

A Guide to *Sense and Sensibility* by Kate Hamill, based on the novel by Jane Austen

written and compiled by Corinne Wieben

for OpenStage Theatre & Company



A Note from the Dramaturg

This guide is intended to help you better understand the world of *Sense and Sensibility*. I've included some background on the novel, the characters, and the historical context. I've also included a list of helpful sources if you feel like learning more. With luck, this additional information will help you immerse yourself in Jane Austen's beloved romance.

About the Playwright

Kate Hamill is an award-winning NYC-based actor/playwright. She is deeply passionate about creating new feminist, female-centered classics, both in new plays and in adaptation: stories that center around complicated women. Her work as a playwright celebrates theatricality, often features absurdity, and closely examines social and gender issues - as well as the timeless struggle to reconcile conscience / identity with social pressures. As an actor, she tends to play truth-tellers, oddballs, and misfits.

Kate was named 2017's Playwright of the Year by the *Wall Street Journal*. She has been one of the 10 most-produced playwrights in the country, 3 seasons running (2017–2020); in both 2017–2018 and 2018–2019, she wrote two of the top ten most produced plays in the U.S.

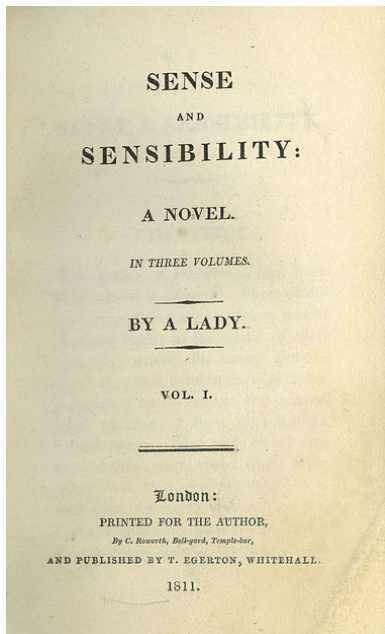
Her plays include *Sense and Sensibility*, *Vanity Fair*, *Pride and Prejudice*, *Little Women*, *Mansfield Park*, and *Dracula* and have been produced off-Broadway, at A.R.T., Oregon Shakespeare Festival, the Guthrie Theatre, Portland Center Stage, Seattle Rep, PlayMaker's Rep, Hudson Valley Shakespeare Festival, Dallas Theater Center, Folger Theatre (8 Helen Hayes Award nominations; Winner, best production) & more. She is currently working on an adaptation of *The Odyssey* (commissioned by A.R.T.) as well as several new original plays.



About the Author

Jane Austen (1775–1817) once advised that a writer should write only about settings in which she herself would feel comfortable and welcome. All of her six major novels are set in the country homes and cottages of the lower gentry (of these, four were published during Austen's lifetime—*Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816)—*Northanger Abbey*, *Persuasion*, and the unfinished *Sanditon* would all be published posthumously). Austen herself was a member of this comfortable class, her father, George, being an Anglican parish priest educated at Oxford. The family's income was modest, which George supplemented by teaching and farming to bring in between £500 and £600 per year (the same amount that Mrs. Dashwood and her three daughters are meant to live on in *Sense and Sensibility*). Like many girls of her station, Austen went to school, but after age eleven she finished her schooling at home under the tutelage of her father, learning French, some Italian, and piano. Around age twelve she began writing short stories to amuse her family.

In 1795, at the age of twenty, she began writing more substantial works, including an epistolary novel called *Elinor and Marianne*. In 1797, her father attempted to have another of her novels, *First Impressions*, published. It was rejected, but she pressed on, continuing to revise *Elinor and Marianne*. The novel may have been shaped in part by her sister Cassandra's reaction to suddenly being widowed in 1797, after which Austen was said to observe that "her sister behaves with a degree of resolution and propriety which no common mind could evince in so trying a situation." Around 1800, her father decided to retire, and with their income somewhat reduced, the Austens moved to Bath in Somerset. There, Austen turned *Elinor and Marianne* into *Sense and Sensibility*.



In 1805 George Austen suddenly died, and Jane, her mother, and her sister Cassandra were plunged into the same economic hardships as many of her characters. Her brothers sent contributions to keep the Austen women afloat, but her writing was now a necessary source of income. In 1809, Austen's brother Edward secured a cottage near his estate for the use of his mother and sisters, giving them a more settled life. Austen wrote or revised many of her novels in the family sitting room, hiding pages under her blotter whenever someone interrupted her. Since writing was a questionable pastime for respectable women, she wanted her novels to be anonymous (her name did not appear on the first page of any of her novels until after her death).

Finally, in 1811, Austen published *Sense and Sensibility* at her own expense, earning a substantial £140. This success encouraged her to revise and publish her novel *First Impressions*, which appeared in 1813 as *Pride and Prejudice*.

This and her subsequent novels, *Mansfield Park* and *Emma*, would be advertised as being "by the author of *Sense and Sensibility*." Having established herself as a talented author, Austen succumbed to illness in 1817 at the age of 41. Cassandra arranged for her final two novels, *Northanger Abbey* and *Persuasion* to be published as a set in 1818. Jane Austen's works have been continuously in print since the 1830s and have inspired every kind of sequel, prequel and adaptation, including Seth Grahame-Smith's 2009 novel *Pride and Prejudice and Zombies* and its companion piece, *Sense and Sensibility and Sea Monsters*.

“Sense” and “Sensibility”

From the moment we meet Elinor and Marianne Dashwood, the contrast in the sisters' personalities is clear, as is their relationship with the title of the novel (and play). "Sense" refers to a realistic, grounded, commonsensical approach to life, embodied by Elinor. If sense rules the head, sensibility rules the heart. While we might equate something "sensible" with something practical in the modern era (like a "sensible" plan), the word meant something quite different in Jane Austen's time. In the eighteenth-century sense, "sensibility" might be better translated as "sensitivity." The word implies deep emotional feeling, and a "sensible" person is one whose emotions and passions rule. Clearly, Marianne is the "sensible" one here, with her romantic ideals and dramatic shows of emotion. It's important to note, however, that while Elinor tends to maintain self-command and Marianne lets her heart rule, the two aren't always opposed. Elinor feels deeply, if quietly, and will learn the value of being freer with her emotions. Marianne, too, will learn the value of "sense," especially after the self-reflection afforded by her illness. In fact, in terms of wealth and status, Marianne will make the more practical match.

In the debate between sense and sensibility, Austen seems to argue that one needs both to be truly happy and explores this in the other characters in the Dashwood sisters' world. Austen is merciless when it comes to the mercenary, self-seeking characters: John and Fanny Dashwood, Lady Middleton, the Ferrars family, the Steele sisters, and especially Willoughby. Characters that are deliberately unfeeling are depicted as foolish, destined for a bad end, or both. On the other hand, warm, generous characters fare best, like Sir John Middleton, Colonel Brandon, and Mrs. Jennings. As for Mrs. Dashwood, she seems closest to Marianne in temperament, with all her enthusiasm and optimism (and very little sense of the practical realities of being a poor widow with three daughters).



Who's Who?

Elinor Dashwood - eldest Dashwood daughter, thought to be the one with "sense."

Marianne Dashwood - middle Dashwood daughter; the one with "sensibility."

Margaret Dashwood - youngest Dashwood daughter; a shrewd observer.

Mrs. Dashwood - widowed mother of the Dashwood daughters; related to Sir John Middleton

John Dashwood - half-brother to the Dashwood daughters from their father's first marriage

Edward Ferrars - a bachelor from a good family; Fanny's brother

Fanny Dashwood - John Dashwood's wife, Edward's sister, and a generally vile person

Colonel Brandon - a middle-aged bachelor; in love with Marianne

John Willoughby - a handsome young suitor with lots of debt; in need of a wealthy bride

Sir John Middleton - a relation of Mrs. Dashwood's; an affable country gentleman

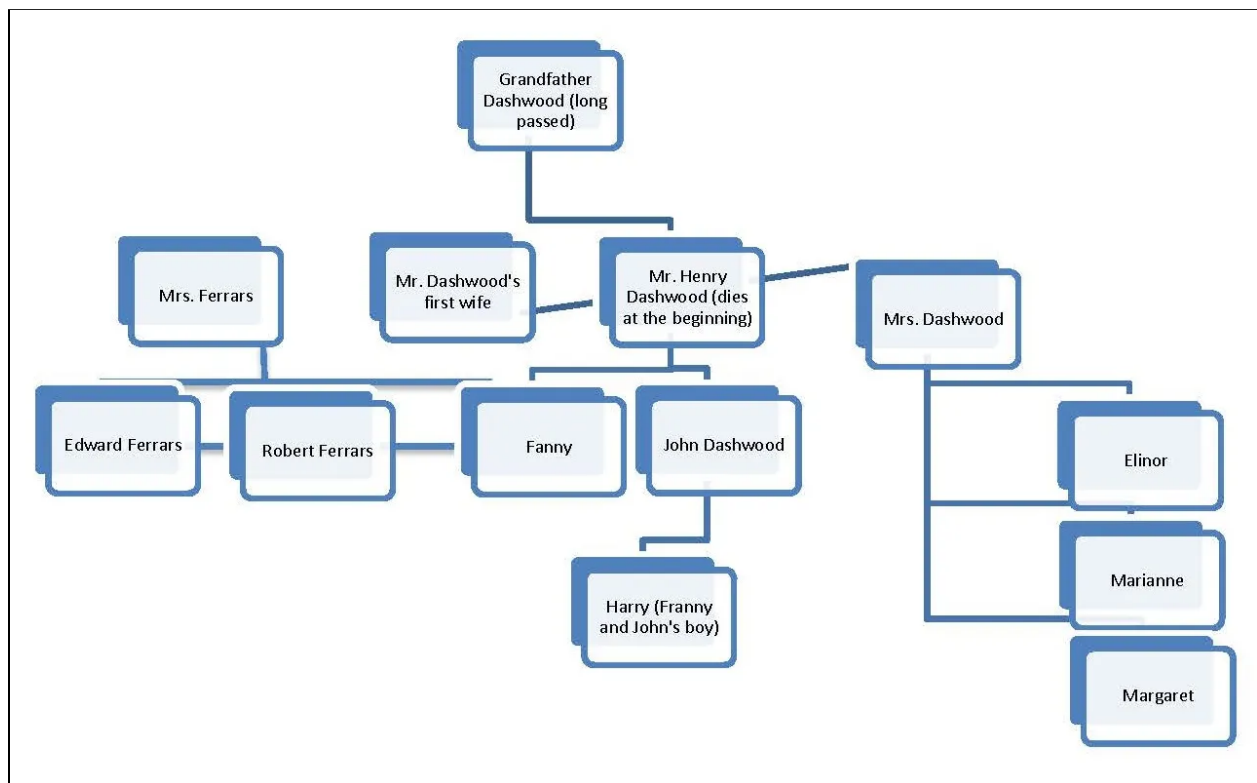
Mrs. Jennings - Sir John's mother-in-law; a delightful busybody

Lady Middleton - a toffee-nosed member of the upper crust

Lucy Steele - a polite, inwardly scheming young lady; engaged to Edward Ferrars

Anne Steele - Lucy's sister; addicted to gossip

Robert Ferrars - Edward's younger brother; insufferable



Dashwood Family Tree (courtesy [Kimberly Colburn](#))

England in the Georgian Era (1714–1837)

The Madness of King George

The Georgian era is named after the first four kings of the Hanoverian Dynasty—all named George—who reigned in England consecutively from 1714 to 1837: George I (r. 1714–1727), George II (r. 1727–1760), George III (r. 1760–1820), and George IV (r. 1820–1830). Jane Austen was born over a decade into the reign of George III, but he would still outlive her by several years. Thanks to his sheer longevity, George III's reign encompassed the American Revolution, the French Revolution, the Napoleonic Wars, and the War of 1812. However, King George III was not always in control of England during his reign. For a time, he was incapacitated, even declared "mad," and members of Parliament suggested that his son, George, Prince of Wales, should become regent of England with full powers to rule on his father's behalf.

The nature of the king's illness has never been fully explained. Some have theorized that it was porphyria, a genetic disorder of the liver, but that has been disputed. A 2005 study found high levels of arsenic in the king's hair, which may have caused or worsened his condition. His symptoms, which became acute in 1788, included signs of mania, including obsessive and continuous movement, speaking, and writing for hours without ceasing. Fearing that he would harm himself or someone else and lacking better treatments, physicians would forcibly restrain the king until his symptoms subsided. Just before the House of Lords could pass the regency bill in 1789, the king recovered.

The Regency (1811–1820)

In 1810, however, the king's illness returned, and George's symptoms were worse than ever. Parliament passed the Regency Act in 1811, which made the Prince of Wales regent, ruling on behalf of his father. Marked by the Napoleonic Wars and massive economic and political upheavals, this era nevertheless saw a flourishing of art, architecture, and culture. Between the 1770s and 1790s England experienced a revolution in fashion, from absurd frippery to a kind of austere simplicity. This is due at least in part to the writings of the philosopher Jean-Jacques Rousseau, which emphasized nature and natural things (hence the growing taste in paintings of landscapes and pastoral scenes). The French Revolution made clothes plainer still, as the English middle class embraced the motto of "Liberté, égalité, fraternité" (it's worth noting that the Terror hadn't yet soured the legacy of the Revolution). Parading one's wealth became vulgar, and elegance was best expressed through understatement.

Timeline of Jane Austen's life and works with major historical events

Year	JA Age	Event
1775	Born	American Revolutionary War; JA born 16 December
1783	7	Treaty of Versailles - Britain concedes independence to the United States
1789–1799	13–23	French Revolution
1792	16	Mary Wollstonecraft publishes <i>A Vindication of the Rights of Women</i>
1792–1793	16–17	The Terror - Maximilien Robespierre oversees the execution of "enemies of freedom" in France, including Louis XVI by guillotine
1795	19	JA writes <i>Elinor and Marianne</i> , an early draft of <i>Sense and Sensibility</i>
1796–1815	19–39	Napoleon Bonaparte's reign and the Napoleonic Wars
1797	21	JA completes <i>First Impressions</i> (later <i>Pride and Prejudice</i>)
1798	22	JA starts writing <i>Susan</i> (later <i>Northanger Abbey</i>)
1800	24	JA's father decides to retire and move to Bath
1802	26	<i>Debrett's Peerage and Baronetage</i> first appears
1805	29	JA's father dies; Mrs. Austen and her daughters, Jane and Cassandra, stay with family, moving about once a year
1811	35	<i>Sense and Sensibility</i> published; JA starts revising <i>First Impressions</i> into <i>Pride and Prejudice</i>
1812–1815	36–39	War of 1812 - the U.S. declares war on Great Britain
1813	37	<i>Pride and Prejudice</i> published
1814	38	Napoleon abdicates his throne as Emperor of France and is exiled to Elba (only to escape and resume hostilities); <i>Mansfield Park</i> published
1815	39	The Battle of Waterloo ends the Napoleonic Wars; <i>Emma</i> published, JA starts <i>Persuasion</i>
1816	40	JA completes <i>Persuasion</i> , starts to fall increasingly ill
1817	41	JA dies 18 July; her family arranges publication of <i>Northanger Abbey</i> and <i>Persuasion</i>

Men, Women, & Manners

By the mid-eighteenth century, the rise of the provincial gentry and the urban middle class in England required that members of these groups distinguish themselves from the lower classes through elegant manners, elocution (speech), and comportment (behavior), especially in company. Women in particular were expected to provide increased wealth and social mobility for their families by using their charms to “marry up,” finding a husband of a higher rank and/or greater fortune. Without a system of public education, wealthy families hired private tutors and governesses to teach their children. Boys could be sent away to private boarding schools, where they would receive a thorough education, including Classical Greek and Roman literature, a luxury forbidden to women. (“Girls schools” did exist, but the education offered there was notoriously bad.) Ladies were educated primarily in good morals, religious piety, household management, domestic arts (sewing, embroidery, etc.), and the performing arts. Jane Austen describes these in *Pride and Prejudice* in a debate over what makes an “accomplished” woman: “A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half deserved.” In fact, Austen made sure her heroines received educations beyond these constraints, making sure they have knowledge of literature and politics and letting them vocally defend women’s right to cultivate a broad range of talents.

Everything about a girl’s education focused on two goals: attracting a husband and preparing her for life as a wife and mother. Girls who lacked natural beauty needed to rely on their education and intelligence to attract a marriage proposal. Since a woman’s inheritance legally became the property of her husband, a massive fortune also helped. Both women and men displayed their virtues to one another at private balls through their comportment, which encompassed speech, manners, and the way they walked, stood, sat, and generally held themselves. While women could relax a bit in private; public settings required a constant survey of their behavior. Every movement met with strict scrutiny and criticism. A moment of gracelessness, rudeness, or incivility (or worse, coquettishness or “looseness”) was deemed a reflection of poor education and bad morals and affected both a young woman’s own reputation and that of her family, potentially making it more difficult for her sisters to find suitable spouses.

One 1799 manual for conversation notes that women

are restrained by many considerations that do not concern our [male] sex. They depend more than men upon the opinion of the world, and must be more cautious and reserved in their conduct. On one hand they are indulged with more inadvertencies than our sex, and on the other hand with more whims: their conduct begins sooner to influence their character, while boys and youths may be more heedless without injuring themselves in a material degree; their experience is (or at least ought to be) confined chiefly to their domestic circle, whereas the man is tied more firmly to the state by his situation. For this reason many vices and virtues, acts and omissions, produce entirely different consequences if they be committed by one sex than if chargeable upon the other.

General Behavior

- Neither men nor women should fidget; they should sit, stand, and move in a deliberate, serene, and graceful manner.
- All greetings should be reciprocated (unless the intent is to snub someone).
- Because travel was so expensive and arduous, hosts expected to house their visitors for days or even weeks at a time.
- No shouting, arguing, whistling, or rude bodily noises.
- When addressing someone of a higher rank, polite formality is key.
- Gender, age, and class dictate modes of appropriate conversation on the spectrum of familiar and free to formal and constrained.

Gentlemen

- On taking their leave, gentlemen should bow.
- Keep rank in mind: men shake hands only with their equals and bow only to their equals or superiors (or ladies who have acknowledged them).

Ladies

- The height of public and private interaction is conversation. Ladies should be cheerful but also quiet and reserved. They should smile but not laugh loudly. They should not engage in political debate or comment on “men’s matters,” like economics or warfare. Their conversation should be restricted to “genteel” matters.
- Ladies should not cross their legs but sit with knees and ankles together. In a more relaxed moment, a lady can gently cross her ankles.
- Skirts stay down! Lifting a skirt above the ankles is downright indecent and a sign of promiscuity.
- Ladies under thirty should always be accompanied by a chaperone; walks alone are a shocking liberty!
- Ladies should be elegant in dress, but not gaudy. Wearing pearls or diamonds in the morning is just tacky.
- Gloves should be worn at all times in public but can be removed for dining.

Interactions

- In greeting, ladies curtsy first (they never offer their hands) and then gentlemen tip their hats, using the hand furthest from the lady. If they’re already on familiar terms, the lady can just bow her head to acknowledge a gentleman. Ladies should always acknowledge others, especially those they know.
- Everyone must wait to be introduced; it’s rude to introduce yourself.
- Ladies and gentlemen who are already familiar may walk and talk; standing in public and talking is considered rude.

- Ladies and gentlemen can dine together. They should enter the dining room in pairs according to the ladies' respective ranks. After dinner, the ladies should then withdraw to the drawing-room while the gentlemen converse among themselves (and smoke, which they would never do in the ladies' presence).
- A lady must not call on a man without a chaperone.
- All visitors should give advance warning of their visit (a sudden, unannounced appearance is shocking).
- Unless related, ladies and gentlemen should not sit next to one another in a carriage (or any other small space except the dining room table).
- Any hint of sexuality marks a woman as a "coquette," a promiscuous flirt, and essentially "ruins" her, disqualifying her from the "marriage market."

Bad Girls: The Coquette

The literary representation of all that was rebellious and flirtatious in women is the coquette. As transgressors of the strict social codes of their era, coquettes insisted on the right to choose among a variety of romantic partners, rather than demonstrating their modesty, propriety, and "sense" by narrowing their choices down to a single, marriageable partner. Originally depicted in the early eighteenth century as a figure of levity and vanity, by the 1790s, the coquette was a tragic figure destined for either rehabilitation and marriage or, much more commonly, poverty, disgrace, and death. She becomes a cautionary tale, warning women not to let their emotions and desire for romance (their "sensibility") overrule their modesty and virtue, (their "sense"), which held the key to prosperity and happiness in marriage.

Bad Boys: The Rake

There is no sex in a Jane Austen romance. By eliminating a certain degree of physical intimacy, Austen frees her heroines to focus on their inner emotional lives. She also tends to contrast the heroic male figure with a relatively tame past with the rake, whose exploits are well known but perhaps excused by his rank. While the coquette tended to end in ruin, poverty, and death, often the worst the rake stood to face was public shaming or perhaps a challenge to a duel. This is largely a reflection of the double standard for men and women in the eighteenth century. While women were expected to be ignorant of sex until their wedding night, men of rank were expected to have premarital sex and adultery was mostly excused (as long as their partners were women from the working class). In talking about Willoughby as a libertine in *Sense and Sensibility*, Austen is inclined to excuse him on the grounds of his "miseducation," allowing him to be rehabilitated in the eyes of the reader:

Elinor made no answer. Her thoughts were silently fixed on the irreparable injury which too early an independence and its consequent habits of idleness, dissipation, and luxury, had made in the mind, the character, the happiness, of a man who, to every advantage of person and talents, united a disposition naturally open and honest, and a feeling, affectionate temper. The world had made him extravagant and vain—Extravagance and vanity had made him coldhearted and selfish. Vanity, while seeking its own guilty triumph at the expense of another, had involved him in a real attachment, which extravagance, or at least its offspring,

necessity, had required to be sacrificed. Each faulty propensity in leading him to evil, had led him likewise to punishment.

But couples who ignore the proprieties of introduction, like Willoughby and Marianne, can never prosper in Austen's world.

Money

The increase in conspicuous consumption that marked the Georgian Era threatened to turn everything into an object to acquire. Those who relentlessly seek to consume are usually the villains in Austen's novels, and the consumption and display of goods becomes either a sign of someone's humility and good morals or their materialism. In Austen's world, women are not just consumers of goods. They also become commodities themselves, displaying themselves as marriageable and competing for an "investor" in the form of a husband. There are several moments in *Sense and Sensibility* when we see someone's true inner worth through their relationship with money and things.

In Regency England, as now, money was a necessity, and the experiences of the Dashwoods, Edward Ferrars, and Colonel Brandon, all show us that fortunes could change rapidly. The addition or subtraction of £100/year could mean the difference between comfort and just scraping by. Having servants might seem like an enormous luxury to most modern Americans, but remember that a servant did much of the daily work we now rely on machines to do, including cooking, cleaning, doing dishes, washing and drying the laundry, fetching firewood, building up fires for heating, and heating water for bathing.

Income and Lifestyle

To get an idea of what a given income could afford, here is a brief breakdown:

£100 per year: This is the lowest income that can support a family with a single (very cheap) maidservant. Had Edward Ferrars married Lucy Steele, this likely would have been their lot.

£200 per year: This gives a family a tenuous claim to gentility and a slightly better paid "Servant Maid of all Work." This was roughly the income Jane Austen's father earned as a church rector.

£300 per year: Colonel Brandon says that Edward Ferrars' potential income of £300 a year should make him "comfortable as a bachelor" but still unable to marry. At least at this income a small household could afford two servants.

£400 per year: This is approaching the comforts of genteel life: a cook, a housemaid, and maybe one other (cheap) servant.

£500 per year: This is the income Mrs. Dashwood and her three daughters live on after the death of Mr. Dashwood. According to economists at the time, this is the ideal base income for domestic happiness, but Jane Austen herself points out that, while this may mean employing two women and a man as servants, it still means no carriage and no horses. She would know; this is the sum Austen, her mother, and her sister Cassandra lived on after George Austen died.

£600 per year: This is probably the lowest income that can support a carriage, which makes Willoughby's keeping a groom, dogs, carriage, etc. on his £600-700/year an enormous extravagance.

£700–1,000 per year: The income of a prosperous and comfortable pseudo-gentry family. This is what Elinor and Edward Ferrars should have, thanks to Colonel Brandon's generosity.

£2,000 per year: The landed-gentry income of Colonel Brandon. Depending on the number of people in the household and the size of the staff, there may still be some need for economy.

£4,000+ per year: Provided their spending is moderate, these people don't have to worry about money at all (which really puts into perspective the £10,000/year earned by *Pride and Prejudice's* Mr. Darcy)!

Men's vs. Women's Incomes

While men's incomes might be determined by the rents from tenants on their lands (or tithes for churchmen), women usually received a lump sum as an inheritance, which they would then invest in government stock at a return of 5%. The dividends would provide an annual source of income, so the £50,000 inheritance of Miss Grey, the heiress Willoughby decides to marry, promises a comfortable £2,500 a year (though judging by Willoughby's spending, probably not for long). Put this way, the discussion between John and Fanny Dashwood becomes especially mercenary when the agreed-upon inheritance drops from £4,000 (which would have afforded an income of £200/year, little enough to support all four of the Dashwood ladies) to £2,000 (yielding £100) to less still.

Family, Wills, & Entailment

Jane Austen's world was one in which daughters were routinely disinherited both financially and psychologically. Daughters, by and large, were expected to secure their financial futures by marrying well, since it was unlikely they would inherit. In order to keep estates together and prevent family resources from being split between the members of each generation, many aristocratic and gentry families reduced the resources that went to daughters—or even younger sons—and doubled down on primogeniture, a method of inheritance in which the eldest son inherited everything. This practice promised that the estate would expand over time with marriages and other acquisitions of property. Toward the end of the eighteenth century, English inheritance laws found yet another means of retaining property for the designated male heir: the dreaded entail. This attached all movable goods to the estate's lands and titles, passing the whole estate and everything in it to the next male relative, even one not in the direct line of descent, neatly disinheriting any daughters of the deceased. Based on this use of the entail, Austen gives us a vision of two families in *Sense and Sensibility*, a self-centered paternal family and a kind and generous maternal one.

The paternal line of Dashwood men, culminating in John Dashwood, not only deprives the Dashwood daughters of any claim to their father's home and estate but denies them a decent living as well. It was Elinor and Marianne's grandfather who, on the birth of his grandson, John (to Henry Dashwood and his first wife), insisted on the entailment of the estate so that it passed completely to male relatives only. While John Dashwood promised his father that he would care for his stepmother and half-sisters, he allows his

wife, Fanny, to talk him into giving them the smallest pittance in the name of financial support. So small an income eventually drives Mrs. Dashwood and her daughters to the estate of their maternal relatives, Sir John Middleton and his mother-in-law Mrs. Jennings. Though these relatives lack a certain tact and sense of taste, they are at least well meaning, kind, and generous.

Follow Up

Discussion Questions

1. How does *Sense and Sensibility* question or critique the eighteenth-century emphasis on reason ("sense") over emotion ("sensibility")?
2. Who do you think the heroine of the novel is, Elinor or Marianne? Who learns the bigger lesson?
3. What do you think of Mrs. Dashwood? Is she doing the best she can for her daughters, or could she do more?
4. How do you feel about Willoughby and his fate? Do you feel sorry for him? Why or why not?
5. What do you think of the Middletons and Mrs. Jennings meddling in the lives of the Dashwood sisters? In what ways do they violate rules of polite society in doing so?
6. What do you think of Lucy Steele? Is she a naive bystander or a plotting schemer? Do you think her sister did her a favor by revealing her secrets? Why or why not?

Activities

- Write a brief reflection comparing and contrasting Colonel Brandon, John Willoughby, and Edward Ferrars. Which of these characters are ruled by reason and which by emotion? What are the differences in their characters and actions? Which of them do you find yourself liking most?
- The characters in *Sense and Sensibility* keep so many secrets from one another. In a brief written reflection, identify a few of the secrets in the play. What role do they play in the plot? Do you think it's ultimately helpful or harmful when we keep secrets? Why?
- In a brief written sketch, retell the story of *Sense and Sensibility* from the perspective of one of the story's "minor" characters (like Fanny Dashwood, Lucy Steele, Robert Ferrars, etc.). How does focusing on a different character's perspective change the story?
- Choose one of the characters from *Sense and Sensibility* and find a song you think best represents that character. Why did you choose that character? How does the piece of music you chose represent them?

Further Reading

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