind of repression that forms " a major, if unacknowledged, theme in her novels and stories, " which "she portrayed with such a grim, almost voracious fatalism and that seems for ever to be closing in upon her characters as if to cheat them of the love
and pleasure they desire. "\textsuperscript{38} The second dismal price she pays for living in an organized society is estrangement, a theme she also plays on in her books and for which Wilson offers the following explanation:

It has been asserted by persons who should be in a position to know that Edith Wharton had some reason for believing herself to have been an illegitimate child that her family rather let her down from the point of view of social backing – which would account for the curiously perfunctory, idyllic and unreal way in which she writes of her parents in \textit{A Backward Glance}, as contrasted with her bitter picture in, her novels of old New York, of the cruelty of social convention and the tyranny of the family group, as well as for her preoccupation with the miseries of extramarital love affairs and the problems of young women who have to think about marrying for money and position \textsuperscript{39}.

In her autobiographical book, Wharton points out to her strained and difficult relationship with her mother, Lucretia Jones, a woman who curbs not only her daughter’s literary interests, but also those of her father. Standing as an impediment to her daughter’s literary efforts, Jones dismisses her daughter’s first work, a work that pictures in full details the outcomes of what R. W. B. Lewis says "unexpected social " \textsuperscript{40} call and an untidy drawing room, telling her coolly that "drawing rooms are always tidy " \textsuperscript{41}. Perhaps it is for this reason that Wharton’s mouthpiece, Lily, unlike her mother, comes to believe that even rich people may lead a life of pigs in that they may dwell dirty
“houses with engravings from Cole’s Voyage of Life on the drawing – room walls, and slatternly parlor- maids who said ‘I’ll go and see’ to visitors calling at an hour when all right-minded persons are conventionally if not actually out.’” (THM, Book 1, Ch. 3, P. 35)

Written during a period of a nervous breakdown after her marriage, The House of Mirth seems like a saving therapy to Wharton whereby she can ease the tensions and repressions she feels at home in specific and in her conventional society at large. These very tensions and repressions are also felt, throughout her long journey, by Lily Bart, a beautiful, unmarried, young woman who witnesses, lives, and falls a victim to the socially and economically biased world of New York. The fruit of two different worlds: her father having been of the old New York and her mother, one gathers, of an economically superior world, Miss Bart is caught in bewilderment and taste conflict. Lily, to use Irving Howe’s words, "has a natural taste for moral and aesthetic refinements which causes her to be repelled by the world of the rich, and she has an acquired taste for luxury that can be satisfied only in that world." 42. Here the word "acquired" should be focused on. One can deduce that Lily’s desire for wealth and financial power is not innate; rather it is acquired from outside. She gets such a taste and falls captive to it from the upper class set that surrounds her "which values money, and luxury and scorns anything dingy or common." 43. Early in the novel, Lily, surveying Selden critically, says:

Your coat’s a little shabby – but who cares? It doesn’t keep people from asking you to dine.
If I were shabby no one would have me: a woman is asked out as much for her clothes as for herself. The clothes are the background, the frame, if you like: they don’t make success,
but they are a part of it. Who wants a dingy woman? We are expected to be pretty and well-dressed till we drop—and if we can't keep it up alone, we have to go into partnership.

(THM, Book 1, Ch. 1, P. 14)

Who expects women to be pretty? Society based on calculations and fashion and "ruled by money, greed, and lust for power" is the answer to such a question. To meet her society's demands, Lily is "trained by her mother to use her beauty to get what she wants and she is taught that she needs wealth and marriage to have a happy life." Like all of her female gender peers, Lily, in order to marry into wealth has to escape from dinginess, the desire that keeps haunting Mrs. Bart before and after her husband's death and in return Lily Bart until her own death. Mrs. Bart's fear of sordidness becomes clear when she orders her daughter to "shut the pantry door" (THM, Book 1, Ch. 3, P. 38) once her husband declares his financial ruin. She responds in such a way lest her servants hear her husband's declaration. Of Mrs. Bart, Wharton writes:

She had no tolerance for scenes which were not of her own making, and it was odious to her that her husband should make a show of himself before the servants.

(THM, Book 1, Ch. 3, P 38)

To the demanding Mrs. Bart, Mr. Bart would no longer count and would be "extinct" had "he ceased to fulfill his purpose" (THM.
, Book 1, Ch. 3, P 38 ) in life. In order to reproach him badly, Mrs. Bart keeps asking him "if he expected her to 'live like a pig', and his replying in the negative was always regarded as a justification for cabling to Paris for an extra dress or two, and telephoning to the jeweler that he might after all, send home the turquoise bracelet which Mrs. Bart had looked at that morning. " ( THM , Book 1, Ch. 3, P. 35 ) In fact, Mrs. Bart's request for "a turquoise bracelet" recalls an earlier passage when Selden, "struck with the irony of suggesting to her [Lily Bart] such a life as his cousin Gertrude Farish had chosen [a style of life Lily abhors] ( THM. Book 1, Ch. 1, P. 8 ) thinks:

She was so evidently the victim of the civilization which had produced her, that the links of her bracelet seemed like manacles chaining her to her fate.

( THM , Book 1, Ch. 1, P. 8 )

Selden seems to say that Lily's attachment to this bracelet is responsible for her fate – "be thrown out into the rubbish heap" ( THM . Book 2, Ch. 12, P. 385 ). Once again, Selden's "prophetic explanation of Lily's relationship to her environment" 46 is manifestly connected to the strong "motif of material wealth" 47. From these above passages, it becomes clear that Wharton is trying to "link the 'turquoise bracelet' Mrs. Bart buys so as not 'live like a pig' metaphorically to the manacles that imprison Lily Bart" 48. In other words, Mrs. Bart's desire to enter and rise through the upper crust of society, symbolically shown through her willingness to buy this bracelet to escape the life of a pig, represents ironically her unintentional entrapment of her daughter into her
tragic downfall which she herself recognizes saying:

Why, the beginning was in my cradle, I suppose – in the way I was brought up, and the things I was taught to care for. Or no – I won't blame anybody for my faults: I'll say it was in my blood, that I got it from some wicked pleasure – loving ancestress, who reacted against the homely virtues of New Amsterdam, and wanted to be back at the court of the Charleses!

(THM, Book 2, Ch. 4, P. 261-262)

Not only conditioned to hate poverty, Lily is taught "to work towards the goal of marrying a wealthy man and performing the social activities that are expected of a woman in her station in society" 49. In order to survive this goal, Mrs. Bart, to use Darwin's language, "discards the weak husband and selects her daughter's duty as the dominant strain for survival" 50. To be accepted into the matrimonial marketplace, Lily has to take care of her face with which, her mother keeps saying to her "with a kind of fierce vindictiveness," (THM, Book 1, Ch. 3, P. 33) she can "get it all back" (THM, Book 1, Ch. 3, P. 33). After the death of Mrs. Bart's husband, Lily's beauty turns out to be the social ladder whereby she and her mother slide up. A year before her death due to a deep disgust of dinginess, Mrs. Bart, bemoaning, tells Lily "people can't marry you if they don't see you – and how can they see you in these holes where we're struck?" (THM, Book 1, Ch. 3, P. 41) To escape from dinginess and fulfill her mother's expectations to be "the last asset in their fortunes, the nucleus around
which their life was to be rebuilt " ( THM . Book 1 , Ch . 3 , P . 40 ) as well as the " weapon " whereby she can achieve " vengeance " , Lily participates in a display decided by the leisure class to exhibit living beauties in paintings – a display which reinforces Gilman's view of women as ornamental objects to be viewed, and in return Veblen's view that " unless the rich man also accumulates a woman , all his money and property and power do not extend beyond the narrow mercantile world into the social realm , into the society at large " 51 .

This is the very idea Wharton works on in her treatment of Lily's relationship with Simon Rosedale , a Jew , who " was said to have doubled his fortune " ( THM . Book 1 , Ch . 11 , P . 141 ) on the masculine world of Wall Street - the world in which a man's financial power would be translated into social power has he bought himself a wife . Wharton comes to share Veblen's assumption that a woman has " a significant function to fulfill in marital economy : that of conspicuous consumer for the male " 52 . Veblen’s view of marriage as a " conspicuous consumption" is clear when Rosedale tells Lily :

I wanted money , and I've got more than I know how to invest ; and know the money doesn't seem to be of any account unless I can spend it on the right woman . That's what I want to do with it : I want my wife to make all the other women feel small . I'd never grudge a dollar that was spent on that . But it isn't every woman can do it , no matter how much you spend on her .

( THM . Book 1 , Ch . 15 , P . 204 )
Early in the novel, the reader is informed that "to be seen walking down the platform at the crowded afternoon hour in the company of Miss Lily Bart would have been money in his pocket" (THM, Book 1, Ch. 2, P. 18). By simply accompanying Lily, Rosedale sees that his status rises. Viewing her "as a sure ticket into the leisure class of New York society" 53, he asks her hand in marriage. In the hope of aggrandizing the wealth he has already accumulated on Wall Street, he proposes to Lily saying:

I'm just giving you a plain business statement of the consequences. You're not very fond of me—yet—but you're fond of luxury, and style, and amusement, and of not having to worry about cash.

(THM, Book 1, Ch. 15, P. 205)

He goes on saying:

I didn't mean to give offence; excuse me if I've spoken too plainly. But why ain't you straight with me—why do you put up that kind of bluff? You know there've been times when you were bothered—damned bothered—and as a girl gets older, and things keep moving along, why before she knows it, the things she wants are liable to move past her and not come back.

(THM, Book 1, Ch. 15, P. 206)
In order to keep up with the demands of her upper class society and be welcomed in the house of mirth – the ironic title Wharton takes for her novel from the Bible: "The heart of the wise is in the house of mourning; The heart of fools is in the house of mirth," Lily starts playing cards for money – the activity that Mrs. Peniston, Lily's aunt who has taken her and tried to be in charge of her for a year after her mother's death, keeps complaining of. Why does Lily start gambling? Wharton gives the answer:

.... She found that her hostesses expected her to take a place at the card-table. It was one of the taxes she had to pay for their prolonged hospitality, and for the dresses and trinkets which occasionally replenished her insufficient wardrobe. And since she had played regularly the passion had grown on her.

(THM, Book 1, Ch. 3, P. 31)

Unable to play the social game, Lily, however, comes to lose a considerable sum of money at Bellomont and senses how unfair it is that she "who needed every penny" (THM, Book 1, Ch. 3, P. 32) should lose money when women like Bertha Dorset "whose husband showered money on her," and Judy Trenor "who could have afforded to lose a thousand a night," win. Hoping not to be excluded out of her world's calculations, Lily tries to have her remaining money invested by Mr. Gus Trenor, another power who is going to have full mastery over
Lily. Arriving at the Trenor's home, after receiving an invitation message supposedly from Mrs. Trenor, Lily gets astonished to find only Gus Trenor. There, he tells her that it is he who has sent that message and that the large sum of money he lends her has not been profited on the transaction he makes on her behalf but rather a gift – a gift for which he feels himself entitled to have sex with her. He, using the mercantile language, tells her:

I'll tell you what I want: I want to know just where you and I stand. Hang it, the man who pays for the dinner is generally allowed to have a seat at table.

(THM, Book 1, Ch. 13, P. 168)

Laughingly, he also tells her:

Oh, I'm not asking for payment in kind. But there's such a thing as fair play – and interest on one's money.

(THM, Book 1, Ch. 13, P. 169)

It appears that money forms the foundation upon which the upper-class society is built. It is referred to "so many times either in itself or in the shape of what it will buy that the sound of it almost rises from [Wharton's] pages". Yet in Wharton's economic and social system, money is not only the means of exchange. Sex enters the marketplace as another form of exchange – the very idea that Lily fails to
understand and consequently falls a victim to when she tries to have a business deal with Trenor.

Why is Lily a social failure is one of the questions that needs an answer. The answer to this question is New York society which Percy Lubbock comes to identify as "an urgent and voluble participator in" Lily's drama. In fact, Lily finds herself in a world where the only successful means of the affirmation of the self lies in marriage—a woman's only vocation—and which, above all requires "women to be desirable." As a product of her society, she is brought up to conceive her beauty as her sole source of self-vindication. This is quite true of her when she, following her performance in the exhibition, finds herself alone with Selden. Describing Lily's feelings in such an aesthetic moment, Wharton writes:

Lily felt the quicker beat of life that his nearness always produced. She read, too, in his answering gaze the delicious confirmation of her triumph, and for the moment it seemed to her that it was for him only she cared to be beautiful.

(THM, Book 1, Ch. 12, P. 159)

To be aesthetically valued, looked at, admired and studied, Lily senses, is equal to being loved. It is the form of love she learns from her mother who values her only for her face. Cynthia Griffin Wolfe writes:

The family's concerted effort in the production and sustaining of Lily's aesthetic nature has
endowed her with a limitless responsiveness to beauty – in herself and elsewhere; but her rarefied sensitivity has left her absolutely dependent upon finding an environment that will support such refinement.58

Yet Lily is also responsible for her fall in society. When chance comes to her to marry the wealthy man she dreams of, the inconsistent Lily lets the chance slip away from her. It seems that her instinct for independence that her society tries to suppress and her desire to marry the man she loves "have been working well within her in spite of the overlay of convention, and in spite of her belief that she wants to conform."59 When on a Sunday morning at Bellomont, Lily "excused herself from the walk" to the church with Percy Gryce, a dull young bachelor worth millions she tries her best to impress "on the plea of a headache" (THM, Book 1, Ch. 6, P. 77) in favor of a long walk with Selden. Of the inconsistent Lily, her friend, Carry Fisher shrewdly says:

She works like a slave preparing the ground and sowing her seed; but the day she ought to be reaping the harvest she oversleeps herself or goes off on a picnic. ... Sometimes ... I think it's just flightiness and sometimes I think it's because, at heart, she despises the things she's trying for. And it's difficulty of deciding that makes her such an interesting study.

(THM, Book 2, Ch. 1, P. 218–219)
Through a tender woman like Lily – a name that " calls up a passage from the Bible, this one from the Sermon on the Mount: 'And why are you anxious about clothing? Consider the lilies of the field, how they grow; they neither toil nor spin; yet I tell you, even Solomon in his glory was not arrayed like one of these.' " 60 - Wharton seems to say that Lily would not bloom but droop had she been brought into contact with the frivolous society, the kind of society that, Wharton believes, "can acquire dramatic significance only through what its frivolity destroys" 61 and whose "tragic implication lies in its power of debasing people and ideas" 62. However, this allusion seems to be cynical. Lilies may not spin but certainly toil and die. Like the lilies of the field that may get killed by natural disasters – flood or frost, Wharton's Lily, ostracized by the very society that in Wharton's words "have been sacrificed to produce her," (THM, Book 1, Ch. 1, P. 6) is fated to die again in dinginess for her inability to contemplate her society's required role of her to be a wife – the role "that not only makes her useless to the society Wharton portrays, but also, for the reasons Gilman and Veblen outline, threatening." 63.
In this novel, Wharton seems to say that a woman, living in a patriarchal world, has to redefine her role in society to live a respectable life. Rather than waiting at home inactive expecting the most suitable chance of marriage to come, she, like her brother, has to aggrandize her power socially and economically by working hard and earning her living herself— the activities through which, Wharton believes, a woman can achieve the sense of independence. Through Lily, Wharton appears to be warning the female character of abiding to others' perceptions, of living by "the pagan worship of physical beauty"⁶⁴, and of turning her aesthetic value to any opportunity to impress the wealthy man. What she projects her to do is to nourish her beauty of the soul where the true values of self lies—the very values "for which she could find no place"⁶⁵ in Lily's world.
Notes


4 Ibid.


6 Kapoor.


8 Reynolds, P. 40.

10 Elizabeth Ammons, Edith Wharton's Argument with America (Athens: the University of Georgia Press, 1980), P. 27.

11 Ibid.

12 Ibid., P. IX.

13 Ibid., P. 28.


15 Ammons, P. 28.

16 Ibid.

17 Ibid.

18 Ibid.

19 Reynolds, P. 40.

20 Ibid.

21 Ammons, P. 5.


26 Kuhlmann.

27 Ibid.


29 Ibid.


31 Kapoor.

32 Ibid.

34 Cited in Massa, P. 13.

35 Irving Howe, "Introduction" in Edith Wharton's The House of Mirth, P. IX.


37 Howe, "Introduction", P. IX.

38 Ibid.

39 Cited in Howe, "Introduction", P. X.


41 Ibid.


Marie.

Lelekis.


Ammons, P. 33.

Ibid., P. 29.

Kuhlmann.

Cited in Ammonds, P. 29.

Shapiro, P. 155.

Massa, P. 7.

Cited in Marie.

Massa, P. 9.

Ammonds, P. 29.


Ibid.

Ammonds, P. 30.


Ibid., P. 14.
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