The Secret Garden

Court Theatre, 2015

Charlie Newell, Director and Doug Peck, Musical Director

Rehearsal Resource Packet

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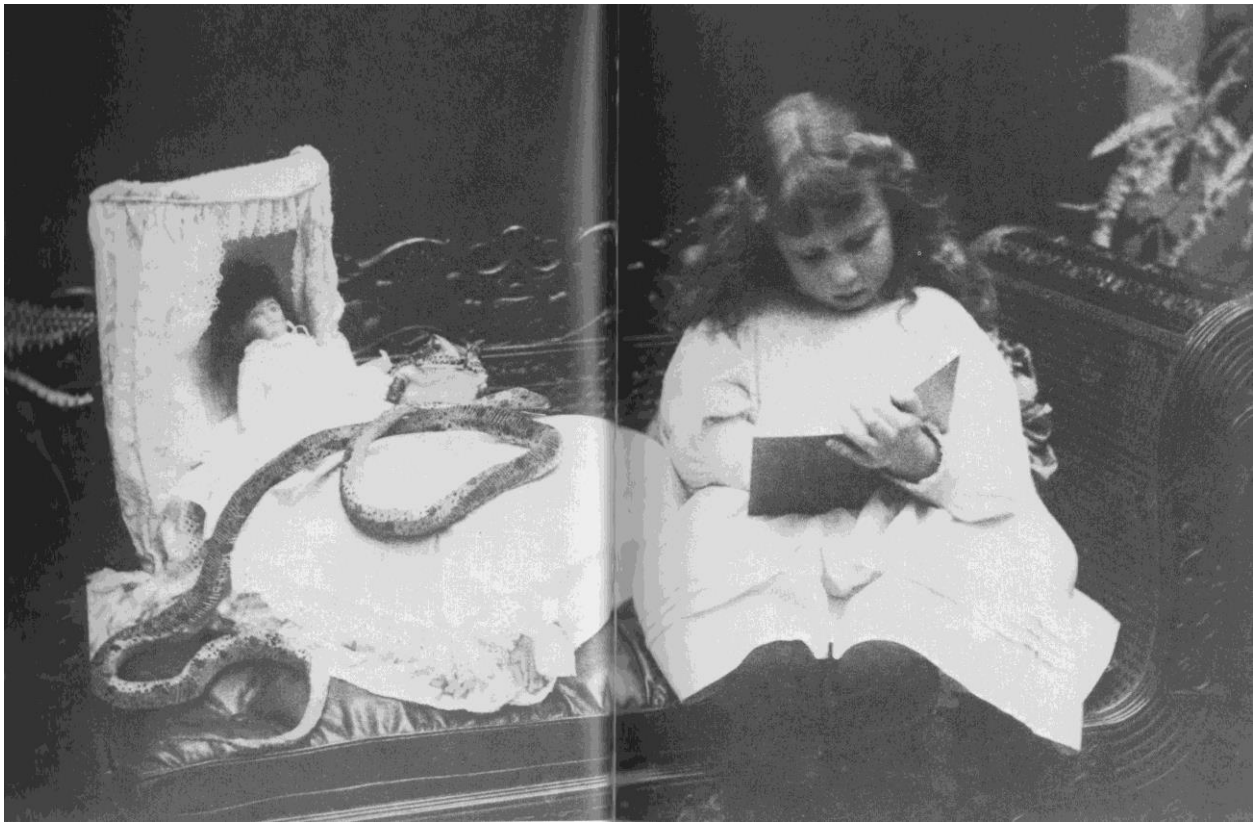


"We've searched the servants' bungalow as well sir. It's just one blacksnake and this girl."

Introduction

While Marsha Norman and Lucy Simon's musical has enchanted audiences since its Broadway run from 1991-3, the novel *The Secret Garden*, by Frances Hodgson Burnett, was hardly noticed when it was published in 1911. That the novel did not garner more fans during the author's lifetime is all the more surprising since Burnett was a celebrity and the novel includes aspects of her own personal tragedy and personal politics.

This packet provides background information on Burnett, Late Victorian era childhood, and the way the issues of adolescent psychology work through the text. So that we might better understand the spaces of the play, I have included sections on English Gardens, the moors, and British India. The last section is the script glossary to give us insight into some of the language in the script. All the sections include images so that we can imagine better the situation and moment of the story.

Table of Contents

Frances Hodgson Burnett

Frances Hodgson Burnett's biographers give two reasons for her writing *The Secret Garden*: to deal with the loss of her son, Lionel, who died from tuberculosis at age 15; and as an autobiographical ode to the garden of Maytham Hall, an English manor where she lived between 1898 and 1908. To be sure, *The Secret Garden* shows evidence of both as it reveals some of the Burnett's personal history and her most closely held beliefs about children, nature, work, and the afterlife.

Drawing of Burnett as a young woman living in Washington D.C.

Burnett was born Frances Hodgson, the daughter of a successful merchant in industrial Manchester. By the 1860s, however, her father had died, her mother had failed to maintain the family business, and her city, Manchester, had fallen into a depression because of the cotton shortage during the American Civil War. Trapped in a maze of urban decay, Frances remembered vividly the day she found an abandoned garden behind a little green door in a brick wall of an abandoned house. Frances' love for nature expanded when her family moved from England to rural Tennessee in 1865, and she found another secret garden in a thicket filled with sassafras and dogwood trees, blackberry bushes, and grapevines. Her older brothers chopped the overgrowth making her a trail to the garden, which she named "The Bower," a place where she could be alone to read and write.

Although she loved the wild landscape of Tennessee, Burnett never quite felt at home in the United States or in her native England. She spent most of her adult life crossing the Atlantic from one country to the other, and creating her cannon of work: 52 stories, published as books or in magazines, and 13 plays. Burnett was the family breadwinner, and her constant writing kept her from her two sons—Lionel and Vivian—and her husband, Swan Burnett, an American doctor. Throughout much of her life, Burnett suffered from what would now be called anxiety and depression. Her constant drive to work and the tension of her failing marriage to Swan exacerbated her emotional state. By 1886 her relationship with Swan was over, but the two stayed legally married for more twelve more years. In the meantime, Burnett began a relationship with Stephen Townsend, an actor whom she met while he was performing in one of her plays.

Frances Hodgson Burnett in middle age.


Lionel Burnett.

While living away from her family and traveling around Europe in the spring of 1890, Frances learned her son Lionel was ill. She immediately brought him to Paris to access health spas and doctors and nurses. Although she tended to him through most of the summer, sleeping near him and soothing him when he cried out in the night, her new publishing company in England required her to be away from him in the fall. Wracked with pain and guilt, she wrote to him and sent him gifts daily. When she returned in the early winter she was careful not to speak about his health or the possibility of death around him. She was with him when he died in December, writing that she wished he could wake up to the surprise of a "new, strong, happy body." After his burial she traveled around Europe, wandering like a ghost attired in a black dress, crepe veil, and bonnet, and writing to Lionel daily in her journal.


Maytham Hall in Rolvenden, England

By 1898 Burnett had somewhat recovered from her grief, formally divorced Swan, and taken residence at Maytham Hall, where she felt she could reacquaint herself with her love of gardens. She found a home in the country community, speaking daily with local families and workers. She hosted meals and parties, including one for poor children in London, and contributed generously to local charities. (Burnett was an adherent of the Playground Movement, the idea that children should play vigorously in nature and the outdoors for health.) She set up an

outdoor workspace in the rose garden, and wrote alongside her pet robin and pet lambs. Townsend moved into Maytham after the two wed in 1900.


STEPHEN TOWNSEND WEDS MRS. BURNETT

Couple Met in Genoa, Where the Ceremony Was Quietly Performed.

MRS. FRANCES HODGSON BURNETT-TOWNSEND.

Headline from* San Francisco Caller *announcing Burnett's wedding in 1900.

In the first decade of the twentieth century, Burnett wrote several of her most well-known stories, all of which addressed death in children's lives: *In a Closed Room* (1904), about a little girl who moves a country house and becomes playmates with a child ghost only she can see; *The Little Princess* (1905), about a British girl from India whose father dies abroad while she is living in an English school for girls; and *The Secret Garden* (1911). In this same period, Burnett and Townsend divorced and she had to leave Maytham. Writing about it, she said she hated to lose "the one place which has given me the atmosphere I like and feel at home in—but I do not let myself think about it… [and despair because] the person who declaims about 'dear old days' and 'never again…' is paving for himself a way…to misery—nice early Victorian sentimental misery. There has never been one thing I wanted back again but two lovely little boy things with sturdy legs and sailor suits, and rushes and hugs and kisses."

***Photograph of Burnett working on* The Secret Garden**

Many of Burnett's personal experiences appear in *The Secret Garden*. In some ways the book is a fantasy wherein Lionel had lived and spent summers in Maytham's gardens. In other ways the book is a treaty of Burnett's social beliefs: children should play in nature for health, girls are as strong as boys, and positive thought can heal injuries and illness. Burnett refused to call herself a Christian Scientist or a Spiritualist, but *The Secret Garden* (and other of her stories) shares some ideas from both. It rejects Victorian practices of grieving and shows that death does not severe relationships. Burnett's writing in the last decades of her life told stories of realistic, quiet, and practical people living unsentimental and determined lives, much like her own.

Late Victorian Childhood and (Pre)Adolescence and Psychological Issues in *The Secret Garden*

The Secret Garden is frequently categorized as a "coming of age" story, or a story of children overcoming trauma. While the text can lend itself to that interpretation, a closer look at the play and a reading of childhood and adolescent psychology reveals that Mary, in particular, does not experience trauma when she loses her parents and moves to England. This is because she has little attachment to them. Furthermore, typical pre-adolescent (ages 9-11) and adolescent (12-20) behavior includes children pushing away from their families to develop their own identity. Mary and Colin both begin to develop their own identities in *The Secret Garden*, but they do so by finding their place within family units instead of by distancing themselves from it. In this section I outline some of the psychological issues that *The Secret Garden* explores, including Mary's detachment and both children's more typical preadolescent behavior.

Parent-Child Relationships

Children of wealthy parents in the late Victorian (Edwardian) period frequently spent very little time with their parents. Nannies and governesses raised them in the nursery—usually bedrooms that connected to a central common room—away from the adults of the household. Typically children visited with their parents during a short and structured time once a day: a midday meal, or an hour for reading or playing together in the early evening. Children were also sent off to school—boys at age 6 or 7, and girls around 9 or 10—and only came home for school holidays. This means that parents grew intimate with their children only after they were grown. So while modern readers are quick to indict Rose and Albert and Archibald, it is good to remember that parents were far less involved in their children's lives in their period. Children's closest relationships were with their nannies or other parent figures on the household, while they saw their parents as far off idols to be worshipped.

Edwardian children posed with a nanny.

That said, Mary (and Colin) are unique in some ways. They both lack the structured relationship-building time with their parents—Mary seems to have spent nearly no time with her parents prior to their death, and Archibald only "visits" with Colin when he is asleep. This means that neither child has bonded with their parent(s). Both children shows signs of being avoidant, meaning they do not actively seek proximity to or affectionate contact with mothers or their other caregivers; Mary seems to have no love for her Ayah nor Colin for the Misselthwaite staff.

In addition to showing some behavior of attachment disorder, Mary demonstrates behavior of someone who is has little empathy, and focuses on objects and tasks instead of on other people. This could be because of her isolation from others in her early years, in a way similar to Jean-Pierre Cargol, or the "wild child" found in late 18th-century France. In the novel, Mary takes stock of the details of places and things, and she observes people as if they were research subjects instead of trying to empathize with them. (She reminds me of a miniature Lilith from the shows *Cheers*/*Frasier*.)

The way she describes her encounters with others in the manor is similar to the way Alice describes the world behind the looking glass, where nothing makes sense, and she interacts with people as though they are tools on her quest to become queen instead of people with whom she can develop a relationship. This passage from *The Curious Incident of the Dog in the Nighttime* explains the difference between how people-oriented and object-oriented people would encounter a new space:

But most people are lazy. They never look at everything. They do what is called *glancing*, which is the same word for bumping off something and carrying on in almost the same direction, e.g., when a snooker ball glances off another snooker ball. And the information in their head is really simple. For example, if they are in the countryside, it might be

1. I am standing in a field that is full of grass.
2. There are some cows in the fields.
3. It is sunny with a few clouds.
4. There are some flowers in the grass.
5. There is a village in the distance.
6. There is a fence at the edge of the field and it has a gate in it.

And then they would stop noticing anything because they would be thinking something else like, "Oh, it is very beautiful here," or "I'm worried that I might have left the gas cooker on," or "I wonder if Julie has given birth yet."[12]

But if I am standing in a field in the countryside I notice everything. For example, I remember standing in a field on Wednesday, 15 June 1994, because Father and Mother and I were driving to Dover to get a ferry to France and we did what Father called *Taking the Scenic Route*, which means going by little roads and stopping for lunch in a pub garden, and I had to stop to go for a wee, and I went into a field with cows in it and after I'd had a wee I stopped and looked at the field and I noticed these things

1. There are 19 cows in the field, 15 of which are black and white and 4 of which are brown and white.

2. There is a village in the distance which has 31 visible houses and a church with a square tower and not a spire.

3. There are ridges in the field, which means that in medieval times it was what is called a *ridge and furrow* field and people who lived in the village would have a ridge each to do farming on.

4. There is an old plastic bag from Asda in the hedge, and a squashed Coca-Cola can with a snail on it, and a long piece of orange string.

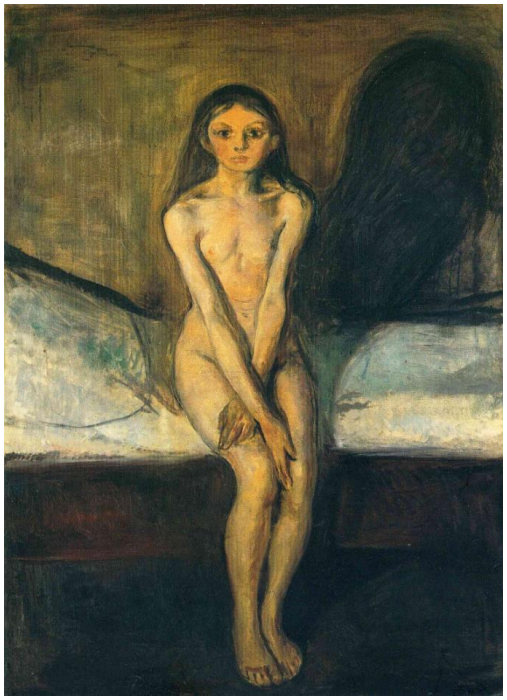
5. The northeast corner of the field is highest and the southwest corner is lowest (I had a compass because we were going on holiday and I wanted to know where Swindon was when we were in France) and the field is folded downward slightly along the line between these two corners so that the northwest and southeast corners are slightly lower than they would be if the field was an inclined plane.

6. I can see three different types of grass and two colors of flowers in the grass.

7. The cows are mostly facing uphill.

In other words, Mary (and Colin to some extant) do not have normal attachments to other human beings. They have not known love and affection, and do not seek it out. The story of *The Secret Garden* instead shows a young girl learning about human relationships for the first time.

(Pre)Adolescence Behavior



Edvard Munch's* Puberty *(1894)

While Mary and Colin demonstrate behavior that is unusual for children their age, they do engage in some typical pre-adolescent behavior as well. *The Secret Garden* was written at the same time that the idea of adolescence—or a period of transition between childhood and adulthood—became part of the common lexicon due to Sigmund Freud and G. Stanley Hall (an American psychologist who wrote a book titled *Adolescence*). Literary fiction began to focus on adolescents because the characteristics of modernist literature and adolescence aligned, i.e blurring of identity, rapid role changing, merging of the individuals into a group.

In sum, adolescence is a social-culturally determined time that coincides with the onset of puberty and the time just prior to individuals joining the workforce/beginning university study/or getting married (6). Mary and Colin demonstrate behavior that aligns with key moments of preadolescence. They experience:

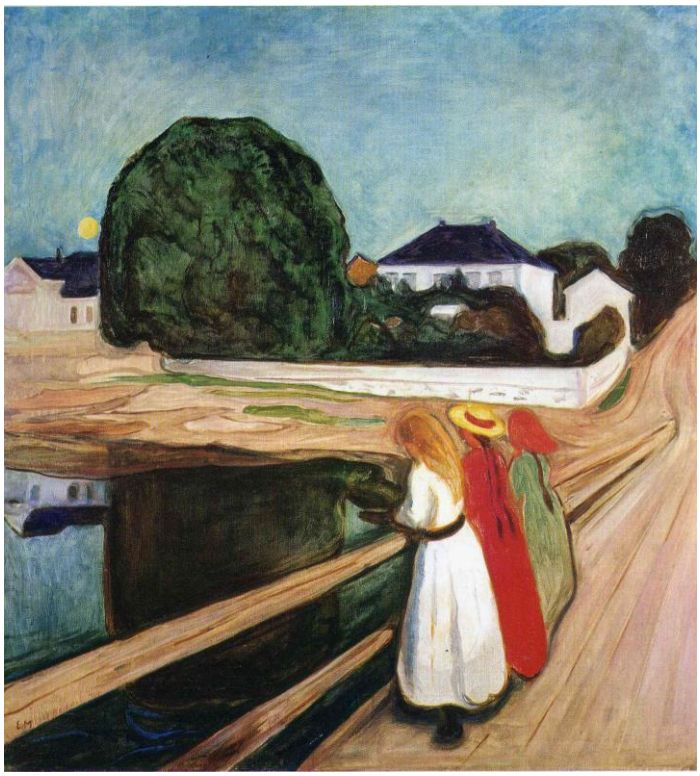
Separation from the Family

Children experience themselves as part of the "we" of the family in which idealized parents loom larger-than-life. In preadolescence, however, children must relinquish their parents as their primary love objects, a painful and significant psychological task of adolescence that children experience like they would a death. Additionally, because the child has derived his/her power from their association with the parents, the child experiences a loss of self- esteem and worth as he/she realizes that their parents are just people. To deal with these feelings, children in preadolescence often have fantasies of reunification with their parents. This is prevailing theme in *The Secret Garden* as Colin imagines the grandeur of his midnight ride with his father and his connection to his dead mother through the garden. Mary too experiences shades of this, though less so than Colin, as she remembers her mother's incredible beauty.

Heightened Importance of Friends and Group Identification

Adolescents develop intense friendships that provide a new "we" after separating from the family and that allow a "joinedness" prior to developing sexual relationships. The friend is often idealized because the adolescent seeks to replace what has been lost as the parents are diminished in his or her estimation. The friendship makes young adolescents feels enhanced, because it allows them to participate in the friend's idealized qualities. In *The Secret Garden*, we see this type of idealization between Mary and Colin, Mary and Martha, Mary and Dickon, and Colin and Dickon.

The new friendship helps the youth achieve self-awareness because the child can begin to see him/herself through another's eyes. We see this in *The Secret Garden* when both Mary and Colin learn to self-modulate their behavior based on seeing how people react to the other. According to human psychological development giant Erik Erickson, adolescent relationships are "an attempt to arrive at a definition of one's identity by projecting ones' diffused self on another and by seeing it thus reflected and gradually clarified."

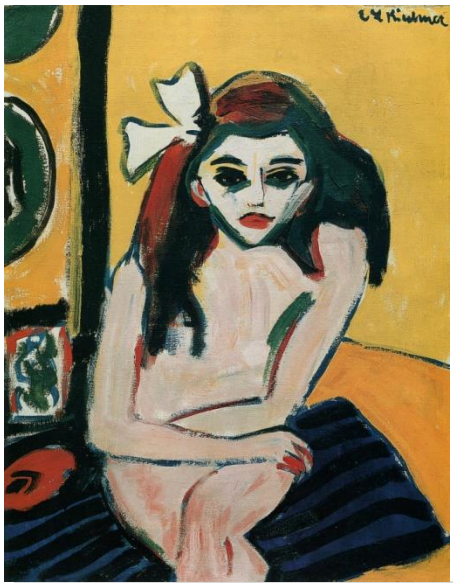


Edvard Munch's Girls on a Bridge (1899)

In their attempt to form a new group outside the family structure, adolescents develop cliques or gangs, and become remarkably clannish. The peer group is equally fascinated and terrified by the perceived superiority of outsiders since their groups are new and fragile. Mary's fear of sharing her secret with Colin, and Colin's fear of sharing his secret with the rest of the household reflect this dynamic.

Development of Self-narration and Social Expectations

According to psychologist Sheila Greene, the self comes into being and meaning through relationships with others; it is only when young adolescents develops self-reflexivity that they can experience personal identity. Adolescent self-making appears in their writing since it shows the child narrating their own experiences. This is evident in *The Secret Garden* in Mary's letter to Archibald, in her desire to "write down her plans," and in Colin's conception of himself as someone who goes through a transformation from sick to well. One interpretation of *The Secret Garden* is that is the story of young girl's development of the ability to tell a story, specifically her story that includes past and future. Prior to her engagement with the garden, Mary says little about her past and imagines no future for herself. When she encounters a group of storytellers (Mrs. Medlock, Martha, Ben, and Dickon) she starts to make sense of herself and narrates her personal story to the robin, then Dickon, and then Colin.



In the late Victorian period, adolescence coincided with children taking on more responsibility: girls as mothers/caretakers and boys as thinkers/workers/leaders. In *The Secret Garden*, Mary begins to take responsibility of

Colin, calming him from tantrums and overseeing his time. Mary begins to see how she fits in the household and grows confident in her role. In part this is because she begins to understand where she fits—she is Colin's cousin and Dickon's friend.

Ernst Ludwig Kirchner's* Marcella, *1909

Need for Privacy and Certain Spaces

Late childhood is synonymous with secret outdoor spaces—forts, dens, tree houses—because the self is fragile in this period of development and needs to be protected from outside view while it is under construction. Therefore children like walls and fences because they give them much-needed privacy and a sense of security.[i]

As the field of adolescent psychology grew at the turn-of-the-century, experts advocated for giving adolescents space of their own. Overall they felt privacy afforded them space to release the imagination and become self- sufficient. Others, however, worried that too much privacy in early adolescence would lead to misanthropy, excessive pride, and distorted conceptions of society. We see both of these in *The Secret Garden*, with both children having had too much solitude and then finding a space to become self-sufficient that is both public and private.

For more information on adolescence and gardens specifically see - **Significance of Gardens in Adolescence**.

New Understanding of Time

"At no other time in life are the past and future so insistently present" than in adolescence (Dalsimer 30). G. Stanley Hall believed that adolescence was a new birth that allowed the individual to reach perfection since it was the time when individuals shifted from childish narcissism and egoism to adult altruism. "Adolescence is the time when influences of earlier experiences may be modified and even rectified: the awakenings of adolescence, and its reawakenings, permit new resolutions to old conflicts" (Dalsimer 4). The development of self makes it possible to hold the past and the future together as the child begins to understand that the self is a process that changes over time. As such, the child begins to have spatiotemporal fluidity—the ability to move mentally into the past or the future and see the connection between the two. We see this in *The Secret Garden* when Mary and Colin begin to think about the garden as a place they have been, a place they inhabit in the present, and a place they will surrender to others in the future. As Mary and Colin grow, they start to think about time based on when they will be with others; both children think about when they will next see one another, Martha, Dickon, and Archibald.

English and Secret Gardens

English Landscape Garden at Kiddington Hall, designed by Capacity Brown

English Landscape Gardens, (or *English Gardens*, colloquially) became popular in the late eighteenth century and flourished throughout the nineteenth century. Inspired by fear of industrialization, English gardens are the visualization of Wadsworth's romanticism, a return to nature untouched. English landscape gardens were a departure from both the pristinely ordered and manicured geometrical formal gardens from the generation before, and from practical fruit and kitchen gardens. Instead, English gardens were a place to cultivate a sense of nature, with undulating lawns, clumps of trees, and winding waterways. (This was the model on which Central Park was built.) The English Landscape Garden movement also coincided with nineteenth-century interests in popular science, including botany and horticulture. Owners of manor houses hired landscape artists and professional gardeners to design their property and keep it healthy.

Because English landscape gardens were meant to look as though they were naturally occurring (although they were designed and grown as systematically as formal gardens), flowers and shrubbery were excluded since they showed the hand of human design. Of course people still enjoyed flower gardens, and so placed them behind walls or fences so as to not interrupt the aesthetic of the rolling lawns.

Walled English flower garden at Mottisfont Abbey

That said, most manor houses (and working-class country people) had sustenance gardens. Kitchen gardens were walled up and located close the house so the cook or other members of the kitchen staff or the gardeners could easily harvest produce for meals. The series of walled gardens that Mary discovers include the kitchen gardens and flower gardens, all of which were kept separate from the rolling wild of the larger property design.

While there is no consistent practice of secret gardens in England, walled flower gardens did frequently become places of refuge for people who lived in the manor. Owners of manor houses were landed gentry, meaning that they were upper class and made their money from renting their property to farmers and tenants. As such, tenants and other members of the public often requested audience with the landowner, making manor houses somewhat public places.

Walled kitchen garden at Audley End House

(Two good examples from this are the fictional Downton Abbey [although Lord Grantham is titled, which means he is a member of the government whereas Archibald is not] and Pemberly, Mr. Darcy's estate in *Pride and Prejudice*, where tourists come to look at and hunt in the grounds.) Unlike the large landscape gardens, walled gardens near the house would be a place where the family could go privately. A good example of this from a later period is the secret garden at Blenheim Palace near Oxford, which was used as a private refuge after the owner, the 10th Duke of Marlborough, opened the estate to tourists to fund repairs to the property.

Adolescence and Gardens

The garden is a mythic habitat for children because it represents being innocent and being one with nature. That said, it is important to remember that gardens are products of civilization, created and cultivated by people. Gardens provide a space in between public and private, the home and the city. The secret garden in the play captures these ideas, showing some of the myths of gardens and how they served specific social functions for (pre)adolescents. For young people gardens became a liminal space in which they, particularly girls, could behave differently than they did in public. In the Edwardian period, people began to care about "saving children" from the side effects of industrialization and urbanization, and many believed gardens were a way to help poor, uneducated, or sick children.[ii] In gardens (pre)adolescents found: space for freedom and physical development, space to create self and self-sufficiency, space for new relationships, and space that trained young women, in particular, for their future roles.

Space for Freedom and Physical Development

For G. Stanley Hall (the psychologist who created the concept of adolescence), the garden was a place for youth to find freedom from adult spaces, and a place to start demonstrating changes in physicality. For example, Hall identified green spaces as a place where young people engage in physical competition to discover the capability of their developing bodies. We see this a little at the end of the play when Colin and Mary race. Additionally, the way a garden changes throughout the seasons reflects the changes happening to the adolescent body.

***Maytham Manor in England, where Frances Hodgson Burnett lived prior to writing* The Secret Garden.**

Space to Create Self and Self-sufficiency

Late childhood/early adolescence is marked by the acquisition of *learning care*, the process through which children develop a sense of responsibility, respect, and empathy toward other living things. During learning care, children find their cultural web, the mechanism

that allows them to see how stories, places, and histories converge and develop a sense of belonging.

For young girls, the garden was an intermediate space connected both to the home and to the world where they could "indulge in a narcissistic quest for self, a place where they could build the most secret part of their personality, as well as female identities. The garden not only played a socializing role and conveyed middle [and upper] class values and moral virtues to become good wives and mothers, it was also a place associated with sexuality, love, and courtship; as such, it was a setting where girls could express potentially disruptive feelings. Girls tended to live secluded lives while waiting for marriage. Often isolated, and chaperoned when in company, the aristocratic girl would wait for her future to be decided, while pursuing education and practicing domestic as well as intellectual activities, such as reading and writing, in this context, the garden functioned as a free space where her secret self could expand" (Grasser 132).

In the play, the secret garden becomes a utopian space in which Mary can achieve self-realization, self-expression, and a sense of purpose. Her "bit of earth" not only gives her days meaning, but provides a reason for her to interact with other people for the first time. It is the space where she becomes a healthy body, where she feels at home for the first time, and where she becomes autonomous. The garden is also a place where she first learns responsibility—both to the plants and to Colin, and she begins to understand the world beyond her own ego. Both Mary and Colin begin to see the larger world around them and where they fit within it, which is further symbolized by their attempts to speak Yorkshire, which allows them to claim themselves as natives to the place.

Space for New Relationships

For most adolescents in England, the garden gate was a filter, but by no means the boundary for association with others. English girls were trusted to be in the garden with members of the opposite sex because parents thought it a good place to learn and exercise good judgment. "Much more than merely a romantic place for courtship, the garden was instrumental in revealing mutual attractions. It brought friends together, and…initiated love between a man and a woman by providing a sensual atmosphere" (Grasser 135).

Bricked up door of the walled garden at Maytham Hall.

More so than initiating romantic love relationships, the garden in *The Secret Garden* helps initiate relationships across boundaries. Mary and Colin become friends with people from other classes in the garden—Dickon and Ben (and, in the book, Dickon's mother). Because the garden is a free space of self-development, these kinds of relationships are permitted there. Colin (and in many ways Archibald) also develops a relationship across the life-death boundary in the garden by reconciling with his mother. Literary theorist Jen Cadwallader says that Burnett creates three veiled spaces in the story—Colin's room (behind the tapestry), the garden (behind the ivy), and Lily's portrait (behind the

curtain) (120). By unveiling the garden, Cadwallader argues that Colin is able to master the Spiritualist concept of death as a continuation of life, epitomized in his exclamation, "I will live forever and ever and ever" (121). Colin (and Mary) learn(s) from working in the garden that out of death comes new life. The garden destroys the barrier between life and death and allows Colin to see the continuity between life and the afterlife and develop a relationship with his mother's death.

Finally, the garden in *The Secret Garden* allows Mary and Colin to develop their relationships with space. Before initiation into the garden, Colin only knew his room and Mary only the corridors and a few rooms of the manor house. Once they engage with the garden, they not only add the outdoors to their repertoire of space, but begin to further explore and feel belonging in more of the house.

Birdseye view of Maytham

Training Young Women for their Future Roles

In the Victorian and Edwardian periods, gardens were a place for young girls to learn how to be women. While the woman's role "appeared natural, it was nonetheless the product of education, a cultural construction in which the garden—itself a combination of nature and culture—played an instrumental role as an enclosed space where public issues could be dealt with in private and intimate ways" (Grasser 132).

One way gardens taught (pre)adolescent girls about womanhood was by providing a place to experience intimate touch for the first time. An adolescent diary from nineteenth-century France relays a young girl having her first intimacy—a kiss and caress—with a vine. She wrote, "the big branches of the Virginia Creeper…flexible but already vigorous, caress my cheeks…, and I, who don't like human tenderness, have just caught myself kissing the tip of one of those festoons which brushed my lips, almost like a friend" (qtd in Grasser 134). Sometimes gardens were used as metaphor to explain menstruation to girls, comparing the budding rosebush to the girl's body in order to make the event seem simple and natural.

Woman sitting beneath a banyan tree in India, perhaps like the space Mary inhabits when she first hears about the cholera epidemic in the novel.

Tending to a garden was also supposed to teach girls that "they were by nature biological mothers. They internalized their reproductive role, which was perceived as women's creative side" (135).

The garden therefore helped make the connection between biology, nature, motherhood, and emotional girlhood. In the English garden, the older sister appeared as "little mother" looking after her "children," and if no siblings existed, tending to plants and pet in the garden prepared girls for motherhood.

Furthermore, because the English girl was expected to become a rational woman, aware of her rank and able to position herself within a hierarchical community, the garden was a place for her to practice organizing space and relating to servants and "inferiors." Often the first time that a young girl transmitted orders was to the gardener. In some cases, this training was extended to estate management: the garden was a place to master reading of space through visual codes that was expected of English landowners. Gardens helped teach girls to be confirmed organizers capable of housekeeping.

Frances at the sundial on the grounds of Maytham Hall.
Critic, March 1902.

English Moors

Word: *Moor* is from Middle and Old English meaning a tract of open, peaty, wasteland, often overgrown with heath, common in high latitudes and altitudes where drainage is poor; a heath; a tract of land preserved for game.

Location: The Moors in *The Secret Garden* are in Yorkshire, in northeast England, and are now a national park.

Excerpts describing moors:

- "Melancholy, rugged, lonely and windswept: The vast, open spaces of England's North York moors catch and hold the imagination. The barren plateaus and steep valleys burst into bloom with the heather and wildflowers in summer, but you never quite shake the sense of mystery and isolation associated with long, empty views broken only occasionally by a farm, village or historic abbey…a place to steep in the wild stillness."

- "The moors in winter are cold and rainy but steeped in the sense of brooding mystery. Summer promises better weather and the explosive bloom of heather."

"How to Travel to the English Moors"
in *USA Today* by Teo Spengler
http://traveltips.usatoday.com/travel-english-moors-106480.html

- "Rain is lashing at my back. I've just fallen over for the third time in 10 minutes. Around me, the hillside disappears into the growing gloom, capped by scudding clouds low enough to see even in these appalling conditions. I know where I am to within 5 miles. Here on the moors, that means I'm lost. This is how people die."

- England's long, glacier-excavated scoop, and then it browns, bulges, rasps like stubble. It's like England has developed mange, and it's this faintly cankerous-looking vista that I've been fighting my way across, in a storm that's in its sixth hour. The place where it feels England is out to get you.

- "In a storm, the moors are terrifyingly nondescript. Where the ground isn't thick bog, it's springy. The soil up here is poor, supporting only the most tenacious of vegetation. It's also mainly peat. Despite thousands of years of inventive agriculture, it's a barren land."

- "A glance over the annual report of the Mountain Rescue service (England and Wales) confirms it: 37 fatalities and 667 injuries severe enough to warrant rescue in 2009 alone. In the same period, incidents in the Yorkshire Dales National Park more than doubled. There's a lesson here and, while lost on a hillside, I realize what that lesson is."

"When Exploring the English Moors, Come Prepared"
in *SFGate* by Mike Sowden
http://www.sfgate.com/travel/article/When-exploring-the-English-moors-come-prepared-2367941.php

Pictures of Yorkshire Moors:

British Life in India

In 1900, the Indian Empire had 271 million people, many of whom were *Anglo-Indians*, or white, British colonialists. In the nineteenth century, the rule (the word *raj* means rule in Hindi) of India passed from the East India Company to the British Empire, namely Queen Victoria. The Indian Empire, or British India as it was sometimes called, consisted of most of modern-day India, Pakistan, Bangladesh, Sri Lanka, and Burma (although parts of Burma and Sri Lanka had separate names, but were still under British rule.) In some areas the crown established British governments, whereas in others, Indian governmental structures reported to the Queen. Many Anglo-Indians were British soldiers or government officials, but others were employed by British businesses, including schools, churches, and private companies based in India.

Like their counterparts back in England, British children in India spent little time with their parents. Instead they bonded with their wetnurses (ammahs), nannies (ayahs), or valets (bearers, or male servants for British boys). British parents tried to hire British nannies and governesses to keep their children from taking on characteristics of their India servants—such as their language or religious beliefs—but English servants in India were expensive because the firing family had to pay for the servants' travel and compensate them for living abroad. Many parents solved the problem by having their children sent to live with family or to schools in England, a move that was thought to save them from the "unhealthy" climate in India as well. Boys left India at 5 years old, and girls at 7 or 8. (Rudyard Kipling famously wrote about his time with a surrogate family in England prior to convincing his family to let him come to India.) For children who remained with their parents in India, most spent March through October in British settlements in the hills near the base of the mountain ranges in the north part of the subcontinent. That, or parents sent them to England for the summer.

Most Anglo-Indians lived more luxurious lives than they could have afforded in England. They socialized only with one another, and attempted to recreate aspects of English life. The following photographs show British life in the Indian Empire. More photos available at this link:

http://www.dailymail.co.uk/news/article-2140759/Days-Raj-Huge-collection-photographs-showing-life-India-century-ago-shoebox.html

British house in India

Above: Drawing Room in Viceroy Staff's tent, 1895; Below: Drawing Room in Calcutta, 1904.

Above: British Women and their Indian servants, 1890s; Below: A party of Anglo Indians traveling with their India servant escorts.

Groups of British men in India Empire.

Afternoon tea, 1910.

British horses with India grooms.

Script Glossary

Act One

1-0-1 Lily: "Clusters of crocus…"

Crocus, Pansies, Lilies, and Irises.

1-0-1 Fakir (religious ascetic who lives solely on alms):

A'O Jadu Ke Mausam	Come the season of magic
A'O Garmiyo Ke Din	Come the warm/summer days
A'O Mantra, Tantra Yantra	Come prayers and rituals
Us Ki bimari, hata 'o	May they relieve her/him from sickness

(Hindi)

1-0-2 Drop the Handkerchief-

A game in which one player runs behind the other players as they stand in a circle and drops a handkerchief behind one of them who then must pick up the handkerchief and run around the circle after the first player and try to tag, catch, or kiss the first player before he or she gets to the vacant place in the circle left by the second player. Like Duck Duck Goose.

1-0-2 Cholera

Between 1899 and 1923 a cholera pandemic in India killed 800,000 people. Cholera is a bacterial, infectious disease of the small intestine, typically contracted from infected water supplies and causing severe vomiting and diarrhea. (CDC, "Cholera's Seven Pandemics.")

1-0-2 "Mistress Mary"

A Mother Goose Nursery Rhyme. When Mary is orphaned in the novel, she goes to live with an English clergyman and his five children who taunt her with the rhyme because she won't play with them.

1-0-6 Mrs. Medlock

Mrs. Medlock is the head housekeeper, usually the top of the hierarchy of servants in an English home. She carries all the keys (hence the name). Customarily, head housekeepers were given the title "Mrs." whether they were married or not, although the novel mentions that Mrs. Medlock is a widow.

1-1-17 Martha

In this period a third of all girls between the ages of fifteen and twenty were domestic servants who lived with their employers, received tips and uniforms, and had regular meals. Wages were low, but because servants had few expenses, they could save money or send part of their earnings to their parents. In large establishments, servant's daily tasks included cleaning out numerous coal grates, dusting and polishing furniture, airing and making beds, delivering food, and laundering, ironing, and mending mounds of clothing and linen. Servants were on call twenty-four hours a day with highly limited days off (Frost 64)

1-3-37 Dickon: "There's columbine…"

Columbine and Poppies

1-3-40 A note on Yorkshire words

The BBC has an online glossary, link below, but here are some translations:
http://www.bbc.co.uk/northyorkshire/voices2005/glossary/glossary.shtml
Thee- dialect form of you, as the singular object of a verb or preposition.
Mun- must
Graidley- satisfying or excellent
Nowt o' the soart- Nothing of the sort

1-4-48 Archibald: "You would enjoy a governess…"

Girls of Mary's class and age would have either been sent to boarding school or had a home governess. In the novel Mary is so badly behaved toward her governess in India that her parents send the governess away.

1-7-60 Mary: "You little Rajah!"

Rajah is Hindi from Sanskrit meaning ruler, king, or prince. She is calling him a little prince as way to point out his tyranny.

1-7-62 Round-shouldered man

Having a "hunchback" could be the result of excess curving of the upper and middle spine from osteoporosis, arthritis, or scoliosis. It is unclear from which of these Archibald suffers.

Act Two

2-2-78 Archibald: "Someplace where she could learn to sing…"

While English schools for boys taught a rigorous academic education—Greek, Latin, mathematics, etc—English schools for girls focused on accomplishment training: singing, instrument playing, French and Italian language, needlework, etc.

2-6-98 Mary: "the Big Good Thing…"

Although author Frances Hodgson Burnett refused to discuss her religious beliefs publicly, she was an advocate of aspects of Spiritualism, Christian Science, and New Thought. New Thought in particular emphasized that divine impulses are reflected on earth, but are not from one (Christian or any other specific) god.

2-7-114 Dr. Craven: "Saturday week"

Saturday in a week. Not this is Saturday, but next.

2-8-119 Martha: "You should take pen and paper…"

In the novel, Archibald sends Mary a stationary set as a gift while he is away.

2-10-127: "It's Spring!" "But where did it come from?"

In the novel the children comment that neither have ever experienced spring, Colin because he is always shut up indoors and Mary because India has a tropical climate.

2-10-131: Dr. Craven "But what have you eaten? You haven't touched the food we've sent to your rooms for weeks."

In the novel, Mary and Colin stop eating their meals so that no one will suspect Colin is getting well before they want their secret known. Martha and Dickon's mother sends them lunches to eat in the garden**.**

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[i] The word "paradise" comes from ancient Persian for "walled or enclosed space."

[ii] Frances Hodgson Burnett paid visits to the Invalid Children's Aid Association and gave a specially designed carriage to a young girl with a spinal deformity so she could be wheeled outside. As a sidebar, the reason Chicago has so many well-distributed parks is because Daniel Burnham, who made the Plan of Chicago in 1909, also believed green space would help children develop stronger and healthier.