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Rebecca L. Peterson

Brigham Young University - Provo

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Gilded Age Travelers: Transatlantic Marriages and
the Anglophone Divide in Burnett's

The Shuttle

Rebecca L. Peterson

A thesis submitted to the faculty of
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in partial fulfillment of the requirements for the degree of

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Frank Christianson, Chair
Leslee Thorne-Murphy
Dennis Cutchins

Department of English
Brigham Young University

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ABSTRACT

Gilded Age Travelers: Transatlantic Marriages and the Anglophone Divide in Burnett's *The Shuttle*

Rebecca L. Peterson
Department of English, BYU
Master of Arts

Frances Hodgson Burnett's 1907 novel, *The Shuttle*, is an important contribution to turn-of-the-century transatlantic literature because it offers a unifying perspective on Anglo-American relations. Rather than a conventional emphasis on the problematic tensions between the U.S. and Britain, Burnett tells a second story of complementary national traits that highlights the dynamic aspect of transatlantic relations and affords each nation a share of their Anglophone heritage. Burnett employs transatlantic travel to advance her notion of a common heritage. As a tool for understanding the narrative logic of *The Shuttle*, Michel de Certeau's theory of narrative space explains how Burnett uses movement to write a new transatlantic story; featuring steam-driven travel in the novel marks a new phase in the transatlantic relationship. Burnett's solution of a joint Anglo Atlantic culture expressed through the marriage plot makes *The Shuttle* a progressive novel within the transatlantic tradition. Whereas many nineteenth-century writers emphasized a contentious Anglo-American legacy, Burnett imagines the grounds for a new history. She joins these transatlantic-oriented authors, but challenges and revises the historical narrative to reflect a more complementary relationship that may develop into a hybrid culture of its own.

Keywords: literature, transatlantic, Burnett Frances Hodgson

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GILDED AGE TRAVELERS: TRANSATLANTIC MARRIAGES AND
THE ANGLOPHONE DIVIDE IN BURNETT'S
THE SHUTTLE

Every story is a travel story

–Michel de Certeau, *The Practice of Everyday Life*

Four years before publishing *A Secret Garden*, Frances Hodgson Burnett wrote another, lesser-known novel called *The Shuttle* (1907) in which a naive American heiress travels across the Atlantic Ocean to marry into an old English family. Cultural tensions arise when it comes to money and manners, and the marriage is a disaster. As if to re-write the transatlantic marriage melodrama, Burnett continues the story with the heiress' younger sister also making the journey and eventually marrying into an English family; but in the sister's case, the marriage is a great success. Burnett assigns symbolic significance which comes to reflect the tension and potential of the Anglo-American relationship. The conflict involving the first heiress in *The Shuttle*—the Americans and English quarreling over economic and class differences—was a common trope in the transatlantic literary tradition at the turn of the twentieth century; however, the younger sister's success is a departure from that tradition. Burnett is an important contributor to turn-of-the-century transatlantic literature because she offers this second, unifying perspective on Anglo-American relations. Rather than a conventional emphasis on the problematic tensions between the U.S. and Britain, Burnett tells a second story of complementary national traits that highlights the dynamic aspect of transatlantic relations and affords each nation a share of their Anglophone heritage. Burnett employs transatlantic travel to advance her notion of a common heritage. As a tool for understanding the narrative logic of *The Shuttle*, Michel de Certeau's theory of narrative

space explains how Burnett uses movement to write a new transatlantic story; featuring steam-driven travel in the novel marks a new phase in the transatlantic relationship. Burnett's solution of a joint Anglo Atlantic culture expressed through the marriage plot makes *The Shuttle* a progressive novel within the transatlantic tradition. Whereas many nineteenth-century writers emphasized a contentious Anglo-American legacy, Burnett imagines the grounds for a new history. She joins these transatlantic-oriented authors, but challenges and revises the historical narrative to reflect a more complementary relationship that may develop into a hybrid culture of its own.

Burnett and Gilded American Marriages

Burnett is remembered in both America and England mostly for *The Secret Garden*, *A Little Princess*, and *Little Lord Fauntleroy*; however, her novel *The Shuttle* remains the work that fully distinguishes her as a writer within the Anglo-American transatlantic tradition. The novel is one of many turn-of-the-century depictions of intercultural exchange through the medium of marriage (e.g. novels by Wharton, James, Atherton, and Harrison). Its plot revolves around the marriages of two American girls, Rosalie and Bettina Vanderpoel. The Vanderpoels are a wealthy New York family (presumably based on the real life Vanderbilt family) that made their money through hard work and business know-how in the rising industries of the Gilded Age. When the naïve Rosalie Vanderpoel is wooed into marriage by the duplicitous Sir Nigel Anstruthers—a baron of a decaying English estate looking for a silly wife with money—she moves to England where she is berated by her mother-in-law and abused by her new husband who harbor a hopeless prejudice against Americans. Nigel prohibits Rosalie to have any contact with her family and isolates her from other English villagers. He then manages to swindle

Rosalie into signing all her allowance over to him and abandons her and their son for months at a time for scandalous romping around Europe. Twelve years later, Rosalie's now-of-age sister Bettina, the educated and savvy protagonist of the novel who was skeptical from the start of Englishmen marrying American women, determines to discover what has become of Rosalie. She arrives at the estate, Stornham Court, and finds it in total shambles and her sister sunk into depression. In an effort to restore her sister's health and her nephew's inheritance, Bettina borrows her father's money and spares no cost in restoring Stornham Court. In her time rebuilding the estate, she befriends and eventually falls in love with the Englishman next door, Lord Mount Dunstan. Mount Dunstan is equally critical of transatlantic marriages even though his family squandered all of his inheritance, placing him in the same position as Nigel before Nigel wed Rosalie. He values Bettina's hard work and she appreciates his love of old things. By seeing the commonalities of heritage they share and showing respect for one another's country, Bettina and Mount Dunstan join together as a progressive transatlantic couple.

The novel's Anglo-American marriage plot becomes an allegory for Anglo-American relations; Burnett positions the Vanderpoel sisters as American types attempting to fit into English society, and their husbands as representative English nobility either scolding or approving of their wealthy American counterparts. It also uses the international marriages to tell a larger story of American nationalism in the early 1900s when the United States surpassed Britain economically but struggled to keep pace culturally. A husband and wife from different countries setting up home through marriage aptly stands in as a metaphor for national relations. Since the Vanderpoel wealth has industrial origins, Rosalie is an ideal representative of America's Gilded Age culture, and her husband serves as the English cultural arbiter to decide whether the U.S. merits a place with the rest of Europe.

Eve Bannet and Susan Manning argue in *Transatlantic Literary Studies, 1660-1830* (2012) that “there are compelling historical, methodological, and literary reasons for keeping a spotlight on Anglophone transatlantic literary exchanges...not the least of which is that transatlantic relations were so central to Britons’ and Americans’ everyday lives, literary imaginations, and histories, and that so much primary recovery work of sources and contacts remains to be done” (1). This assertion is particularly relevant to the period in question when Anglophone culture converged in England and America both economically and aesthetically. The industrial revolution had come to the U.S. in the post-bellum era and the U.S., like Britain, was increasingly urbanized. Burnett’s uncommon take on the potential of convergence addressed in *The Shuttle* describes two nations’ cultural perspectives and helps to recover a more complete history of transatlantic Anglophone culture. Since Bannet and Manning’s book focuses on the eighteenth century, the following Gilded Age study advances their project as it represents a unique stage in the history of the English-speaking Atlantic world caused by new forms of economic and cultural exchange.

Literary allegories also have their risks, though that has not prevented authors from using them, nor does it diminish the profitability gained from their study. Transatlantic scholars frequently describe the British-American relationship with negative metaphors. Robert Weisbuch and Paul Giles, who both grant credence to the complexity of the relationship, figure the relationship in ways that emphasize a history of conflict in their critical studies. Weisbuch’s *Atlantic Double-Cross* and Giles’s *Transatlantic Insurrections* both compare the transatlantic relationship to clearly contentious acts (uprising and betrayal). Burnett’s allegory responds to this history of conflict; however, she uses the figure of marriage to explore the contention as well as the potential of the American and British relationship. By telling the story of America and

Britain through a marriage plot, Burnett tries to reimagine the transatlantic history as not just potential for conflict, but potential for mutual benefit. Transatlantic marriage also connects nationhood to gender. Heidi Slettedahl Macpherson claims in *Transatlantic Women's Literature* (2008) that “gender remains a key concern throughout the twentieth century in relation to nationhood, nationality, identity and travel” (2). Anne McClintock supports this supposition by adding, “All nations depend upon powerful constructions of gender” (qtd in Macpherson 1). Burnett’s typology of nations through marriage thus resonates with the scholarship of transatlantic relations in literature. *The Shuttle*’s marriage plot allows for contention, potential, and the integration of gender that nationhood stories incorporate.

Burnett contributes to this history as evidenced by the transnational context of her life and publishing. There is perhaps no other woman in the period who embodies such a transatlantic Anglophone worldview, which perhaps grants Burnett more authority on the topic than those less-traveled. A cosmopolitan figure herself, she lived in England until she was 16 when her family moved to the U.S., and she spent the rest of her life travelling back and forth across the Atlantic almost annually. Transatlantic culture became a primary preoccupation in many of her works (e.g. *Little Lord Fauntleroy*, *A Fair Barbarian*, “Lindsay’s Luck”) in which she depicts characters making the same journey she repeatedly made, most notably in *The Shuttle*. Her works were similarly published on both sides of the Atlantic, and several of her novels include illustrations from both American and English artists. *The Shuttle* was first published as a serial in the U.S.’s *The Century Magazine* in 1906, accompanied by illustrations drawn by the English artist Maurice Greiffenhagen and engraved by several American artists. Her widespread success stretches from the international bestseller *Little Lord Fauntleroy* in 1886 clear into the 1920s, which is partly a reflection of reader interest in transatlantic Anglophone

relations. *The Shuttle* was popular on both sides of the Atlantic during Burnett's time—a biographer points out that its “royalties for the first three months of the American edition alone totaled \$38,000, and the book entirely paid for the lavish home Burnett built”; however, it remains largely forgotten today (Bixler 91). Although the success of her young adult fiction has obscured her adult novels, *The Shuttle* is part of an important body of work that reimagined the Anglophone Atlantic at the turn of the twentieth century, positioning two nations as one cultural body.

In the mid-1800s to early 1900s a specific type of the marriage plot became increasingly popular in American novels: *transatlantic* marriages. Published in 1907, Burnett's novel offers multiple examples of Anglo-American unions that reflect a new stage in transatlantic relations. At the turn of the twentieth century, English and American transatlantic marriages were a cultural phenomenon. Nouveau riche American women with large inheritances obtained English titles by marriage in exchange for replenishing dying estates in England with their wealth. Among the many marriages of the upper echelons of society, “sixty American women married the holders of, or heirs to, a hereditary title. This figure represented approximately one-tenth of all peerage marriages” (Montgomery 4). These marriages are statistically and culturally significant to both America and England. For Americans, the marriages meant that the wealth of a young American heiress could buy a peerage title and life abroad. Newspapers of the time featured these marriages prominently in their “society” section and praised the glamorous lifestyle of achieving both wealth and foreign celebrity. For the English, the inheritance of American heiresses could salvage the affairs of an English gentleman with property and heritage who found himself short on cash. The larger historical questions at hand are how these couples dealt with the cultural differences that came about with bringing an American city girl to an old

English estate, and more importantly, how they represent the tenuous transatlantic relationship in the early twentieth century.

The occasion for these enterprising marriages was made possible by advancements in transportation and America's newfound wealth in the Gilded Age. Developments in steam shipping shortened the voyage from continent to continent, making travel both quicker and more economical, enabling a new transatlantic culture. The American and English industries converged more at this point than at any other point in their respective histories (O'Rourke and Williamson 2). Wealth from a boom in American industrialization permitted Americans to take an interest in European travel. Oceanic steam travel allowed Americans to become citizens of the Atlantic, a well-traveled cosmopolitan class anxious to form connections abroad. Thus the new technology and wealth made space for a new form of the transatlantic relationship.

To keep in mind this global re-visioning, Burnett casts her characters as types for national relations: the American women, Rosalie and Bettina, typify America's culture of industry and commerce in the Gilded Age; the English husband and soon-to-be-husband, Nigel and Mount Dunstan, represent England's declining aristocratic culture. Through marriage, Burnett imagines her characters in an allegory of the transatlantic relationship. Rosalie and Nigel and Bettina and Mount Dunstan's personal histories are recorded both in *The Shuttle* and as types of their countries' cultures in the overall transatlantic history.

Although the Gilded Age in the U.S. was a highpoint of American nationalism, it was also characterized by an emerging transnationalism. Looking at this particular moment through a transatlantic lens emphasizes the inseparable connection between the national and the global. As Thomas Peyser writes in *Utopia and Cosmopolis*, "one of the principal findings of recent globalization theory has been the mutually constitutive aspect of nation and globe" (7). He goes

on to argue that we cannot hope to understand nationalism, especially during the era of American Realism, without considering its *transnational* context (8). *The Shuttle* expresses nationalist values, but equally points to a global context for nationhood.

Burnett was not the only author to write transnational stories during this period. Writers in the American Realist tradition developed a subgenre of transnational narratives that tried to theorize national identity in response to the growing global scene. A significant body of writers preoccupied with the theme of Americans abroad in their novels and short stories make the case for a transnational context for exploring American identity. Prominent transatlantic marriage narratives such as “Daisy Miller,” “The Siege of London,” *The Portrait of a Lady*, *Custom of the Country*, *The Buccaneers*, *His Fortunate Grace*, *American Wives and English Husbands*, *Tower of Ivory*, and *The Anglomaniacs* show that Henry James, Edith Wharton, Gertrude Atherton, and Constance Cary Harrison all positioned their works about nationalism within an international context. There are far fewer Anglo-American marriage plots written by British authors. William Thackeray’s *The Virginians* features a fictional transatlantic marriage, but there is little else appearing in the English canon of fiction. In this regard, Burnett sympathizes with American literary attitudes. She is much more sympathetic to and interested in Americans in the global context than her British contemporaries.

Given their heightened senses of both nationalism and transnationalism, American writers turned to marriage as a vehicle for exploring international themes. Their selected works are all representative of the economic, social, and class conflicts between America and England: an American girl’s reckless social season abroad (“Daisy Miller”); an American woman’s reputation under fire in England (“The Siege of London”); the marriage of two American expatriots (*The Portrait of a Lady*); the frivolity of the American woman in society and her

nonchalance toward divorce (*Custom of the Country*); ambitious American heiresses who are married for their money (*The Buccaneers*); the skepticism of transatlantic marriages when it comes to American daughters (*His Fortunate Grace*); an American woman expected to fulfill the submissive English wife role (*American Wives and English Husbands*); a woman's indebtedness to a man and her marriage to a nobleman (*Tower of Ivory*); a rich American girl who chooses an English nobleman over her true love, a lowly professor (*The Anglomaniacs*).

Although these American novelists address the national conflicts between America and England, they also problematically re-enforce the negative relationship. As a whole, they seem to argue that any travel across the Atlantic only yields conflicts of money, class, and proprieties in order to emphasize distinctions between the two cultures. While Burnett recognizes the problem of transatlantic crossings in accordance with other turn-of-the-century writers by writing Rosalie's plotline of her failed marriage, Burnett's solution is actually to encourage *more* literal and figurative movement across the Atlantic through Bettina's successful marriage. Burnett thus joins this substantial body of writers in exploring America's newfound place in an increasingly globalized culture, but presents a solution to the many conflicts: more educated travel to and from each country in hopes of creating a space for a new transatlantic narrative to be written.

As far as historical narratives go, Burnett's novel is highly invested in the historical context of the transatlantic movement. She invokes the historical context from the beginning of her novel and frames the whole book with it. *The Shuttle* attempts to historicize the Atlantic as a cultural space, showing that one valid way to engage histories is through movement; with Burnett's novel and the insights of a spatial theorist like Michel de Certeau, scholars may understand that when a new historical narrative is written, even in fiction, it often stems from the interaction of people across a broad space.

De Certeau's Spatial Stories and *The Shuttle*

That new type of transatlantic narrative depends upon a certain notion of cultural space. All transatlantic stories are inherently engaged with ideas of place and space, how we conceive of locations and boundaries to define ourselves. Michel de Certeau's *The Practice of Everyday Life* (1984) explores unconscious movement across geographic landscapes. De Certeau's critical ideas of space and history offer a framework for exploring international narratives in the early 1900s, to address the question of how stories such as Burnett's operate as travel narratives. In a chapter entitled "Spatial Stories," de Certeau discusses the concept of spatial stories, involving the ways that narratives enact or trace a geographic or narrative route from one place to another. He provides several terms useful to the transatlantic story: *metaphorai*, space, and *fas*. These terms conceptualize narrative histories of a geographic space such as those found in Burnett's novel.

The Shuttle meets de Certeau's definition of a "spatial story." Spatial stories are defined as histories that do the work of organizing and linking locations through the movement of people or things; simply put, it is a record of movement. De Certeau applies the term *metaphorai*, the word in modern Athens for "vehicles of mass transportation" to this type of movement (115). The classical Latin *metaphora* is broken down into *meta*, "to carry," and *opa*, "to transfer" ("Metaphor"). Thus, a "metaphor" is true to the modern usage: it is a means of transportation, to carry or transfer a person or idea from one place to another. A spatial story, then, is the record of this metaphor. It traces the route between places and then records it either through a map or a narrative history.

The Shuttle, in its most fundamental form, is a story of travel between two countries; the title foregrounds the movement of the steamboat shuttling travelers (and their cultural values) back and forth between America and England. The novel's plot enacts a form of movement made possible by innovations in the technology of transportation attendant in cultural transformation. The title's implied movement ("shuttle") reflects de Certeau's claim that "stories, whether everyday or literary, serve us as means of mass transportation" (115). The idea of linking spaces is relevant to Burnett's novel as the passage from America to England is the transportation embodied by a ship fittingly named *The Meridiana*, which transports passengers across the Atlantic. It is the *metaphorai* of the spatial story.

In the opening of *The Shuttle*, Burnett constructs the metaphor as she describes the unhurried crossing of the steamship between the shores of two countries: "No man knew when the Shuttle began its slow and heavy weaving from shore to shore, that it was held and guided by the great hand of Fate" (1). From the start of this novel, Burnett sets the scene for movement across a great stretch of ocean, specifying from the outset that this novel is about a certain kind of movement in the transatlantic space. She invokes "the great hand of Fate" as a weaver of national threads, drawing the nations closer together through the sailing of a steamship. Each thread in the web contributes to a story set in the crossing of the Atlantic; by tracing the route between the countries through a narrative, Burnett widens the reader's perspective from a national focus to a transnational scene. The narrative in *The Shuttle* proves that the transatlantic space between America and England, although situated between two significant countries, is more than just an empty space. It has meaning and culture taken from both countries.

American and English travelers making the voyage in *The Shuttle* must revise their relationship to each other when they come in contact. The novel initially stages a conflict

between competing nationalist narratives that threaten to replace or displace one another, but Burnett proposes her own narrative of reconciliation, ultimately rewriting the transatlantic space as a locale of nations in cooperation, a spatial story that writes over old narratives of contention.

According to de Certeau, spatial stories are formed when a previously fixed geographical space is disrupted and transformed into a narrative “space.” De Certeau makes the distinction between the geographic “place” and narrative-affected “space” by observing that they serve different functions. A place “implies an indication of stability,” whereas a space is “a practiced place” (117). In other words, spaces put fixed places into action by allowing movement or changes to occur in the place. Places have no history of travel, but they become *spaces* when there is travel to or from them. The key feature in changing a place to a space is the very movement of people or objects that enter a geographic location. De Certeau argues that a place loses its stability with the act of movement, re-defining itself as a space and spawning a spatial story in the process. By highlighting the process of international movement from the start of the novel, Burnett creates a new spatial narrative.

Although the transatlantic space is a center of focus in *The Shuttle*, it is not a fixed, proper place because it changes with each voyage. Travel across the Atlantic takes place materially and imaginatively, completing a tour that changes the space. Burnett frequently sends her characters on geographic and cultural tours, and it is here that de Certeau’s concept of spatial stories elucidates Burnett’s account: the route the shuttle takes as it traverses the fluid space provides an allegorical foundation story for a new Anglophone culture.

De Certeau refers to the act of movement in spatial stories as “spatial trajector[ies]” (115). Spatial trajectories are routes, or paths, in space; they indicate constant movement. What is significant about spatial trajectories is that new trajectories always dominate the space. De

Certeau writes that “in narrations... manipulations of space or ‘tours’ are dominant” (119). Trajectories thus become the machine for any new narrative to claim the territory of a space. Spatial stories, by definition, require a space with a re-writable history, and it is the trajectory that enables the rewriting: “a movement always seems to condition the production of a space and to associate it with a history” (118). A spatial story is a history of movement that can eventually be transposed with newer histories. Burnett’s novel positions itself as a new and unique spatial story for the Anglophone Atlantic space.

Each movement entering into the geographical place writes over the old spatial story. A new narrative rewrites the existing narrative with every trajectory (117-18). This new, dominant narrative lays territorial claim to a space when it is recorded through histories. The Anglophone transatlantic space is a critical example of rewriting histories as it relies on travel between countries. In other words, the story of American nationalism is inherently linked to transatlantic movement. Rewriting a narrative space is the basic function of every transatlantic history because “transatlantic” inherently involves movement within space. Narratives of movement or travel within a space thus define the transatlantic landscape. De Certeau’s idea that movement is a signifier of these new narratives shifts the focus of Burnett’s novel from travel between countries. Those significant in-between spaces are written over by a narrative that traces the cultural influences of two countries. The transatlantic space is inclusive of the places that interact in the sense that they invariably invoke their origins. The transatlantic space for *The Shuttle* is occupied by both Americans and English. Burnett depicts each nation imposing their competing histories on the same space at the same time.

Competing narratives between the Americans and the English typically orient around America’s founding as a country. De Certeau refers to these types of foundation stories by their

Latin name, *fas*. He writes that *fas* is “the mystical foundation...[in] which all forms of conduct [] are enjoined or authorized” (124). A foundation story is determined by those who are “authorized”; in most cases, authority is held by those who have the dominant narrative in a space. In order to maintain dominant control of the space, the author of the *fas* develops a story spoken of in “mystical” terms to create the illusion that this history has always been true. In short, *fas* is a foundation myth. With the generalities of a myth, the author of the *fas* marginalizes competing histories of the space. Burnett’s story of space invokes *fas* with America and England trying to control the narrative of their relationship. It foregrounds the contested nature of the foundation myth because the transatlantic space is in a constant state of flux. Each nation’s citizens travel across the space and attempt to claim authority of the space through their version of the foundation story.

Burnett charts the shifting authority of the foundation story by following characters who assert their views while abroad. In this sense, she invokes old foundation myths of the American Revolution and then writes a new foundation myth in *The Shuttle*. Throughout the novel, Burnett references competing American and English narratives and attempts to resolve them with a new foundation story for the transatlantic relationship.

Burnett’s shuttle encounters two other myths that it must rewrite. Americans and English in *The Shuttle* have different perceptions of the transatlantic foundation story, namely the founding of the U.S. after the Revolutionary War. Burnett follows the opening of her novel with a brief history of the English-American relationship as a backdrop for her own narrative. She explains how the nations divided with antagonism toward one another. The postwar relationship between nations is more than rocky; it is “a gulf broader and deeper than the thousands of miles of salt, fierce sea—the gulf of a bitter quarrel deepened by hatred and the shedding of brothers’

blood” (4). Burnett casts those differences in stark terms emphasizing the cost of political and social divisions. The gulf is not just a cultural difference, but a real fight involving a war between nations, a “bitter quarrel” punctuated by “the shedding of brothers’ blood.”

What is interesting in Burnett’s history of the Revolutionary War is the generality in which she describes these feuding nations. Burnett does not give the details of the Thirteen Colonies being taxed without representation in British Parliament. She only writes that there was a “bitter quarrel.” She writes in vague terms, not outright naming the countries even though it is clearly implied. Her characterization of the Americans is simply “those who had rebelled against that which their souls called tyranny” and the British are those who “sailed back haughtily to the world which seemed so far the greater power” (4). Burnett reduces the previous transatlantic *fas* with a few simple generalizations to make room for a new narrative; the vague postwar backdrop is the starting point of her own narrative. She suggests that the moment in her novel—a moment of new commercial and cultural cooperation—signals a revision of the transatlantic history, a *significant* revision. The hyperbole Burnett describes with “a gulf broader and deeper than the thousands of miles of salt” implies that the new history she records in *The Shuttle* is meant to mend a bitter battle over narrative and geographic territory.

Thus when the nations interact in the novel, and each tries to re-route the authority of the foundation story in their own self-interest, another kind of battle begins. Each tour from America to England is a new narrative that lays claim to its own version of the transatlantic history. Burnett’s work rethinks this conventional approach. Rather than taking the view of one country or the other, she focuses on the movement between them. The focus on the spatial trajectory expands the limited perspective from the simple tale of an American girl trying to adjust to English customs to a broader account of cultural migration and interrelation. The cultural

relations foregrounded in Burnett's novel emphasize national exchanges rather than fixed nationalities. Readers are provided with a lens for seeing these movements; they can trace the flow of money and culture from one nation to the other. By entering the space of competing narratives and depicting her work as a spatial story, Burnett offers readers a perspective that highlights transnational exchange. Susan Manning and Andrew Taylor write that the transatlantic space offers a view only accessible from the in-between perspective: "the possibilities for intellectual and aesthetic migration [] are inherent in the transatlantic paradigm" (6). The transatlantic viewpoint encompasses an ever-revising collective culture, moving both "intellectual and aesthetic" aspects from each nation across the space. Burnett puts each nation's culture in a new perspective by showing how it is only a portion of a broader Anglophone Atlantic culture. This paradigm is impossible for the readers to gain without the emphasis Burnett places on the transatlantic space in *The Shuttle*.

The remainder of this paper analyzes aspects of the new narrative, or *fas*, that Burnett claims is necessary for the improvement of the transatlantic relationship. These traits, explored through the transatlantic marriage plot and its sociopolitical associations with home and garden, suggest the formation of a transatlantic culture based on a shared heritage. Burnett's vision of a hybrid culture expressed through marriage, home, and garden make *The Shuttle* a progressive novel within the transatlantic tradition.

Marriages of Economy

The first point of the broader history Burnett explores is the strained relationship which she represents through Rosalie and Nigel's tumultuous marriage. In de Certeau's terms, their marriage is the first "spatial story" written in *The Shuttle*; Rosalie and Nigel embark on a spatial

trajectory that spawns a story of conflict in their transatlantic world. Burnett brings in their story as a reiteration of earlier American and English differences, specifically socioeconomic differences. Then she uses Bettina and Mount Dunstan to write over their story. But it is Rosalie and Nigel's strained relationship that allows the reader to understand the socioeconomic tensions. On the first leg of their honeymoon, Nigel begins to criticize Rosalie for her extensive wardrobe and wedding gifts. Rosalie observes that "instead of being pleased with the luxury and prettiness of her wardrobe and appointments, he seemed to dislike and disdain them" (19). Her apparent materialism prompts him to complain, "You American women change your clothes too much and think too much of them... You spend more than well-bred women should spend on mere dresses and bonnets" (19). Nigel expresses an English distaste for what appears to be America's commercial crassness. In saying that American women "spend more than well-bred women," Burnett implies that it is not solely an issue of wealth, but that the English believe American wealth is possessed by an unruly, uncultured people, and furthermore, that those people are undeserving of such wealth. For the English, wealth is an extension of class and good breeding; it indicates a noble identity in society's eyes (literally being from a family of nobility). But for Americans wealth is divorced from class and breeding in a country that believes in the self-made man. In fact, Burnett is careful to locate Rosalie and Bettina's American wealth in a narrative of self-making. Rosalie and Bettina's grandfather, coming from emigrant obscurity, is the embodiment of an American industrialist who is "the lauded hero of stories of thrift and enterprise" (4). Rosalie and Bettina's heritage is not marked by dukes or lords, but by savvy tradesmen who worked their way into wealth.

It is for this reason that Nigel is disgruntled by Rosalie's wealth. Burnett writes that "the sight of [Rosalie's] ingenuous sumptuousness and the gay, accustomed simpleness of outlook

with which she accepted it as her natural right, irritated him and roused his venom” (19). The concept of “natural right” is at the crux of the English-American schism: for the English, an impressive pedigree is naturally associated with wealth; for the Americans, it represents hard work. The Vanderpoel wealth trickles down to Rosalie from a mere tradesman—in Nigel’s eyes, an unnatural source. In contrast, his own dwindling wealth is inherited from several generations of baronets, a more “natural” source born of deserving nobility. Rosalie’s wealth is, to Nigel, undeserved because it does not come from a noble pedigree. Thus when Nigel distinguishes Rosalie from “well-bred women,” it reflects more than just economic insensitivity on her part; it is complete social impropriety. This particular marriage exemplifies the differences in English and American attitudes toward wealth and social identity and suggests that the attitudes are apparently irreconcilable. On the allegorical level, the English remain disgusted by America’s commercial culture because of a fundamental contrast in the role of wealth in social status. The competing attitudes in the transatlantic space are an old story Burnett reiterates to remind her readers of the socioeconomic conflicts dominating the transatlantic space at the start of these transatlantic marriages. A side by side comparison between these two narratives allows Burnett to highlight how much the transatlantic story needs revision.

Burnett then begins a new story that mediates the competing attitudes about economy by relying on travel, or *metaphorai*. One of the greatest issues of the first marriage is that very little travel made for limited knowledge of one another’s culture. Though a clear villain in the novel, Nigel is only half of the problem in the marriage. Rosalie has no concept of cultures outside of her own. Anytime Nigel attempts to tell Rosalie that his English expectations are different from her own, Rosalie “never had the intelligence to see what he was aiming at” and would look at him “without a sign of comprehension” (18). Her sheltered life in New York prohibited her from

imagining there could be different cultural approaches to money. Bettina, on the other hand, is a younger generation American who works to attain a broader perspective. Her father sends her to school in France and Germany, where she is surrounded by English schoolmates that could not care less for “her beloved New York” (46). It is Bettina who receives a transatlantic education via travel that brings her outside the limited view of an American exceptionalist. She is literally and metaphorically “carried” or “transferred” to another place and frame of mind, as the *metaphorai* of various steamships will do. Burnett writes that at first Bettina had “enjoyed her life far too much to admit of any doubt that America was the most perfect country in the world, Americans the cleverest and most amusing people, and that other nations were a little out of it” (45). Through her education abroad, she is shamed to realize that other nations are not “a little out of it” as she supposed. She continues to live abroad, reading every political book her father sends her. During summer vacations, her father, a successful businessman, takes her out with him to see “mines and railroads and those who worked on them, and he talked them over with her afterward” (49). Another part of Bettina’s education is the study of travel (railroads) and the operation of them (mines to produce coal). This hands-on study of nations and industry gives Bettina what Rosalie never had: a cosmopolitan education and a sense of place within the broader world. Burnett highlights the value of a less provincial education for the transatlantic relationship. In the new order that Burnett imagines, there is no place for American exceptionalism, but still plenty of room for quintessentially American values such as industry. Burnett suggests that America needs to invest in industry because it is an investment in a valued culture that provides *metaphorai* to other spaces (countries). Through Bettina Burnett begins to make the case for an Anglophone heritage rather than a provincial nationalism.

Burnett's agenda in ameliorating this bitterness over socioeconomic differences is to create a new transatlantic culture, and she does so through Bettina and Mount Dunstan's eventual marriage. This is the new spatial story Burnett writes over the old spatial story of Rosalie and Nigel. Burnett sets up Bettina and Mount Dunstan's marriage to reflect a new historical moment completely unlike Rosalie and Nigel's marriage that points to the past. Instead of being baffled by English disdain, like her sister, Bettina adapts to English custom. A particular chapter in *The Shuttle* depicts a ball at an English estate in which Bettina is the most admired guest for her beauty, wit, and most importantly, her attention to English conventions. Burnett writes that Bettina was a "success among grand old ladies" because "when she stood before them there was a delicate submission in her air which was suggestive of obedience to the dignity of their years and state. Strongly conservative and rather feudal old persons were much pleased by this" (253). For an American girl to show respect to "feudal old persons" is a gesture of compromise. These "grand old ladies" are "grand" in both heritage and former wealth. They are the sources of English aristocracy, the precedents of wealth by birth. Burnett's description of these ladies as "strongly conservative and rather feudal" points to contrasting social and economic systems ("feudal" being reference to land ownership based on class). Bettina has all the economic advantage—it is in her power to save and support the ailing English system—and yet, she is submissive. Bettina's submission to their social rites is American validation of English tradition. On a larger scale, Burnett makes a case for a hybrid culture in which the American economy shores up failing English traditions while also validating them. Burnett releases each nation from conflict in asserting their national view of society and economy and gives them a compromise. She re-writes the spatial story so that it reflects transnational codependence.

Burnett gives Bettina an English counterpart in Mount Dunstan who comes to identify with America's socioeconomic culture. He watches Bettina make these allegorically-suggestive demonstrations at the ball, knowing that he has made similar gestures to the opposing country's economic culture. Mount Dunstan, short for James Hubert John Fergus Saltyre, fifteenth Earl of Mount Dunstan, comes from a noble English class. When he and Bettina first meet on board *The Meridiana*, he is returning from America where he worked on a sheep ranch to make his own fortune (his being squandered by his unscrupulous relatives). He has adopted the American ethic of working for one's own gain by working on the Western frontier, a quintessentially American setting that heightens the contrast with his English origins. Mount Dunstan is essentially Americanized through his experience in heading west for work. He even acquires an American name in his time abroad. Burnett writes that Mount Dunstan went by "'Jem Salter,' as his neighbours on the Western ranches had called him" (142). Mount Dunstan's fellow-working American acquaintances disregard the signifier of his class in his name and simply call him by a nickname (Jem) derived from his surname (James). This American experience gave the British Jem Salter a new identity. Although Mount Dunstan did not attain financial success while abroad, as he intended, he still underwent an American rite of passage that includes striking out on one's own without the aid of an impressive pedigree. This suggests Mount Dunstan's willingness to fully immerse himself in American culture. And it is Mount Dunstan's very inability to succeed in America that somehow causes Bettina to identify with him; Bettina realizes at the ball that "all that happened to him suddenly became her affair, as if in some way they were of the same blood" (255). Just as Mount Dunstan notices Bettina's respect for English customs, Bettina identifies with the American values Mount Dunstan acquires. He invests deeply enough in an American experience, so far as to accept an American identity when the situation

impresses it upon him. As for feeling that they are “of the same blood,” Burnett points out the kinship and shared heritage of the English and Americans. The origin of “same blood” again harkens back to the *fas* of the Revolutionary War when the feuding family split. Burnett invokes that origin myth, but contextualizes it with sentimental kinship rather than spilled blood. The English and Americans are quite literally from the same bloodline, but it is only through the respect of one another’s cultures that their shared heritage can be acknowledged.

After returning to England, Mount Dunstan’s Americanization manifests itself through an appreciation of Bettina’s American ways, a strong contrast to Nigel’s disdainfulness of Rosalie. Mount Dunstan represents validation of American self-making, and his eventual marriage to Bettina is pure admiration, whereas Nigel represents a stubborn resentment of this social model, and his marriage to Rosalie is mercenary. Nigel and Rosalie’s marriage illustrates a wide rift between nations, but Bettina and Mount Dunstan’s marriage is a compelling counterpoint. Burnett brings Bettina and Mount Dunstan together by their mutual gestures toward each other’s culture and reveals the secret to re-establishing the English-American kinship: creating a new space and culture that incorporates both countries’ socioeconomic values. Rather than the nations constantly being at odds, Burnett actually imagines a new transatlantic culture that takes the best from both social economies. Bettina and Mount Dunstan embody the concept of meeting halfway—literally and metaphorically—when they traverse the Atlantic to experience one another’s culture. The space is marked geographically and historically, and a new spatial story is written. Through *The Shuttle*’s marriage of compromise, Burnett transforms the Anglophone Atlantic space with a new foundation story.

By the end of the novel, Burnett shows that the characters have settled their differences, some by means of marriage and others by death. Bettina and Mount Dunstan’s engagement

suggests that America and England can learn to value the customs and attitudes of the other. This peace is punctuated by Nigel's death: "For some time Nigel Anstruthers lay in his room at Stornham Court, surrounded by all of aid and luxury that wealth and exalted medical science could gather about him...he was stricken dumb again, and soon afterwards sank into stillness and died" (404). To create a new space for transatlantic culture to thrive, Nigel's type of anachronistic aristocrat with a stubborn prejudice against Americans needs to be eliminated because it refuses to be socialized to American values. Nigel, who never could hold back his vituperations of Rosalie's American customs, is finally "stricken dumb," the traditional narrative of England and America's mutual antagonism silenced by his death. There is no place for his type in the budding transatlantic relationship. In relation to de Certeau's theory, Nigel's spatial narrative is replaced by a more dominant narrative. It does not coexist, but is written over by the spatial story that Bettina and Mount Dunstan depict. The irony of Nigel's death is that he finally had all the American wealth he plotted to get; he was "surrounded by all of aid and luxury that wealth and exalted medical science could gather about him." Allegorically, Burnett implies that there is a proper way of administering American wealth to revitalize English culture. The formula is for self-made American wealth to support England, preserving English culture rather than seeking to transform it. This, Burnett resolves, will diminish England's prejudice of American values. But there is a historical irony in England being dependent on American socioeconomic values, and transformation of culture is a natural result of Bettina restoring an English estate. The typology of the novel shows that Burnett embraces powerful claims about how the American economy can bolster the English economy, but the real outcome is a new transatlantic relationship built on co-dependence.

Rebuilding the English House and Garden

The English manor house and surrounding garden is a trope in Burnett's work, most notably in *The Secret Garden*, which features the restoration of an English estate's walled garden. Burnett's English estate, Great Maytham Hall, had its own walled garden, in which she wrote several of her novels including *The Secret Garden* and *The Shuttle*, which were written at the same time and published in 1911 and 1907. The plots of both *The Secret Garden* and *The Shuttle* involve the restoration of a house and garden. In an article exploring the central symbols in *The Secret Garden*, Madelon Gohlke writes that the garden is "both the scene of a tragedy, resulting in the near destruction of the family, and the place of regeneration and restoration of a family" (895). Domesticity is central to the project of both novels as each work parallels the re-growth of a garden with the mending of a family. Thus the house and garden restoration in her novels is symbolic of restoring a family. Although Gohlke does not address *The Shuttle*, her insights have some relevance for this novel. The garden as a "scene of tragedy" turned to a "restoration of a family" fits *The Shuttle* well because of the levels of familial reconciliation: first, the sisters' reunion after losing contact with one another when Rosalie gets married, and secondly, the reunion of England and America. The garden as a space is comparable to the transatlantic space in regards to historical narratives. The thriving or withering state of the plants is a record of the family relationship—of tragedy or restoration. It resonates with Burnett's *fas*: America and England parting ways and then reconciling through a marriage spatial story. Burnett's use of the garden space reinforces the *fas* and new spatial story in *The Shuttle*.

The sisters' relationship and the countries' relationship are mended in the novel when Bettina restores the house and garden of her sister, Rosalie's, English estate. Bettina first admires the rich English culture embodied by the various gardens into which she strolls. When she

glimpses the oak trees in Mount Dunstan's gardens, she gushes about their "lovely, giant branches" and "ancient wildness and richness, which meant, after all, centuries of cultivation" (113). The concept of "cultivation" reflects her appreciation of English cultural values which have cultivated growth in their country for centuries. Although America certainly has oak trees as ancient as England's, Bettina values the English oak trees because they have "centuries of cultivation," meaning that they were acknowledged or attended by people longer than American trees. The American trees, in her eyes, were static places because no Anglo American was there to interact with them.

Even though she sees these gardens as inherently "English," Bettina also sees an element of Americanness in them. When Bettina walks around the grounds of Stornham Court, she identifies with the garden's strong willed nature. The plants in the gardens, alive though overgrown, are characterized as persistent plants. Burnett describes them through Bettina's eyes as, "fighting for life, refusing to be strangled...defying neglect...sen[ding] up strong, insistent shoots" (104). Mr. Kedgers, the head gardener, adds to Bettina's perception by complaining that "there's no one...as has as many enemies as a gardener, an' as many things to fight. There's grubs an' there's greenfly, an' there's drou't, an' wet an' cold, an' mildew, an' there's what the soil wants and starves without, an' if you haven't got it nor yet hands an' feet an' tools enough, how's things to feed, an' fight an' live—let alone bloom an' bear?" (104) Bettina says in response to Mr. Kedgers's complaints, "I don't know much about gardens...but I can understand that" (105). Burnett subtly foregrounds a point of identification between American and English sensibilities in the English landscape with Bettina's understanding of the plants' struggle for growth. Plants in the gardens must relentlessly fight for their survival without enough help from a gardener. Something about this fight for life resonates with Bettina; although the "fighting" and

“defying” gardens are planted in English soil, the spirited behavior is reminiscent of her own American heritage. The English garden and the American roots share this in common: a will to survive despite the odds. She recognizes the English struggle for survival and sympathizes by supporting the struggle with her American resources. This interaction is also another reference to the *fas* of the Revolutionary War from the American point of view. The significance of the English plants expressing an American attitude suggests a hybrid of culture being introduced to the transatlantic space.

Seeing the potential beauty of and identifying with the unkempt gardens at Stornham Court, Bettina resolves to restore them. She explores the garden, meandering through “moss walks and alleys, through tangled shrubberies bursting into bloom, beneath avenues of blossoming horse-chestnuts and scented limes, between thickets of budding red and white may, and jungles of neglected rhododendrons” (Burnett 113). Bettina does not solely note the neglect of the gardens, but is equally transfixed by the “bursting,” “blossoming,” and “budding” of the foliage—the potential of them. Rosalie insists that she can do nothing to restore them, and Bettina responds, “when you have become more used to me and my driving American ways I will show you how” (107). Bettina is an agent of American culture and values, capitalizing on the potential of the English garden. Burnett imagines the English gardens as a static place that needs the contribution of enterprising Americans like herself to restore it to a productive space. The “driving American ways” is the force of a progression Bettina brings to English agriculture. Burnett moves from a subtle American presence to an explicit presence. On a larger scale, Burnett’s project is national self-definition achieved by identifying the other nation; America is able to enact its values of industry and growth through the stagnation of England’s economy,

making the relationship mutually dependent. The garden space provides a locale for the new transatlantic narrative to grow.

The concept of nationhood in *The Shuttle* further revolves around rebuilding Rosalie's English mansion that has been neglected and consequently fallen into ruin. The Vanderpoels enjoyed luxury in their New York home, and Rosalie had assumed that her English estate, Stornham Court, would provide similar luxuries. The beauty of the English estate seems a pretty façade that masks the poverty of the family as evidenced by the crumbling interior of the house. Rosalie "learned from no precedent as yet that houses of its kind may represent the apotheosis of discomfort and dilapidation within" even though the outside was "many-gabled and mellow-red and fine" (28). Burnett draws an unambiguous connection between a literal house and the concept of national homeland. Rosalie's New York mansion in all its gilded glory references the Gilded Age in America, whereas the dilapidated English estate represents England's dwindling socioeconomic status in the global context. The home is a metaphor for national culture and, in this case, the Anglophone family. Burnett estranges the Vanderpoel sisters from one another just as England and America were once estranged. Rosalie actually feels like a foreigner in her new home until her sister visits her there. When Bettina restores the English house at Stornham Court, it is also the restoration of the American-English family and reformation of a transnational culture. This is Burnett's larger project: bringing together the estranged nations to form a more cohesive relationship and culture. The symbol of the house is effective in representing both a geographic sense of home and a national sense of family.

Along with the homeland represented through the house, Burnett suggests that there is an inherent connection between self-identity and a homeland. The concept of "home" is embodied by diverse "houses" for the self, such as a dwelling, a country, and even a body. In their study of

the theory of “home,” Alison Blunt and Robyn Dowling explain that “ideas and emotions about home can be stretched across the world, connected to a nation and attached to a house; the spaces and imaginaries of home are central to the construction of people’s identities” (introduction). Rosalie’s concept of home is literally stretched across the world when she moves to England. Her emotions about her literal home at Stornham Court affect her view of herself as a foreigner; her discomfort in the literal house reflects her out-of-placedness in English culture. Soon her negative feelings toward the house mirror her self-respect as a wife and American. She is a foreigner to herself, and it takes Bettina’s moral support to bring Rosalie back to normalcy. Even though Rosalie is an American, her twelve years living in England leaves her estranged from her homeland; however, Bettina has an acculturating effect. Rosalie worries aloud, “I have been twelve years in getting un-used to you—I feel as if it would take twelve years more to get used again” to which Bettina promptly replies, “It won’t take twelve weeks” (107). And she is right. Bettina buys Rosalie new dresses and spends an embarrassing amount of money to restore the estate, which restores Rosalie’s American worldview. Bettina essentially shows Rosalie how her American sensibilities can relate to English culture. Bettina comes from the U.S. to restore the house and relieve her sister, but in metaphorical terms, Burnett uses Bettina’s efforts to reimagine the transatlantic relationship for the industrial age. Renovating the house is similar to de Certeau’s ideas of space because Bettina changes a wholly British manor to something of a hybrid space. The narrative of this house at Stornham Court, once a history of aristocratic wealth, is re-written by an industrial American presence.

That is the main purpose of *The Shuttle*’s protagonist: to bridge the gap between estranged nations. Burnett puts Bettina at the helm of transatlantic ambassadorship and imagines a new relationship of mutually-dependent cultures. She depicts Bettina coming to England with

an open mind and an effort to adapt to English ways while also bringing an aspect of Americanness. Burnett describes Bettina's time in England as a diplomatic experience. She positions her as an American ambassador who identifies and sympathizes with English culture while also sharing pieces of her own culture (Cooper 1). Ambassadorship is a label for Bettina's spatial trajectory; she aims to connect one country to another.

As an American type, Bettina plays her ambassador role by respecting Englishness when it comes to tradition. Although she is an innovating American, Bettina shows true appreciation for what she sees in Englishness as "the atmosphere of long-established things" (137). Bettina desires what America lacks: well-established things. She recognizes the American deficit in cultural traditions and wants to preserve English culture because it is also her own culture. Americans and the English share a heritage represented by these "long-established things" and so preserving Englishness is also ensuring America's cultural history. Thus when she sees fit to restore Stornham Court to its former glory, she hires workers locally from the village to keep the immediate village in prosperity and follow the longstanding tradition of giving the villagers the first offer of work instead of hiring from London. Bettina wisely perceives that "on an estate like Stornham, no work that can be done by the villagers should be done by anyone else" (163). As the largest, most featured estate in the area, residents of Stornham Court have a duty to the community. Work might be done better with outside help, but Bettina acknowledges the duty of the English estate to financially provide for the village. The village workers recognize her respect toward them, thinking, "In places such as Stornham, through generation after generation, the thing [Bettina] had just said was accepted as law... no village could see justice in outsiders being sent for, even to do work they could not do well themselves" (163). Bettina is legally allowed to hire any help she wants, but by adopting the same attitude toward the English

villagers' tradition—a tradition so established that it is an unofficial law—Burnett positions Bettina as a respector and supporter of English culture. As an outsider herself, she shows unusual loyalty to a foreign nation's conventions in restoring the house to its English style by English means. Burnett uses Bettina to show how American wealth in the Gilded Age can bolster the English economy; however, in investing in an English estate, Bettina supports customs that are very paternalistic—even somewhat un-American. While seemingly problematic, Burnett's point is to advocate Americans spending their wealth in England in order to preserve their own English heritage. When it comes to spatial histories, Burnett does not invite Americans to replace English history by coming over to England. She advocates a common heritage that each nation can work to preserve.

Bettina's efforts to respond to the deficit of *long-established things* in America and to simultaneously reinforce English culture work toward a transatlantic compromise. American wealth may be used to bolster the English economy, which makes England indebted to America. But Americans also acquire their own culture in this exchange. Bettina's desire to fix the dilapidated house and overgrown garden is, although welcomed by the English, also self-serving. Standing out as an economic patron to England's culture reinforces America's role as a self-making, industrialist nation. The simultaneous bolstering of English economy and self-serving American culture is epitomized by Bettina's approach to restore the grounds. Her goal is to maintain the authenticity of a true English garden, to replicate the grounds in what she believes to be their original form. Upon finding a fallen wall in the garden, Bettina suggests that it be restored as closely to its first design: “‘It's a beautiful old wall,’ she said. ‘It should be rebuilt with the old brick. New would spoil it’” (105). Old brick symbolizes the old traditions and old-established ways of a manor house belonging to a lord or duke that is passed down from

generation to generation. America does not have an equivalent class of people that bestows titles accompanied by estates. Rather than implementing new brick—a material representing the newer, younger American frontier that is still establishing itself—Bettina wants to revert back to an older English custom of aristocracy, not because she loves aristocracy, but because she idealizes long-established things. This idealism drives her toward attempting authenticity in every aspect of restoration. In supporting the rebuilding of English culture, Bettina cultivates an American culture of industry within the context of an English space.

The effort toward authenticity in materials is problematic, though, because there is no such thing as “new” old brick. When Mr. Kedgers points this out, Bettina responds, “perhaps old brick could be bought somewhere...One ought to be able to buy old brick in England, if one is willing to pay for it” (105). Bettina believes in the saving power of the American economy to reinforce English culture. It is a contradiction in Bettina’s character that she has such a love for old things, but believes that she can restore oldness via new means. Her efforts are somewhat undermined because the new material is bought by American wealth. Even though she wants to build English culture, it also reinforces her own identity as an American: she restores Stornham Court to what she perceives to be Englishness. It is an American point of view; things are “old” (English) instead of “new” (American). For the English, their culture is not “old,” but is “right” or “natural.” In this sense, Burnett depicts the American doing work of restoration because it reinforces the American perception of Englishness. The Americans must design and preserve difference because it gives them a more complete historical narrative. Burnett revisions Americans acquiring heritage by giving them a cultural past that does not exist unless the countries are reconciled.

So in order to show loyalty to English tradition, Bettina underwrites it financially. Her father's American money is pumped into the English economy; it pays the English workers and rebuilds an English estate. It is a monetary investment in both English and American commerce and culture. The insistence on the local workers and the purchasing of "new" old brick is an economic *and* cultural move since the local workers and bricks are more likely to preserve an element of authenticity to the house. Through Bettina's desires for authenticity in restoration, Burnett idealizes the potential of the transatlantic relationship so far as to depict one country supporting the other economically and culturally; however, Bettina's obsession with authenticity hinges on her limited view of "Englishness." Bettina does not even consider that her involvement in the project challenges the validity of authenticity. Bettina's idealism renders the idea of "authentic nationalism" as problematic. Although Burnett appears to ironize Bettina's sense of authenticity, it is more likely that she idealizes it. On the one hand, the novel seems to idealize Bettina's restorations as a solution to the transnational divide; on the other hand, terms like "restoration" and "authenticity" are pitted against American appropriation. American money is right at the center of both of those concepts, thus challenging the overall project.

The question of Burnett's ironizing or idealizing transatlantic efforts affects the reading of the garden restoration at Stornham Court. The English garden is a distinctive feature within and without the novel; it is widely considered an icon for Englishness. Burnett was evidently preoccupied with the iconography of English gardens as several of her novels fetishize them. The role of the garden in her novels is consistently a place for rejuvenation. For an American like Bettina to enter the space and restore it is a demonstration of the American gaze. She does not wish to replace the English space with American culture, but wants to cultivate and encourage England's finest culture for her own benefit. Bettina says, "I have never lived in an English

garden. I should like to see this one at its best” (Burnett 169). Seeing an English garden that she restores through American money fulfills her own expectations in reproducing an American brand of Englishness. Burnett points to the desire of Americans to reconnect with their heritage. In this example, Bettina buys the view of Englishness through restoring a garden.

The mercenary relationship results in provoking Nigel’s revenge. Of the several English homes and gardens in *The Shuttle*, one of them stages the climax of the book: Bettina is cornered by Nigel in an abandoned cottage in the middle of the English countryside. After injuring herself on a ride, Bettina hobbles to the cottage where she rests until Nigel, also on a ride, recognizes Bettina’s horse tied outside in the garden and decides that this is his chance to “get even” with Bettina. What follows is an attempted rape in which Nigel traps Bettina first in the cottage and then in the garden. Nigel threatens, “‘You are twenty miles from home in a deserted cottage in a lane no one passes down...’ He got up, and walking to the door drew it back on its crazy hinges and managed to shut it close. There was a big wooden bolt inside and he forced it into its socket” (380). Nigel is essentially restricting the space Bettina can go—metaphorically, he represents the English ensnaring the American in an attempted rape of its wealth. He functions on the attitude that the U.S. is spatially and culturally at a great distance from Britain and he does not want to allow the U.S. any space to write a new narrative. His “twenty miles from home” comment points to an outdated view of America: it is inconsequential as an independent country. Fortunately, Nigel’s efforts to smother the might of the American economy is futile. Mount Dunstan appears and gives him a thorough thrashing before escorting Bettina back to Stornham Court.

This scene is layered with meaning involving space, nationhood, and gender. Transatlantic scholars have repeatedly suggested that the female body is inherently linked to

nationhood and travel writing. Macpherson writes that “women and nation have been frequently conflated, from how desirable land is described (virginal), to the feminine pronoun ‘she’ used to describe a country, to words that evoke a familial connection (mother country)” (1). Karen R. Lawrence adds in *Penelope Voyages: Women and Travel in the British Literary Tradition* (1994), “she in effect is home itself, for the female body is traditionally associated with earth, shelter, enclosure...she may be variously figured as earth, cultivated garden, or domestic interior...This mapping of the female body underwrites not only travel literature per se, but the more general trope of the journey as well” (1). Stornham Court, its gardens, and Rosalie and Bettina’s bodies are closely associated with nationhood. Thus, all of Bettina’s domestic restorations to the house and garden have been an effort to improve national relations, and Nigel’s attack on Bettina’s body is an effort to destroy the transnational relationship. It is significant in the context of the American-British relationship that language associated with women can “evoke a familial connection.” The common heritage that Burnett draws out is inherent in a domestic plot. Burnett’s novel as a piece of travel literature depicts an old English prejudice (Nigel) smothering the transatlantic space, but a new acceptance of the relationship (Mount Dunstan) embraces the union of the nations in a shared space.

The Anglophone Atlantic

In the final chapter of *The Shuttle*, Burnett offers her last perspective on forming an Anglophone culture. Bettina’s father and the vicar observe Bettina and Mount Dunstan strolling on the estate’s gardens, which turns their notions to marriage. As they muse on the upcoming union of Bettina and Mount Dunstan, Mr. Vanderpoel says that their marriage will “reach far, and open up broad new ways” (404). The vicar responds, “Yes... [Bettina’s] splendid children

will be born here, and among them will be those who lead the van and make history.” The pair walking in the restored garden is already suggestive of a newly formed space for the co-mingling of Americans and the English; however, the father and the vicar’s commentary is an even more explicit reference to the broader Anglophone relationship. Mr. Vanderpoel describes the couple’s prospects in spatial terms (“reach far” and “broad new ways”), reinforcing the political dimension of this relationship. He holds this relationship up as a model, as a precedent for a cooperative English and American relationship. The vicar’s prediction that Bettina’s children, representatives of a new form of national identification, will “lead the van and make history” indicates a “van” of movement that writes a new historical narrative. Bettina and Mount Dunstan—though still different in their home nationalities—move in tandem to create a shared history.

Burnett imagines an idealized transatlantic relationship founded on a shared English heritage. The opportune space between England and America allows for Burnett to write a new foundation story that moves beyond the estranged nations’ quarreling past to a remembrance of both their commonalities and differences. The nations share a heritage, but their approaches to the heritage highlights their national differences. A new foundation story based on a shared cultural heritage and the implied spatial studies marries the nations in a new Anglophone Atlantic culture. *The Shuttle* is a travel story that reflects a late nineteenth century version of that historical narrative.

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