

Music as a female social accomplishment in three Jane Austen novels

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Abstract

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This research tries to establish whether knowledge of music and its related areas – specifically playing an instrument, singing and dancing – had an influence on the social status of a young lady in the late 18th and early 19th centuries in England. Three of Jane Austen’s novels (*Sense and Sensibility*, *Pride and Prejudice* and *Emma*) are analysed and the main female characters in each are scrutinised with regard to their differing levels of musical accomplishment. Their individual positions on the social ladder at the end of each novel are evaluated and their change in situation is discussed.

The notion that young ladies had to be accomplished in certain specified areas in order to be socially acceptable was an established convention during Jane Austen’s lifetime. So-called “conduct books” and the general expectations of society required that all young ladies who were of a marriageable age and whose fathers could afford to have them “educated” had to be trained in music, singing, drawing, dancing and the modern languages. These patrilineal and superficial demands made on young ladies apparently irked Austen to the point of ignoring them completely when she created the main female characters for her novels: none of them conformed to the prevailing social norm. Nevertheless, each of the novels ends with the main ladies having made a conquest of a gentleman who is in a socially superior position to themselves. These matches are however love and admiration driven and the lady’s accomplishment (or lack thereof) had no influence on the inevitable result.

Austen’s novels have been the inspiration for numerous adaptations, and two visual adaptations of each of the chosen three novels are studied. Each of the films or BBC TV

series emphasises specific aspects of the novels and accentuates the social sphere that the characters live in. Although there are differences between the different versions (novel, film and BBC TV series), the core of each story stays the same and the results are inevitable.

Austen's supposed feministic views are pointed out in this study. Conflict of opinion exists about whether Austen's novels are examples of the patriarchal values prevalent at the time or whether they in fact question and contradict such old-fashioned ideologies. Her connection to Mary Wollstonecraft is explored and key concerns emerging from their individual works come to the fore. Ascarelli summarises the converging viewpoints of Austen and Wollstonecraft and remarks that (2004) "women are rational creatures, and [...], in order for women to fulfil their potential as human beings, they must learn how to think for themselves". The latter two concepts and their implications are highlighted in the three Austen novels chosen for the study.

There is general consensus that Jane Austen is one of the most famous authors in history and her six novels are her legacy. Although each of the novels is placed in a restricted milieu, the morals and values that are raised in each still resonate worldwide in our day and age.

Key words

Jane Austen

England

Long 18th century in England (1688–1832)

Social accomplishments

Class

Society

Feminism

Gender

“What is all this about Jane Austen?
What is there *in* her?
What is it all about?”

Joseph Conrad to H.G. Wells, 1901
(Harman 2009: 1)

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1. Introduction

1.1 Background to the study

Ever since I first had the pleasure of reading (and watching the visual adaptations of) some of Jane Austen's novels, the remark by the character Caroline Bingley regarding the traits of an accomplished woman (made in a conversation between Elizabeth Bennet and Mr Darcy) has stayed with me as the core of the novel *Pride and Prejudice* and the society in which Austen (1775–1817) lived (Austen 2007: 35–36):

“Then”, observed Elizabeth, “you must comprehend a great deal in your idea of an accomplished woman.” “Yes; I do comprehend a great deal in it.” “Oh! Certainly”, cried his [Darcy's] faithful assistant [Caroline Bingley], “no one can be really esteemed accomplished, who does not greatly surpass what is usually met with. 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.” “All this she must possess,” added Darcy, “and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading.”

It is a well-known fact that Austen used her six novels to portray her surroundings and make cutting commentary on this society. The novels are (in published order): *Sense and Sensibility* (written 1797–98, published 1811), *Pride and Prejudice* (1796–97, 1813), *Mansfield Park* (1811–13, 1814), *Emma* (1814–15, 1815), *Northanger Abbey* (1798–99, 1817) and *Persuasion* (1815, 1818). Three short stories from her pen are *The Watsons* (1804), *Lady Susan* (1805) and *Sanditon* (1817).

The above extract from *Pride and Prejudice* immediately biases the reader towards the societal rules present in the world of Jane Austen during the late 18th and early 19th centuries. It proposes the idea that a young lady had to possess certain skills to be acceptable to society at large, as well as with regard to finding a husband.

The emphasis on these skills was specifically evident among genteel families where the daughter was educated to appear as a prize on the so-called “marriage mart”. A suitor

contending for her hand would have felt pleased that he could ally himself with a family where refined entertainment was the norm. The young lady had to be able to sing and accompany herself on the harp or piano, paint, do needlework and speak a few words in French. (Loesser 1954: 268.)

It seems that Austen disregarded these rules in her novels. Although none of her heroines is an example of a sociably accepted and accomplished woman, yet they succeed in marrying. It is possible that Austen's opinion on these accomplishments differed from that of her contemporaries – she used these accomplishments in a satirical sense to portray the oppression of women rather than claiming them to be of utmost importance. There are definite distinctions in her “awarding” of talents – whether musical or artistic – to her heroines and other female characters. These contrasts are most obvious between Elinor Dashwood, Marianne Dashwood and Lucy Steele in *Sense and Sensibility*; Elizabeth Bennet, Mary Bennet and Caroline Bingley in *Pride and Prejudice*; and Emma Woodhouse, Harriet Smith and Jane Fairfax in *Emma*. (Austen 2006a; Austen 2006b; Austen 2007.)

1.2 Personal motivation

My interest in Jane Austen's novels lies in the representation of the characters' musical knowledge and their place in society. The surge in interest regarding feminist musicology over the last 35 years – where the role of women in history is studied – has encouraged me to contribute to this sphere of musicology by studying the portrayal of musical knowledge in Austen's novels and how it influenced the society in which these women lived. (Beard & Gloag 2005: 63–64.)

During my BMus studies I examined the society and music of the early 19th century and this dissertation is an extension of my initial study.

1.3 Research questions

My research has led me to the following main research question:

To what extent did a young lady's musical accomplishment influence her social standing in the early 19th century, and how is it portrayed in Jane Austen's *Sense and Sensibility*, *Pride and Prejudice* and *Emma*?

Sub-questions that will be investigated are:

- What were the main characteristics of Jane Austen's life and society? (Chapter 2)
- What was the role of music in Jane Austen's and English social life? (Chapter 3)
- How do Jane Austen's novels fit into the history and development of the English novel? (Chapter 4)
- How is musical knowledge portrayed in *Sense and Sensibility*, *Pride and Prejudice* and *Emma* (novels and visual representations)? (Chapters 5, 6, 7)
- How is the concept of feminism portrayed in Jane Austen's life and novels? (Chapter 8)

1.4 Aims, rationale and value of the study

1.4.1 Aims

In this study I aim to launch an enquiry into Jane Austen's novels and their representation of a young lady's musical accomplishments with regard to her social status and self-improvement. I will attempt this by analysing three of her novels – *Sense and Sensibility*, *Pride and Prejudice* and *Emma* – regarding the use of music to gain social status and serve as a social accomplishment.

1.4.2 Rationale

Firstly, only limited research seems to be available on this topic. In all my research to date I found only one journal article on Jane Austen and the portrayal of music in her novels. This is Gillian Dooley's "Musicianship and Morality in the Novels of Jane Austen" (Dooley 2010). I find this lack of sources quite disconcerting since Austen is not only regarded as central to the development of English literature, but her satirical and definite viewpoints on the society of her time have in many ways shaped our view of the early 19th century.

Secondly, the time period in which Austen wrote was a volatile time in women's history and social standing. Mary Wollstonecraft's book *A Vindication of the Rights of Women* that can be dated to 1792 resulted in what many feminists see as the advent of the feminist movement. Among other topics, this book discusses the subject of "sensibility". As her contribution to the debate that reigned the next few years in response to the validity of sensibility, Austen wrote the novel *Elinor and Marianne* (later to be printed as *Sense and Sensibility*) in 1795. (Kitson 2008: 377; Wollstonecraft 1998.)

Thirdly, this topic is of great interest to me. I confess a fascination with the changes that have been wrought in society over the centuries and find it remarkable that Austen could manage to incorporate these changes into her novels while keeping a disinterested view, yet at the same time being part of her community.

1.4.3 Value of the study

Beard and Gloag (2005: 63–64) define feminism as "[a] movement [...] a concern to reverse situations in which women are marginalised by, or subordinated to, men, particularly in political, economic, social, and cultural forms of discourse, in order to construct a more equal and inclusive society". This research field is relatively new – it developed in the 1980s – and a number of research topics regarding music are still largely unexplored. (As I stated in my rationale for the study, this dissertation's topic is yet to be fully researched.)

Included in this field of feminism, one has to consider Jane Austen herself. Recent research shows that she could in fact be regarded as one of the first feminists. In 1991, a well-known writer of feminist criticism, Margaret Kirkham, discussed this topic in the second edition of her book *Jane Austen, Feminism and Fiction*. She used Lloyd W. Brown's 1973 article "Jane Austen and the Feminist Tradition", which links the views of Austen and Wollstonecraft pertaining to feminism, as a starting point to study this connection. (Ascarelli 2004; Brown 1973; Kirkham 1997: iv.)

It is my belief that the reader often identifies with the characters in a novel. This can lead to a situation where we as a human race can understand ourselves better through discovering aspects of human behaviour previously not realised or understood.

1.5 Methodology

My dissertation is of a theoretical nature and academic insights and results constitute its main focus. Taking the views of Bak (2004: 25–26) into consideration, I am firstly presenting a literature review and secondly composing new material containing fresh insights. This new material is created by combining my research on English society, Jane Austen's life and novels, certain visual interpretations of the relevant novels and music history itself.

The literature review comprises the three chosen Jane Austen novels (*Sense and Sensibility*, *Pride and Prejudice* and *Emma*) with regard to their portrayal of music and the music culture prevalent in the given time period of Austen's life. I focus on the aspects pertaining to music, as well as the playing of an instrument and singing. This information will be put into the context of the rules of society as well as Austen's version of these rules, and afterwards structured in a way that will answer the research questions. Reference will be made to feminist thought, and theories of the time and their influence on society at large will be discussed.

As part of the literature study, visual adaptations of these novels are also analysed – these include theatre and television films as well as television series. We live in a visual age and I

feel that all the chosen films and the BBC series are representations of the time period Austen wrote about and, in my opinion, succeed in bringing her work to life. I find it interesting to see how specifically the accomplishment of music is interpreted in the chosen versions. I will compare these adaptations with the relevant source texts to see if there is any change in the role of music and whether it changes some of the plot lines.

I consulted with other lecturers at the University of Pretoria (both from the English and History Departments) to help with aspects that cross over into their fields of expertise.

1.6 Literature overview

The era from the end of the 18th to the beginning of the 19th centuries was a complicated time in England, falling at the end of the long 18th century in England (1688–1832) and being characterised by the French Revolution and the Napoleonic Wars. Because of the country's proximity to France, England was directly influenced by the happenings across the English Channel. Many prominent writers and political figures did not see Austen and her novels as true exponents of the era. In her book *Jane Austen and the War of Ideas* (1987), Marilyn Butler highlights a number of these individuals, including William Churchill. F.B. Pinion's *A Jane Austen Companion* (1972), Warren Roberts's *Jane Austen and the French Revolution* (1979) and Robert Irvine's *Routledge Guides to Literature: Jane Austen* (2005) all contain evidence to the contrary: Austen had two brothers who were in the Navy towards the end of the French Revolution and the beginning of the Napoleonic Wars and one of her cousins (Eliza) was married to a French officer who died on the guillotine.

Both Roberts and Irvine also stress the importance of the patrilineal customs of the 17th and 18th centuries that had to be upheld. Austen abides by this rule in her novels, emphasising the almost desperate societal wars that were waged in the ballroom to find a young lady a proper husband. Although the scale was usually tipped in favour of a well-accomplished lady, Austen stands out in contrast and disregards this expectation almost entirely.

When the subject of music in society is introduced, the works of Arthur Loesser (*Men, Women and Pianos*, 1954), William Weber (*The Muddle of the Middle Classes*, 1979), Nicolas Temperley (*Ballroom and Drawing-Room Music*, 1988), Nancy Reich (*European Composers and Musicians, ca. 1800–1890*, 1991) and Katherine Ellis (*The Structures of Musical Life*, 2002) are particularly noteworthy. The focus of these writers falls on music as a social skill and includes detail on music schools, conservatories, development of instruments and compositions for the amateur musician. Ruth Solie's article "Feminism" (2001) and Judith Tick's "Women in music" (2001) are also very relevant in this regard.

Reich (1991) and Ellis (2002) add to their studies the impact that music education had on general social life. They discuss how bourgeois families saw the accepted social accomplishments, specifically music, as ways for their daughters to attract attention and maybe even draw the attention of a man who would normally not consider their lower social sphere as his marital "hunting ground". Temperley (1988) and Richard Leppert (*Music and image: Domesticity, ideology and socio-cultural formation in eighteenth-century England*, 1988) both study the choices that young ladies make regarding their music. Temperley posits Mary Bennet (*Pride and Prejudice*) as possibly the only exception to the rule that a young lady's love for music should not overrule her desire for a good match. Loesser looks at the possibility of music making after marriage and places Marianne Dashwood and Lady Middleton (*Sense and Sensibility*) on opposite sides of the coin. While Lady Middleton probably did not touch a piano again after her marriage, the reader can be assured that Marianne would never stop playing the piano.

David Selwyn's book *Jane Austen and Leisure* (1999) is one of the few sources I could find in which Austen's personal musical abilities and music collection are discussed. Added to this source are several audio CDs containing recordings from the sheet music that forms part of Austen's estate and belonged to her. The ones that were studied for this dissertation are *Jane Austen's Songbook* and *Jane Austen – Piano Favourites*.

Looking at the stories, it is clear that the best sources of information are the novels themselves. *Sense and Sensibility* (2006 [1811]), *Pride and Prejudice* (2007 [1813]) and *Emma* (2006 [1815]) are the novels discussed in this dissertation. Each of these novels fall in

a different time of Austen's writing career and show definite influences of the era. Irvine (2005) and Peter Kitson (*The Romantic Period, 1780–1832*, 2008) examine the inspiration behind *Sense and Sensibility* and explore the relationship between Austen and the leading feminist of the time, Mary Wollstonecraft. Jocelyn Harris (*Pride and Prejudice and Mansfield Park*, 2011) investigates the contradictory characters and situations in *Pride and Prejudice*. Selwyn (1999) looks at the privileged title character of *Emma* who has a very comfortable life. Emma is the only one of Austen's lead female characters who does not need to marry in order to have enough money to live off.

The visual versions used in this dissertation are very specific. Each is considered to be the best example of the novel reimagined as both a BBC TV series and a major film. Although there are several differences to the novels in terms of supporting characters, number of accomplishments and settings, the visual adaptations, to a large extent, stay true to the original Austen stories.

As far as my research has taken me, I have yet to find a complete study on the specific topic of music in relation to Jane Austen's novels (apart from Dooley's article (2010)). A number of other studies have been conducted pertaining to Austen's novels: domestic life in *Music and Society: The politics of composition, performance and reception* (Leppert 1987); leisure in *Jane Austen and Leisure* (Selwyn 1999), and art in *Music and image: Domesticity, ideology and socio-cultural formation in eighteenth-century England* (Leppert 1988). Although these sources refer to music as well, the references usually consist of a paragraph or short chapter only.

1.7 Delimitations of the study

In this study I will set certain parameters. They are as follows:

- Only the accomplishment of music and music-related activities will be evaluated in terms of the playing of an instrument and singing.

- Only Jane Austen as an author and person will be analysed – other authors will only be mentioned in relation to Austen but their works will not be studied in the same depth.
- Three of Austen’s novels will be studied – *Sense and Sensibility*, *Pride and Prejudice* and *Emma*. The reason for choosing only three is mainly that even though all six of Austen’s novels could be discussed with regard to music, it is simply too much information to work into a Master’s. I decided on these specific three novels because of the clear contrasts Austen makes between the characters, their musical knowledge and the subsequent result of each of their courtships in both the novels and their visual adaptations. The three chosen novels concerned are also distinctly different in terms of the time period in which each was written, the aim of each novel, and the stylistic model and development of Austen’s writing (Irvine 2005: 39).

1.8 Short definition of terms

Long 18th century in England (1688–1832)

A social order starting in 1688 with the so-called “Glorious Revolution”, the passing of the Bill of Rights (1689) and ending in 1832 when the Reform Bills were passed by Parliament (Irvine 2005: 5).

Social accomplishments

A [social] quality or ability that equips one for society; a special skill or ability acquired by training or practice (Webster 1976: 12).

Class

Specific groupings of people defined through economic status and reflected in certain attitudes and identities (Beard & Gloag 2005: 34).

Society

A system of human organisations generating distinctive cultural patterns and institutions and usually providing protection, security, continuity, and a national identity for its members (*Collins English Dictionary*).

Feminism

[A] movement [that expresses] a concern to reverse situations in which women are marginalised by, or subordinated to, men, particularly in political, economic, social, and cultural forms of discourse, in order to construct a more equal and inclusive society (Beard & Gloag 2005: 63–64).

Gender

The social constructedness of what maleness and femaleness mean in a given culture. An ideological concept that is contingent on socio-historical context, rather than the actual biological sense of sex and sexuality (Beard & Gloag 2005: 68).

1.9 Chapter contents

Chapter 1 contains a background of the reasoning for this dissertation as well as a personal motivation. Also included are the main research question and several sub-questions. The aims, rationale and value of this study are discussed and the methodology used is explained. In the literature overview the work of several musicologists and historians is included. Important delimitations of the study are stated and, lastly, short definitions of several key terms are added.

Jane Austen's personal life is discussed in **Chapter 2**. This section additionally contains an overview of England and the monarchy during Austen's lifetime and the general social circumstances that prevailed.

Music in Austen's life and society is the focus of **Chapter 3**. Austen's own musical accomplishment, the general view of music at the time and the question of gender with regard to music are incorporated into this chapter.

Chapter 4 serves as an introduction to the next three chapters. The development of the English novel and Austen's place in this process with regard to her novels constitute the core of this chapter.

Chapters 5, 6 and 7 follow similar formats. In each case, a chosen novel (in the order *Sense and Sensibility*, *Pride and Prejudice* and *Emma*) is discussed under the following headings: A summary of the plot; a discussion of the narrative (the focus of the novel); situations where music (and other accomplishments) feature in the novel as well as in the chosen visual versions; the influence of accomplishments on the social standing of the female characters; and the outcome of the novel's story line.

A controversial element of Austen's work has been her standpoint on feminism. Researchers are in conflict about whether her novels are examples of the patriarchal values prevalent at the time or whether they in fact question and contradict these ideologies. Some of the pertinent arguments are included in **Chapter 8**.

Conclusions and possible future studies are the focus of **Chapter 9**. The research questions specified in Chapter 1 and researched throughout the dissertation are answered.

Also included is a list of **Sources**, a **Discography** and several **Appendices** as mentioned throughout the chapters.

1.10 Notes to the reader

I feel it is important to explain certain decisions that I have taken as well as some impressions the reader might get when studying this dissertation.

- The research and interpretation of the subject matter may come across as being a mainly subjective interpretation. This is not a deliberate decision but is largely the result of a personal understanding of my reading and research in the field. The ideal academic writing style is based on an objective standpoint but, since the topic interests me greatly on a personal level, this goal could not always be achieved.
- The analyses of the three novels are included to provide a context for the reader and place the music examples in the action of the novels.
- Some of the quotations from the novels may seem overly long. This is done deliberately to provide a context for the reader as to the place, characters and situation of each of the musical occurrences in the different novels.
- Chapter 2 is included in this dissertation to place Jane Austen and her novels in a historical context. In my opinion it is important to understand the political, social and economic circumstances in which the novels are placed.
- The numbering of the pages (e.g. 1-2, 4-24) is done deliberately to make the dissertation more reader-friendly. The readers can immediately see in which chapter they are.

I shall be using references in the following manner:

- A source that is only applicable to one sentence will appear at the end of this sentence with the full-stop placed after the bracket containing the reference: XXXX xxxx xxxxx (Reference).
- One or more sources that are applicable to more than one sentence will appear at the end of the relevant paragraph. The full-stop will be placed inside the bracket of the reference or references: XXXX xxxx xxxxx. XXXX xxxx xxxxx. (Reference.)
- Some electronic sources and databases do not have page numbers.

Please note that the DVDs specified in the Discography (S-7) are not included with the electronic copy of this dissertation. I would advise the reader to watch these specific interpretations of Austen's novels since they will be discussed in detail in this work.

2. Jane Austen's life and social circumstances

2.1 Jane Austen

Jane Austen is known today as one of the most significant novelists the world has ever seen. Her six novels are beloved by fans and touch on subjects as relevant in today's world as they were in her own time.

On 16 December 1775 in Hampshire, Jane Austen was born as the seventh child in a family of eight children to the Reverend George Austen and Cassandra (*née* Leigh). Since both her parents were descended from the rural landowning class (Mrs Austen's lineage were actually higher in stature than that of Reverend Austen's) the family had access to higher social circles than would normally have been afforded to them. This privilege meant that the boys of the family could attend St John's College, Oxford on partial subsidies since Mrs Austen's ancestors were amongst the founders of the school. (Fergus 2005: 3; Irvine 2005: 1–2.)

Austen and Cassandra (her older sister by three years) grew up in the normal manner of things. They were presumably first taught at home by Mrs Austen and studied reading, writing and religion. After this they were sent to the boarding school of a Mrs Cawley in Oxford (in 1783 when Austen was 8 years old) and later (from 1785 to 1786 when Austen was 10 years old) to another boarding school in Reading called the Abbey House School. Some of the skills included in the teachings at the boarding schools were needlework, English, French and Italian and possibly music and drawing. Reverend Austen was able to support his large family with the income from his two church livings as well as the additional income he obtained from a farm on the Knight estate, and the boarding and tutoring of local boys. (Irvine 2005: 1–2.)

Austen began writing very early in her life. The first of her writings, now referred to as *Juvenalia* (a compilation of stories and verses), was started in 1787 and finished in 1793. In 1794 Austen pens her first novella, *Lady Susan*. In 1795 she starts with the first version of *Sense and Sensibility* known as *Elinor and Marianne* and in 1796 with *First Impressions* (later becoming *Pride and Prejudice*). December 1795 to January 1796 also saw Austen's

first and only flirtation with a family friend, Tom Lefroy. The failure of this relationship must surely have impacted on Austen's writings. (Irvine 2005: 2; Le Faye 2011: xvi–xix.)

In 1797 James Austen (Austen's eldest brother) offered *First Impressions* to a publisher but the novel was rejected without the publisher even looking at it. Austen also started with her revisions on *Elinor and Marianne* during this time. 1798 saw Austen starting on a new novel called *Susan* (later renamed *Northanger Abbey*) which was probably finished in 1799.

In December 1800 Austen's father resigned his positions in the clergy and the Austen family, consisting of only the Reverend, Mrs Austen, Cassandra and Jane, moved to Bath. It is very interesting to note that Austen wrote no new work during the time she lived in Bath and only produced her next novel after 1809 when Mrs Austen, Cassandra and Jane moved into Chawton Cottage which was on the same estate as the house in which the children had grown up.

On a visit to her brother James in Stevenson, Austen was proposed to by the son of a wealthy land-owner of the area, Harris Bigg-Wither. Although she accepted the proposal she withdrew her acceptance the next morning. Her reasoning for the acceptance as well as the rejection was very simple: the monetary comfort that such a marriage would mean compelled her to accept while her realisation that she could never love, let alone like, him made her change her mind. (Irvine 2005: 3; Le Faye 2011: xxi.)

While in their third year in Bath, Austen sold her first manuscript, *Susan*, to the publisher Crosby & Co. of London for £10 after having completed extensive revisions to the novel. It was however never published and since Austen had sold it outright she could do nothing to change this. In 1804 Austen probably started on the only novel that she would write while not in Hampshire – *The Watsons*. The abortion of this novel could be an indicator of the struggle Austen faced within herself with regards to her unhappiness in Bath and her inability to change her circumstances. (Irvine 2005: 3–4; Le Faye 2011: xxii.)

When the Reverend Austen suddenly passed away in 1805, Mrs Austen and her two daughters were dependent on the kindness of the male Austens. After their return to Hampshire in 1809,

Austen's literary inspiration knew no bounds. In the same year, Austen also had no luck buying back her novel *Susan* from Crosby & Co. since she did not have the necessary funds. She instead continued her revisions of *Sense and Sensibility* (previously known as *Elinor and Marianne*) and in 1810 the novel was accepted for publication by Thomas Egerton. This novel was eventually published in 1811 and the response was overwhelmingly positive. (Irvine 2005: 3; Le Faye 2011: xxii–xxiv.)

While planning a new novel in 1811 (*Mansfield Park*) Austen also started with revisions on *First Impressions*, eventually renaming the novel *Pride and Prejudice*. In the autumn of 1812 Austen sold the copyright of *Pride and Prejudice* to Mr Egerton and the novel was published in 1813. By this time, Austen was already half-way with *Mansfield Park* and by the end of the year this new novel was also accepted for publication and became available to the public in 1814. (Irvine 2005: 3; Le Faye 2011: xxiv–xxv.)

1814 saw Jane commencing work on *Emma* and by the beginning of the following year she was putting the final touches on the novel. *Emma* was published at the end of 1815 by a new publisher (John Murray) and included a dedication to the Prince Regent. Austen was obliged to include this dedication since the Prince Regent had expressly asked for this honour, but she professed no love for the portly Prince. (Irvine 2005: 3; Le Faye 2011: xxv–xxvi.)

In 1816 Austen started to show the first signs of illness. Although feeling unwell she continued to make revisions to *Susan* after her fourth eldest brother, Henry, bought the novel back from Crosby & Co. for the original £10 that Austen was paid. She also renamed the novel *Northanger Abbey*. At the same time Austen finished a new novel that she started in 1815, *Persuasion*. In January Austen started on her last novel, *Sanditon*, but could not complete it before her death on 18 July 1817 in the city of Winchester. Austen was buried in Winchester Cathedral after Henry used his connections to afford her this honour. (Irvine 2005: 3; Le Faye 2011: xxvi.)

Henry and Cassandra worked relentlessly to see Austen's final completed works published. They offered *Northanger Abbey* and *Persuasion* as a set to Murray (who also published *Emma*) and he published the two novels at the end of 1817. Henry additionally included a

“Biographical Notice of the Author” in which he named Austen as the author of the six novels (*Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma* and now *Northanger Abby* and *Persuasion*). Until this point Austen had published her novels anonymously and by taking this bold step Henry connected her name, Jane Austen, to all six of her novels. (Irvine 2005: 4; Le Faye 2011: xxvi.)

2.2 England – an historical overview

2.2.1 The long 18th century in England

For the purpose of this dissertation I will follow the theory as constructed by Robert Irvine (2005).

The long 18th century in England was a social order that started in 1688 with the so-called “Glorious Revolution” when the Catholic monarchy (King James II) was replaced by the Protestants William III, Prince of Orange, and his wife, Mary II. The Protestant take-over resulted in the Bill of Rights (1689) in which the monarchy was stripped of its absolute power and the Houses of Parliament (consisting of the hereditary House of Lords and the chiefly elected House of Commons) took over as government. This brought an end to the political and religious wars of the 17th century in England. The long century ended in 1832 when the Reform Bills were passed by Parliament and a new social order was established. (Irvine 2005: 5.)

2.2.1.1 Kings and Queen during the “Glorious Revolution” (1688–1832)

Through the ages England had numerous rulers who each brought their own decrees to the throne and the people. The three kings and queen mentioned above form the bookends to the century that most influenced Jane Austen’s life and works.

King James II (1633–1701) replaced his brother Charles II on the throne in 1685. James’s personality stood in sharp contrast to his predecessor’s good nature; he also remained a

lifelong supporter of the Roman Catholic faith which was a problem for the overwhelming Protestant number of English residents. James's accession after his brother's death was greeted with enthusiasm and he had a strong executive office and a loyal Tory-dominated Parliament left to him by Charles. But the new king acted recklessly by attempting to bring back royal privilege and turn England back to the Catholic faith, resulting in a new dispensation costing him the crown only three years after his coronation. (Anonymous: 2012a; Anonymous: 2012b.)

In 1688 James lost his crown to his daughter Mary II and her husband Prince William III of Orange after the Protestant orientated Parliament urged them to save England from a Catholic takeover. James's navy and army turned against him and supported the Dutch King. Husband and wife were officially crowned as joint rulers of England after James' abdication by desertion in 1689 and their reign marked the end of royal prerogative. Parliament came into a position of prominence regarding the governing of England. (Anonymous: 2012a; Anonymous: 2012b.)

At this point Parliament consisted of primarily Whigs and Tories. The Whigs supported free trade and the abolition of slavery contrasting the Tories' more conservative outlook. Although the two parties were divided in general, they combined in two goals: parliament had to maintain supremacy over the monarchy, and forever eliminating Catholic influence over the government. The fate of the monarchy was changed gradually as oligarchic rule (a form of government in which all power is vested in a few persons, a dominant class or a group) stimulated parliamentary transformation. The Bill of Rights (1689) was in actuality more a bill of restrictions: the use of royal and due rights were forbidden; a standing army could only be maintained by the king if there was parliamentary permission; and an annual income of £600,000 was disbursed to the royal family, while funding for specific uses also had to be deemed fitting by Parliament. (Anonymous: 2012a; Anonymous: 2012b.)

In the following years, decisions were made to support the Bill of Rights: the passing of The Mutiny Act ensured that Parliament would be judged every year by the armed forces to ensure it met with their approval; the financing of the new government led to the establishment of The Bank of England, and The Settlement Act of 1701 forbade wars without Parliament's

consent. To fully establish the supremacy of Parliament, it was granted the right to name the succession. The first decision was to bar the Catholic offspring of James II from the throne. The crown would now pass to the Protestant House of Hanover through James II's aunt, Sophia. With this verdict Parliament could be sure that no Catholic monarchs could ascend to the throne. (Anonymous: 2012a; Anonymous: 2012b.)

2.2.1.2 Passing of the Reform Bills

The English long 18th century came to an end in 1832 during the rule of William IV (1765–1837) who reigned from 1830 to 1837. Parliamentary reform was a common phenomenon. With William's support, Lord Grey and his Whig party managed to get a Reform Bill approved by the House of Commons in 1831, but they were defeated by a number of mistrustful Peers (members of any of the five degrees of the nobility) in the House of Lords. A second bill was presented and similarly crushed. In 1832, the third version of the bill was approved in both chambers. This happened only because William threatened to create 50 or more new peerages to insure that the bill would pass. The Reform Act of 1832 extended the right to vote to middle class land owners; this Act also served as a basis for a number of acts to follow, all leading to the eventual inclusion of all of the public's opinion as regards the political process and the British electoral structure. (Anonymous: 2012a; Anonymous: 2012b.)

William's reign saw several other reforms as well: the Poor Law was updated, child labour restricted, and slavery brought to an end in nearly the entire British Empire. Although William IV did not engage in politics as much as his father (George III) or his brother (George IV, the Viceroy of Hanover), he was the last monarch to appoint a Prime Minister contrary to the will of Parliament. William granted the kingdom of Hanover a short-lived liberal constitution which gave power to the middle class as well as the lower classes, albeit more limited. (Anonymous: 2012a; Anonymous: 2012b.)

The struggle for social equality and democracy was sweeping through Europe, resulting in dire consequences for the royal families. William IV's unexceptional (and sometimes boring) personality was instrumental in England's living through this period untouched. He was the

only European monarch of the age to survive the global change to democracy. Parliamentary reform was nonetheless still the order of the day with the House of Commons assuming more power than before and overruling the House of Lords. William IV understood the role of the more limited monarchy, once saying “I have my view of things, and I tell them to my ministers. If they do not adopt them, I cannot help it. I have done my duty”. (Anonymous: 2012a; Anonymous: 2012b.)

2.2.2 Jane Austen’s Kings

In the context of the social order mentioned in the section above, Jane Austen lived under the rule of two kings: the Kings George III and IV (the last also being the Prince Regent in his father’s last 10 years of rule).

King George III (1738–1820) heralded the 19th century with his reign that stretched from 1760 until his death in 1820. He was the third Hanoverian monarch and the first one to be born in England and to use English as his first language. George III is widely remembered for two things: losing the American colonies (1776) and losing his mind (some medical historians have said that George III’s mental instability was caused by a hereditary physical disorder called porphyria). It is however important to remember that he contributed a great deal to the country on an artistic level. One of the most cultured of monarchs, George III started a new royal collection of books (65,000 of his books were later given to the British Museum, as the core of a national library) and opened his library to scholars. Also, in 1768, George founded and paid the initial costs of the Royal Academy of Arts (now famous for its exhibitions). (Anonymous: 2012a; Anonymous; 2012b.)

George III was mentally unfit to rule in the last decade of his reign and his eldest son acted as Prince Regent from 1811; in 1820 the son became King George IV (1762–1830) after his father’s death had him ascend to the throne. George IV was forced by his ministers to agree to Catholic Emancipation in 1829/1830 (this decision was against his will and his interpretation of the coronation oath). An outstanding, albeit extravagant, collector and builder, George IV acquired many important works of art (now in the Royal Collection), built the Royal Pavilion at Brighton, and transformed Windsor Castle and Buckingham Palace. Unfortunately the King

was also beset by debts and his Cabinet of ministers was in a position to overrule him on many a decision while his scandalous behaviour with his mistresses and the extravagance of his spending did not endear him to the public. (Anonymous: 2012a; Anonymous: 2012b.)

2.3 Social circumstances

Jane Austen wrote her novels in a time of great political and social unrest. The late 18th and early 19th centuries are characterised by the events and aftermath of the French Revolution that waged on the opposite side of the channel and had lasting effects on the people of England. (Roberts 1979: 3.)

Interestingly enough, many people in Britain at first welcomed the revolutions that started in 1789 with the storming of the Bastille, since it seemed to be a repetition of their own establishment of a constitutional monarchy in 1688–1689. However, the spiralling and out-of-control violence that ensued changed their opinion. The so-called “Reign of Terror” of 1793–1794 saw between 16,000 and 40,000 people killed by the Committee of Public Safety under the leadership of people like Maximilien Robespierre and other Jacobins. The war that followed, involving France and Britain, was nothing like the wars of the 18th century: instead of being about the balance of power, it was between “rival systems and philosophies of government” (Irvine 2005: 29–30).

One of the widely held beliefs about Jane Austen until the mid-1980s was that she had no interest in the concerns of national life or politics. Numerous critics have made remarks to this effect about the depiction of the time period in her novels: “What calm lives they had, those people! No worries about the French Revolution, or the Napoleonic Wars.” (William Churchill); “a story as domestic as a diary in the intervals of pies and pudding” (Chesterson); and “[Jane Austen is] a rather heartless little cynic [...] penning satirettes about her neighbours while Dynasts were tearing the world to pieces and consigning millions to their graves” (Frederick Harrison). (Butler 1987: 161; Pinion 1972: 24–25.)

However, Austen had an intimate connection with the war since two of her brothers, Frank and Charles, were in the British Navy. The possibility of their deaths was very real and although Austen does not refer to the revolution directly in her novels, the resulting war did influence her writing. She also had a cousin (Eliza) who was first married to a French army officer. Since he was executed by guillotine in 1794, Austen had first-hand knowledge of the “Terror”. (Irvine 2005: 30; Roberts 1979: 79).

Patrilineage customs of the 17th and 18th centuries demanded that more wealth was to be given to the eldest sons. This had the effect that the younger sons had little or no income from the family fortune and had to marry well. The result was a greater demand for brides to be endowed with large dowries. (Roberts 1979: 22.) For men in the Navy and Army (like Frank and Charles Austen), the war presented a way of getting rich by earning a promotion or sharing the prize money offered for the capture of an enemy ship. Both of these examples are used by Austen in her novels, specifically in the characterisation of William in *Mansfield Park* and Captain Wentworth in *Persuasion*. This led to their being more easily accepted into society on their return and presented them with the opportunity to make a better choice of bride because of their improved finances (Austen 1994; Austen 2008; Irvine 2005: 30.) Many British men died during the war and thus the ratio of men to women was significantly lowered.

Women who did not have the luxury of a large dowry had a difficult time finding a husband and had to look for ways to attract a potential suitor’s attention. The extract from *Pride and Prejudice* at the beginning of this dissertation proves this point by proposing that a young lady with the hopes of attaining a comfortable marriage (in terms of finances) had to be in possession of certain skills or accomplishments in order to be acceptable to society at large (Austen 2007: 35–36). These skills included a thorough knowledge and appreciation of music.

3. Music in Jane Austen's life and society

3.1 Music and Jane Austen

Jane Austen's family did not care much for music and this predominantly female occupation did not feature very often in the Austen household. Mrs Austen presumably played the piano before her marriage but there is no evidence of her doing so later on. Cassandra was not musical at all. When not at boarding school, the two sisters also spent most of their childhood with their brothers and other boys that Reverend Austen tutored. (Selwyn 1999: 115.)

In contrast to Cassandra, Jane Austen could play the piano quite well and was reasonably accomplished in music. She had lessons as a young girl and was in possession of a Ganer piano. This piano as well as most of her sheet music had to be sold when the family moved to Bath. Austen rented a piano while in Southampton in 1807 and bought a piano when the family moved into Chawton Cottage. In a letter to her sister, Cassandra, Jane wrote: "I will practise country dances, that we may have some amusement for our nephews & nieces, when we have the pleasure of their company" (Caroline Mary Craven Austen in Selwyn 1999: 116).

In order not to disturb the rest of the household, Austen practised the piano every day before breakfast. She also knew that she would have the room to herself that early in the morning. Although Austen is known for not being a great lover of vocal performances, she did not mind singing at home. Her nephew, Edward, called her voice "sweet" and mentioned that "in the evening she would sometimes sing, to her own accompaniment, some simple old songs, and the words and airs of which, now never heard, still linger in my memory" (Austen-Leigh 1926: 100).

Included in Austen's repertoire were several songs and other vocal pieces. The range was quite extensive with the more classical pieces including "Che farò" from *Orfeo ed Euridice* by Gluck (1714–1787) and "English Canzonets" by Haydn (1732–1809). On the popular side there were folk songs and songs from current stage works by composers such as Dibdin, Arne and Shield. A number of Dibdin and Shield's songs can be found on the CD *Jane Austen's Songbook*. (Austen 2004; Selwyn 1999: 123.)

While most of the songs in Austen's collection were duets, there were also a number of solos. The most interesting song in the collection is the anthem of the French Revolution, *La Marseillaise*, copied as *The Marseilles March*. It is important to keep in mind that many Britains supported the idea of a revolution in France. They felt that this revolution would have the same effect in France that the 1688 overthrow of the Catholic-inclined King James II had had in Britain (see Chapter 2 subsection 2.2.1.1). It is therefore very possible to imagine that the revolutionary anthem would have found its way to Britain and become popular among the local people. Even though Austen was not a supporter of the Revolution, it is clear that she liked the song, regardless of its political undercurrents. (Selwyn 1999: 123.)

What are, however, missing from Austen's song collection are Irish songs. There are two sets of Scottish songs but no indication of any Irish melodies. This is quite unexpected, given the popularity that the *Irish melodies* of Thomas Moore (1779–1852) enjoyed. It is possible that Austen just did not own a set of the songs herself but was acquainted with them. In *Emma*, this notion is supported when she tells that a “new set of Irish melodies” is included in Jane Fairfax's surprise package with the piano (probably the fourth volume that was published in 1815). Jane Fairfax also plays another of Moore's pieces from his first volume (*Robin Adair*) at Frank Churchill's request. (Austen 2006b: 234–235; Selwyn 1999: 125.)

Austen was in possession of several volumes of piano sheet music. Some of these were printed editions of popular pieces while others were hand-written copies of her favourite compositions. It is interesting to note that there is no evidence of Austen ever playing for any dances or at social gatherings. Contrary to the actions of the female lead characters in her novels, Austen presumably never entertained people other than her own family and herself with her music making. (Selwyn 1999: 116.)

It is no surprise that Austen was reasonably accomplished in music. Since music was a desired achievement for any young lady of the time, most young ladies whose fathers could afford it paid for music lessons without a murmur. Austen's tutor was a man called Mr Chard and Austen apparently liked him quite well. One of the pieces that she must have practised very hard was the *Battle of Prague* by František Kotzwara since it appears that this was a

piece that Mr Chard taught most of his pupils. The sheet music for this piece is among Austen's possessions. (Selwyn 1999: 116, 118.)

One has to remember that Austen's life overlapped with the lives of four of the greatest composers the world has ever known: Haydn, Mozart (1756–1791), Beethoven (1770–1827) and Schubert (1797–1828). Unfortunately Austen would not have heard Schubert's music since he was hardly known outside his hometown of Vienna. Chances are better that she would have been aware of a composition of Beethoven (or at least his name) since his music was starting to be listened to in England at the end of the 18th century. Mozart's music was played all over England and in Bath Austen had the opportunity to hear at least one of his symphonies (or overtures as they were called then). She had two compositions of Mozart among her music collection. The first was a set of variations by a composer called Burbidge on an aria from *The Magic Flute*. The second (which she had copied out herself) was a keyboard arrangement of "Non più andrai" from *The Marriage of Figaro* which had the title *The Duke of York's New March Performed by the Coldstream Regiment*. Since the complete opera was not performed in London until 1832 (though the aria was known in England long before this), it is doubtful that Austen would have known this composition to actually be by Mozart. (Selwyn 1999: 118.)

Haydn was the most famous composer of the four in England. He was regarded as the greatest composer since Handel and his music was performed in concerts all across England. Haydn even named his final 12 symphonies his "London" Symphonies because he had received such great public approval in that city. Austen had the privilege of hearing his 100th Symphony (the Military Symphony) during a concert in Bath in 1805. Although she did not give an account of this performance, she must have been suitably impressed with Haydn's music since she copied out his entire *Sonata in C major*, Hoboken XVI/35. (Selwyn 1999: 119.)

Handel (1685–1759) was a famous composer in England and Mrs Austen would have played his music before her marriage. A number of her volumes of his music were found among Jane Austen's belongings. The oldest volume includes an extract from the *Water Music*, the march from *Judas Maccabeus* and an arrangement of the organ concerto *Op. 4 no. 2*. One of the others included arrangements made by John Marsh, the only Englishman who composed

symphonies during the second half of the 18th century. This volume therefore also contained some of Marsh's original compositions. (Selwyn 1999: 121.)

Other composers who enjoyed recognition during Austen's life were mostly foreign nationals who moved to England, like Domenico Corri (1746–1825). Although he started out as a composer, he established his own publishing house and printed numerous copies of arrangements of other people's works. Austen owned a copy of *Select Collection of Choice Music for the Harpsichord or Piano Forte* but it seems that she did not love the contents a lot. She was more fascinated with the compositions of Johann Schobert (ca. 1735–1767) and worked on two of his sonatas for clavier. She also had a number of his other sonatas among her sheet music. (Selwyn 1999: 121–122.)

Austen showed the most appreciation for the compositions of Ignaz Pleyel (1757–1831) and she had 14 of his sonatinas included in her collection (the most of any composer). Pleyel was quite famous in England for a while since he composed in Handel's style (a composer the English praised) and his works showed promise. Unfortunately Pleyel could not reinvent his compositional style through the years and his music was later considered artificial and too lengthy. (Selwyn 1999: 122.)

The two composers who at the end of the 18th century overshadowed all other composers of the pianoforte in England were Muzio Clementi (1752–1832) and J.B. Cramer (1771–1858). Austen enjoyed both of these creators' works and played compositions by both of them. She especially understood the importance of Cramer's work since his is the only composer's name that is mentioned in any of her six novels: in *Emma*, Jane Fairfax receives a bundle of sheet music with her new piano, including at least one composition by Cramer. Austen appreciated the technical difficulties that faced the performer of a piece by Clementi or Cramer but also enjoyed the easier compositions, such as the sonatas by J.C. Bach (1735–1782). (Selwyn 1999: 122.)

Another of Austen's possible real-life inclusions in her novels is the *Grand Concerto* by Daniel Gottlieb Steibelt (1765–1823). The "Storm Rondo" of this pianist's composition was one of the most popular pieces of the repertoire in Austen's day. She obviously studied the

work herself since her copy of the music shows numerous pencil markings. The “Storm Rondo” was not only famous for its technical difficulties but also because it was a very loud piece. In *Sense and Sensibility*, this could therefore possibly be the piece that Marianne played at Barton Park while Lucy Steele used the “powerful protection of a very magnificent [that is, noisy] concerto” as a cover under which to inform Elinor of the details of her secret engagement to Edward Ferrars. (Austen 2006a: 145; Selwyn 1999: 122–123.)

Jane Austen had no fondness for people who affected a love for music. Elinor in *Sense and Sensibility* can be regarded as Austen’s example of how one should act when you truly had no great love for music (Austen 2006a: 242, 244):

As Elinor was neither musical, nor affecting to be so, she made no scruple of turning her eyes from the grand pianoforte, whenever it suited her, and unrestrained even by the presence of a harp, and violoncello, would fix them at pleasure on any other object in the room.

Austen herself was quite ambivalent about music. Although being a reasonably accomplished musician herself and enjoying other people’s performances, Austen could not stand people who used music as a gauge of individual integrity. Selwyn (1999: 128) goes so far as to contrast Austen’s view of this issue to that of William Shakespeare (1564–1616). In his play *The Merchant of Venice*, Shakespeare wrote that (Shakespeare 2000: Act V, scene i):

The man that hath no musicke in himselfe,
Nor is not mo[v]ed with concord of sweet sounds,
Is fit for treasons, stratagems, and spoyles,
Let no such man be trusted.

Austen differed with Shakespeare in that she preferred a man to not be judged only on the question whether he is musical or not, but to include other areas of life in an assessment of a person’s worth.

A number of CDs have been released featuring music that was found among Austen’s personal effects. The first that I studied is a compilation of solo piano pieces with music by Haydn, Pleyel, Clementi, Piccini and Eichner (Austen 2009b). The second CD that I used for this dissertation is a set of songs that Austen collected and copied out in her own hand. Together with a number of typically English airs and songs, there are also six French songs on the CD, among which the *Marseillaise March*. (Austen 2004.)

3.2 Music and society

Feminine musical consciousness was valued highly in the patriarchal and male-dominated society in which Jane Austen lived and about which she wrote – because it kept women from becoming too knowledgeable about male-oriented affairs. Even though musical practice was praised as one of many accomplishments, it was thought to be a “safe” activity that did not further a young lady’s mind.

This view is evident in the comments made by some of the men in *Evelina* (1778), a novel by Fanny Burney (1752–1840), a contemporary of Austen. In the novel, Mr Lovel alleges, “for I have an insuperable aversion to strength, either of body or mind, in a female”. Lord Merton answers, “For my part, deuce take me if ever I wish to hear a word of sense from a woman as long as I live!” (Burney 1778.)

Because of the social position that women occupied during the 19th century, the practice of music remained to be regarded as no more than a social skill. This skill often took the form of piano playing, and the social requirement of women acquiring some sort of musical competence helped to sustain and expand industries concerned with this ideal. The sheer numbers of these women gave an impetus to all the occupations pertaining to music, for example piano builders, music publishing houses and music journalism. Sales of upright pianos flourished and the composition of salon music for piano (“brilliant but not difficult” arrangements) and their publication were the custom. (Ellis 2002: 360; Reich 1991: 97–98; Ringer 1991: 8 Temperley 1988: 119; Weber 1979: 181.)

Music education had a big impact on general social standing as well. Not only were bourgeois families gradually becoming increasingly prosperous, but the fact that they could now afford to pay for music lessons for their daughters enhanced these young ladies’ chances of attaining social acceptance. Women from these middle-class families therefore had the opportunity to cultivate their musical accomplishments (primarily voice and piano) and while providing social entertainment, they ultimately sought to improve their marriage possibilities. (Ellis 2002: 359–360; Reich 1991: 98.)

There were few ladies of upper- or middle-class stature who were of the mind-set to put a serious love of music before their desire for a perfect match (whether it was a love match or not). Mary Bennet in *Pride and Prejudice* could be cited as an example of an exception to this rule. According to Temperley (1988: 119):

Mary Bennet [...] “having, in consequence of being the only plain one in the family, worked hard for knowledge and accomplishments, was always impatient for display” of her talent as a pianist.

It often happened that as soon as women achieved their goal of getting married, they stopped playing musical instruments. In Austen’s *Sense and Sensibility*, the contrast between Lady Middleton and Marianne in this regard is accentuated (Austen in Leppert 1988: 44):

Marianne, who sang very well, at their request went through the chief of the songs which Lady Middleton had brought into the family on her marriage, and which perhaps had lain ever since in the same position on the pianoforte, for her ladyship had celebrated that event by giving up music [...].

3.3 Music as a gendered discourse

Throughout its history in the West, music has been an activity fought over bitterly in terms of gender identity. In many historical periods, music’s association with the body (for example in dance) and with subjectivity has led it to be relegated to what is understood as the “feminine realm”. Male musicians have retaliated in a number of ways: by defining music as the most ideal (the least physical) of the arts; by insisting emphatically on its “rational” dimension; by laying claim to such presumably masculine virtues such as objectivity, universality and transcendence; and by sometimes prohibiting female participation altogether. (Ellis 2002: 359; Hallstead 1997: 215; McClary 2007: 127.)

The discourses that thrive around times of stylistic change are repeatedly expressed in terms of sexuality. McClary (2007: 127–128) states:

Early Romanticism, for instance, was in part an appropriation of what the Enlightenment had defined as subjective, “feminine” imagination, and the battles over the relative status of structure and ornamental excess, between rationality and irrationality in early 19th century music were understood as battles over the proper constitution of the bourgeois male. Similarly, the turn from late Romantic hysteria and

popular music to the refuge of rigorous Modernism is a gesture partly informed by the desire to remasculinise the discourse.

Certain instruments were also reserved for use by women. While they were encouraged to play the piano or the harp and to exercise their voices, certain string instruments like the violin and the cello were out of bounds since these instruments were considered to expose a woman's figure too explicitly. Gentlemen on the other hand studied string instruments as well and, to a lesser degree, the piano. The playing of wind instruments was delegated to the lower classes. (Sachs 1990: 214).

Music clearly played an important social role in Austen's time. Her use of characters shows her awareness of the debate surrounding this accomplishment: in *Emma*, Frank Churchill sings along with Emma and Jane, but does not play the piano himself. None of the other males in *Sense and Sensibility*, *Pride and Prejudice* or *Emma* show any hint of having a musical skill, but they all appreciate music to different degrees.

4. Jane Austen and the novel

4.1 The English novel

Although it is generally accepted that the English novel began with *Robinson Crusoe* (1719) and *Moll Flanders* (1722) by Daniel Defoe (1659–1731), *The Pilgrim's Progress* (1678) by John Bunyan (1628–1688) and *Oroonoko* (1688) by Aphra Behn (1630–1698) are also contenders. Other researchers argue that earlier works such as *Morte d'Arthur* by Sir Thomas Malory (1405–1471) and even the “Prologue” to the *Canterbury Tales* by Geoffrey Chaucer (1343–1400) can be seen as the cornerstone of the novel. One more significant early novel is *Gulliver's Travels* (1726, revised 1735) by the Irish writer and clergyman Jonathan Swift (1667–1745). This work is a parody on typical travellers' tales (like *Robinson Crusoe*) as well as a satirical novel about human nature. The novel as an important literary genre grew in prominence at the same time the middle class in England became a significant part of society. (Taormina 2005; Taormina 2008.)

Shockley (2009: 8) makes the observation that Austen's novels of the early 1800s can be regarded as the first true exponents of our modern concept of the novel, even though the genre has existed since antiquity with examples such as *Leucippe and Clitophon* (c.150) by Achilles Tatius (c.150) and *The Golden Ass* (c.159 or c.180) by Apuleius (c.125–c.180). Even more famous for their contribution to the development of the genre are the novels *Gargantua* (1534) by Rabelais (1494–1553) and *Don Quichote* (1605 and 1615) by Cervantes (1547–1616). Shockley links the art of literature with the art of music by way of Ludwig van Beethoven (1770–1827), who was a contemporary of Austen (1775–1817). He argues that in the same way that Austen's novels can be seen as the first examples of the modern novel, Beethoven's symphonies contain many essential elements of the modern Western concept of the “musical artwork” and both are often turned to when the labels of the novel and the symphony are being defined. (Shockley 2009:8.)

The Romantic period in English literature stretched from c.1780 to c.1832 and in this time the novel assumed a new solemnity – the political and social events influenced the subject matters

chosen by writers. The 18th-century debate regarding realism and romance in fiction continued. The fascination with the Gothic novel that had risen to prominence in the 18th century gradually faded away. The approach changed and instead of the appreciation shown to the first of its kind (Horace Walpole's 1764 novel *The Castle of Otranto*) and Anne Radcliffe's novels, the Gothic novel was frequently parodied during the second decade of the 19th century, chiefly because of the lack of new and original material. The most notable of these parodies are in Jane Austen's *Northanger Abbey* (1817) and Thomas Love Peacock's *Nightmare Abbey* (1818). (Kitson 2008: 345–346.)

In the 1790s, a number of English novelists participated actively in the political debates of the time. Several “Jacobin” novels were published and many of the plots concerned guiltless characters pursued and trapped in an unfair social system, while some novels also had strong female characters. (“Jacobin” here refers to the English who supported the French Revolution during its early phases before their disenchantment with the outbreak of the Reign of Terror, or even throughout this change.) The ever more oppressive political climate of the late 1790s led to a very conventional counter-attack in which anti-Jacobin novels vehemently commended the old-fashioned values of hearth and home. (Kitson 2008: 345–346.)

Novels displaying regional and national manners were also a feature of this period, with authors writing about very specific areas of England, Ireland, Scotland and Wales and their people. (Kitson 2008: 347.)

The Romantic novel was also used to deal with very specific issues regarding courtship and marriage. Fanny Burney can be seen as a noteworthy novelist of sensibility, and the publication of her works stretched well into the Romantic period. Her later novels were all concerned with social and domestic issues, for example *Cecilia* (1782) and *The Wanderer* (1814). Susan Ferrier successfully dealt with the theme of education and the development of two sisters in her novel *Marriage* (1818). (Kitson 2008: 346–347.)

4.2 Austen's writings

Keeping the above-mentioned authors in mind, it was however Jane Austen's novels that developed the aspects (or themes) of courtship and marriage in the novel to their highest state. In the space of her six charming and intricately woven plots, Austen established herself as one of the most cultured and ironic commentators on the behaviours and morals of Regency England. *Sense and Sensibility* (1811) employs the well-known plot of two contrasting sisters as a way of warning against the perils and dangers of an approach of sensibility; *Pride and Prejudice* (1813) vividly posits the romance between Elizabeth Bennet and Mr Darcy, set against the principles of class and social etiquette; *Mansfield Park* (1814) investigates the ethics and customs of the English landed gentry; *Emma* (1815) explores the relationship between a dynamic young woman with a fertile mind and her social responsibilities; *Northanger Abbey* (1817) parodies the customs of female Gothic writing using a naïve heroine to drive the plot; and *Persuasion* (1818) deals with the obligations and duties of the gentry. (Kitson 2008: 347.)

Austen has a complicated relationship with the literature of her time. Although she is not classified as an 18th century novelist in terms of the publishing dates of her novels, Austen has more in common with the novelists of this period (where literary models and enthusiasms are important) than she does with the novelists of the early 19th century (emotion, freedom from restraint, and wild, solitary landscapes). Until the 1980s, researchers have found it very difficult to define her novels in terms of the Romantic novel structure. Recent research has however shown that her novels carry trademarks of the Romantic era in terms of the current debates and ideas. (Kitson 2008: 377.)

It is important to note that Austen wrote her novels during the last decades of a social order that started in 1688 with the so-called "Glorious Revolution" (the beginning of the "long 18th century in England"). This social order experienced a final crisis due to the controversy about the French Revolution and its aftermath. From 1789 the British public's thoughts were besieged with the effects of the neighbouring revolution until 1832 when Parliament passed the Reform Bills and a new social order was established. In this regard, Austen's novels can be divided into two groups: those first drafted in the 1790s (*Northanger Abbey*, *Sense and*

Sensibility and *Pride and Prejudice*) which should be read in relation to the French Revolution, and those written after the successful publication of *Sense and Sensibility* in 1811 (*Mansfield Park*, *Emma*, *Persuasion*). The latter three should be read in relation to the political crises in England and not the Revolution controversy of the 1790s. Overall, Austen's fiction discusses many of the problems accentuated – though not created – by the French Revolution and its outcome. (Irvine 2005: 5, 38; Robert 1979: 3–4.)

5. Music and musical knowledge as portrayed in *Sense and Sensibility* and in the visual representations of this novel

5.1 Plot summary of the novel

In accordance with patrilineage customs, Mr Dashwood's second wife and their daughters Elinor, Marianne and Margaret are left only a small income after his death. Their living estate, Norland Park, passes directly to his only son and the girls' half-brother John. Although John promised his father that he would take care of his half-family, his wife, Fanny, manages to make him change his mind by raising several selfish arguments resulting in the mother and sisters having to look for somewhere else to live. (Austen 2006a.)

Meanwhile Elinor forms an attachment with Fanny's visiting brother, Edward Ferrars, but Fanny objects to the match. By implying to Mrs Dashwood that Elinor is motivated by money rather than love, she manages to put an end to the budding relationship and hastens Mrs Dashwood's search for a new home. (Austen 2006a.)

The four women move to Barton Cottage in Devonshire, near the home of Mrs Dashwood's cousin, Sir John Middleton. Although the facilities are less than what they are used to, they are amiably received by Sir John and welcomed into the resident society by meeting his wife, Lady Middleton, his mother-in-law, Mrs Jennings, and his friend, the serious, quiet and polite Colonel Brandon. It quickly becomes obvious that Colonel Brandon is attracted to Marianne. Mrs Jennings teases them and Marianne is displeased since she considers Colonel Brandon to be an old unmarried man inept of falling in love or stirring love in any person. (Austen 2006a.)

While walking, Marianne gets caught in the rain, slips and twists her ankle. The dashing John Willoughby witnesses the accident and helps her. Marianne rapidly comes to approve of his handsome looks and frank views on poetry, music, art and love. Elinor and Mrs Dashwood begin to suspect that the pair is secretly engaged and Elinor cautions Marianne against her imprudent manner, but Marianne refuses to keep her sentiments in check, claiming it would

be a lie to herself and the world. One day, out of the blue, Willoughby tells the Dashwoods that his aunt wants him to go to London on business for the foreseeable future. Marianne is greatly upset by this news and gives herself over to her sorrow. (Austen 2006a.)

After this heartbreak, Edward Ferrars arrives at Barton Cottage for a short visit. Elinor dreads that he is no longer enamoured with her as he seems unhappy and not himself, but she feels duty-bound to shield her family from knowing her despair. After Edward's departure, Nancy (Anne in the BBC adaptation) and Lucy Steele, Lady Middleton's ill-mannered and uneducated cousins, come to stay at Barton Park. Elinor is confronted by Lucy's claim that she has secretly been engaged to Edward Ferrars for the past four years and shows Elinor proofs to validate her story. Elinor finally comprehends the contradictions in Edward's conduct to her and clears him of any blame – she is generous enough to feel pity for Edward's situation of being trapped in a loveless engagement because of his gentlemanly honour. (Austen 2006a.)

Mrs Jennings invites Elinor and Marianne to accompany her to London. When they get to town, Marianne writes a number of letters to Willoughby but receives no answer. To her great distress, Willoughby greets Marianne unenthusiastically and coldly when they meet at last. Soon after, Marianne gets a terse letter bound together with the correspondence and love tokens (including a lock of her hair) she shared with Willoughby. The letter informs her of his engagement to a young lady of large fortune. Marianne is distraught and confesses to Elinor that although she loved Willoughby and he had led her to believe he loved her, they were never engaged. In an illuminating account, Colonel Brandon discloses to Elinor that Willoughby had seduced Brandon's fifteen-year-old ward and left her when she became pregnant. (Austen 2006a.)

Meanwhile John and Fanny Dashwood invited the unpolished Steele sisters (Nancy and Lucy) to London as their guests. Fanny did this as an insult to the Dashwood sisters rather than the personal compliment that Lucy sees in it, and in this false assurance of their acceptance, Nancy Steele betrays Lucy's secret: that she and Edward Ferrars are secretly engaged. The Misses Steele are evicted and Edward is implored to end the engagement or be disinherited. True to his honourable nature, Edward declines the request and is instantly disowned in

favour of his brother, Robert Ferrars. Elinor and Marianne sympathise with him and understand how much he has given up. (Austen 2006a.)

Marianne wallows in misery over Willoughby's marriage. Her negligence regarding her health results in her becoming dangerously ill. Upset by rumours of her imminent death, a drunken Willoughby arrives to apologise and tells Elinor that his love for Marianne was sincere. Since his aunt threatened him with disinheritance because of his decadent behaviour, he felt that he had to marry for money rather than love. He does however succeed in eliciting Elinor's pity since it is evident to her that his choice has made him unhappy. (Austen 2006a.)

A recovered Marianne is told of Willoughby's visit. She comes to evaluate the events of the past couple of months with common sense rather than pure emotion and concludes that Willoughby's immoral and costly personality would never have made her happy. She learns to value Elinor's conduct in the latter's parallel situation and determines to follow her elder sister's example of valour and good sense. (Austen 2006a.)

Learning that Lucy has indeed married a Mr Ferrars, Elinor is distressed. Edward himself arrives however and reveals that Lucy has rejected him in favour of his now-wealthy brother. Edward and Elinor are soon married and Marianne marries Colonel Brandon not long after. (Austen 2006a.)

5.2 Discussion of the narrative

Sense and Sensibility is often regarded as an early experiment in which Austen satirises the movement of sensibility that was prevalent during the last decade of the 18th century. Sensibility refers to the emphasis put on the value of emotions and feelings in interpersonal relationships. From 1740 onwards several thinkers reasoned that humans have an instinctive moral sense or sensibility which reveals itself through emotions, such as feelings of sympathy and kindness towards others and an appreciation of nature. This movement has been associated with the growth of middle-class society in the 18th century and its increasing concern with the betterment of the concept of manners. (Kitson 2008: 329.)

The genesis of the concept of sensibility is multifaceted. Its sources are considered to stem from a combination of the empiricist notion of human knowledge (e.g. the philosophies of John Locke) and the fundamental Enlightenment philosopher Jean-Jacques Rousseau's belief that "humanity in a state of nature is naturally good and benevolent, but is corrupted by society and civilisation" (Kitson 2008: 329). Rousseau also emphasised that "the natural" and the power of feeling were important aspects of the human condition.

Near the beginning of the debate, sensibility was gendered as feminine, since it was believed that women had a more delicate constitution and were therefore predisposed to emotion and sentiment. Contributions were also made to the validity of this movement by John Wesley, a Methodist preacher, and his supporters. They emphasised the significance of feeling (sensation) in religious encounters, generally preached doom and gloom to scare their congregation into obedience, and emphasised the need for a personal encounter with Christ the redeemer. Among the writers who encouraged such beliefs were Samuel Richardson and Laurence Sterne and the cult of sensibility flourished because of their writings. They aided in the development of this thought system by using male characters who wept liberally over the dilemmas of troubled women, slaves and prisoners, as well as hurt and dying animals to contribute to this movement. Sensibility also had the effect of blurring the lines of pre-determined gender roles, meaning that some male characters promoted feeling and sensitivity (as in Henry Mackenzie's 1771 novel *The Man of Feeling*). (Kitson 2008: 329.)

As mentioned in Chapter 4.1 (The English novel) and above, the 1790s saw several Jacobin novelists publishing their works concerning sensibility and its connection to politically radical ideas. Numerous anti-Jacobin novels were also published during this decade in response to this extreme new outlook on life and society. These novels praised the more traditional viewpoints celebrated by the people of the earlier 18th century. (Kitson 2008: 377.)

Sense and Sensibility was originally intended to be a compilation of letters between two sisters entitled *Elinor and Marianne*. Although Austen revised the novel before its publication in 1811, it is at its core still concerned with the debate surrounding the school of thought pertaining to sensibility. (Kitson 2008: 329, 377.)

While the novel *Sense and Sensibility* satirises the 1790s sensibility movement, it is also a warning about the consequences that could be faced if the trend of sensibility is taken too far (Irvine 2005: 39). Some of the generally feared consequences include: hysteria, disorder, the “over-cultivation of the senses at the expense of the reason and judgement”, men behaving as women, and the idea that following one’s feeling might lead to sexual impropriety and ruin (Marianne’s courtship with Willoughby) (Kitson 2008: 331–332).

Mary Wollstonecraft’s book *A Vindication of the Rights of Women* (1792) can be seen as a source for Austen’s research on the movement towards sensibility in everyday life.

Wollstonecraft wrote this book at what is today considered to be the birth of feminism. She was of the opinion that women deserved more rights than they had at the time and encouraged independent thinking in women all over England. (Wollstonecraft 1998.)

It can be argued that parts of the character of Marianne Dashwood are based on Wollstonecraft since they share many ideas and attitudes: making decisions based on feelings, expressing passionate opinions, and experiencing intense personal emotions. Marianne is identified as having an emotional and sentimental view of the world – a trademark of sensibility. She embodies Rousseau’s definition of the concept by preferring the natural over the artificial and therefore personifies a preference for unspoilt and primitive humanity. Kitson (2008: 379) describes Marianne as “individualistic, emotional, impatient, rude, indiscreet, passionate, indulgent and enthusiastic”. At the beginning of the novel Marianne expresses her feelings at leaving the family home of Norwood in a passionate way (Austen 2006a: 29):

And you, ye well-known trees! [...] No; you will continue the same; unconscious of the pleasure or the regret you occasion, and insensible of any change in those who walk under your shade! – But who will remain to enjoy you?

Later, after Willoughby’s desertion, she remembers the autumns at Norwood and emotionally describes the falling leaves to Elinor: “How I have delighted, as I walked, to see them driven in showers about me by the wind! [...] Now there is no one to regard them” (Austen 2006a: 87). The pragmatic Elinor replies, “It is not everyone who has your passion for dead leaves” (Austen 2006a: 87).

Apart from this intense love of nature, sensibility also stressed the importance of literature and an appreciation of this art form was a required accomplishment for its devotees. Marianne compares Edward Ferrars disapprovingly to Willoughby when the former displays a lack of emotion when reading aloud, whereas Willoughby apparently has exactly the same tastes as Marianne: “The same books, the same passages were idolised by each” (Austen 2006a: 49).

However much Marianne wants to believe that she is spontaneous, her interpretation of sensibility can be traced back directly to what she has read in books. Her reaction to Willoughby’s first disappearance is quite humorous: in her mind the sleeplessness, the weeping and the sighing are the logical and valid actions she must perform since that is what she has read in her novels. She plays Willoughby’s favourite songs and reads his preferred books in an indulgence of feeling until “her heart was so heavy that no further sadness could be gained” (Austen 2006a: 83).

Marianne nevertheless changes during the course of the novel and, since she is in her essence good-natured and good-humoured, she cannot sustain these extreme feelings and they change into a calmer form of sadness. The seriousness and genuineness of her illness later in the novel, brought on by Willoughby’s final betrayal, stand in sharp contrast to her imagined sickness in this comic scene and she experiences real mental anguish over her behaviour. (Kitson 2008: 380.)

In my opinion, Austen took care to show that Marianne needed to learn that sense was just as important to the human mind as sensibility and that Marianne became a better person for being subjected to these events. Austen made the ethical observation that Marianne’s behaviour favoured the individual above society and Austen believed that this mind-set could possibly have tragic consequences. She aligned herself with other observers who felt that the fashion of sensibility could challenge not only the artificial pretensions of a seventeen-year-old girl, but defy the very foundation of the British government and society in a revolutionary decade. (Kitson 2008: 380.)

If Marianne can be seen as embodying the “sensibility” in the title and all the dangers it includes, Elinor must personify the importance of “sense” and the restraint and reflection it

comprises. She has “a strength of understanding, and coolness of judgement”, is in possession of an “excellent heart” and her “feelings were strong; but she knew how to govern them” (Austen 2006a: 8). Elinor respects order, supports the accepted social conventions and knows the value of abiding by them; she is aware of the perils of displaying too much emotion and the misconduct to which it might lead in a society where women who disobeyed the rules of behaviour could be ruined (Kitson 2008: 381).

It is interesting to note the similarity of the relationships in which the two sisters find themselves. Like Marianne, Elinor is in love with a man with whom she cannot be. Edward is secretly engaged to Lucy Steele, a cunning and scheming woman who delights in causing Elinor emotional anguish by describing the details of their engagement – she knows of Elinor’s feelings for Edward. Despite their similar relationship status, Elinor reacts very different to Marianne. She suffers in silence while Marianne gives in to the emotions filling her. Austen displays Elinor’s strength in a central scene when she at last breaks down and confesses the secret as well as her misery to Marianne (Austen 2006a: 253):

Her narration was clear and simple; and though it could not be given without emotion, it was not accompanied by violent agitation, nor impetuous grief. – That belonged to the hearer, for Marianne listened with horror, and cried excessively.

In Elinor’s case, Austen shows that sensibility does have its place in life; however, it must not seize control. When Elinor has this outburst of emotion, she finally relinquishes some of the self-discipline that is a part of “sense” and embraces a small part of the essence of sensibility, which she finds surprisingly cathartic.

Reading this novel in the context of the time when Austen wrote it is of utmost essence since it was these times that shaped her mind. This also helps the contemporary reader to fully grasp Austen as a woman who is utterly involved in her social and cultural milieu, and to comprehend that her writings hide an abundance of political meaning – using insinuation and reference rather than portraying obvious interests and passions. (Kitson 2008: 382.)

5.3 Discussion of the novel

Although the two sisters, Elinor and Marianne Dashwood, are portrayed as having contrasting lives and temperaments, they still embody both the qualities of reason and emotion (sense and sensibility). In contrast, however, Austen makes neither of the sisters a socially accomplished lady. Marianne is accomplished mainly at music, while Elinor uses visual art as her preferred form of artistic expression (Austen 2006a). Without being prompted, Edward predicts the following, should the sisters come into a fortune (Austen 2006a: 91):

What a happy day for booksellers, music-sellers, and print-shops! You, Miss Dashwood, would give a general commission for every new print of merit to be sent you—and as for Marianne, I know her greatness of soul, there would not be music enough in London to content her. And books!—Thomson, Cowper, Scott—she would buy them all over and over again: she would buy up every copy, I believe, to prevent their falling into unworthy hands; and she would have every book that tells her how to admire an old twisted tree. Should not you, Marianne?

Elinor is a mature nineteen years old in the novel. It can be assumed that she had the opportunity to learn how to play the piano while they lived at Norland and had access to the funds of their father. It is never mentioned in the novel what level of accomplishment she achieved on the piano but her talent with art is mentioned throughout. She enjoys drawing and painting and is sometimes seen in the novel to take refuge in her brushes and paper. Several of her paintings hang on the walls of the family home of Norland and she takes them with her when they move to Barton Cottage. Before their departure, Edward Ferrars visits his sister, Fanny, at Norland. He admires her paintings but Marianne feels that he lacks real understanding of their worth. She says to Elinor at the beginning of Chapter 4: “What a pity it is, Elinor [...], that Edward should have no taste for drawing.” (Austen 2006a: 19.)

Elinor defends Edward by listing all the things that, in her opinion, he did right by observing social conventions (Austen 2006a: 19):

“No taste for drawing!” replied Elinor, “why should you think so? He does not draw himself, indeed, but he has great pleasure in seeing the performances of other people, and I assure you he is by no means deficient in natural taste, though he has not had opportunities of improving it. Had he ever been in the way of learning, I think he would have drawn very well. He distrusts his own judgment in such matters so much, that he is always unwilling to give his opinion on any picture; but he has an innate propriety and simplicity of taste, which in general direct him perfectly right.”

Marianne displays her personality of favouring sensibility above sense with her thoughts on Elinor's statement (Austen 2006a: 19):

Marianne was afraid of offending, and said no more on the subject; but the kind of approbation which Elinor described as excited in him by the drawings of other people, was very far from that rapturous delight, which, in her opinion, could alone be called taste. Yet, though smiling within herself at the mistake, she honoured her sister for that blind partiality to Edward which produced it.

After Edward's visit to Barton Cottage, Elinor's art becomes a sanctuary where she can think and ponder over Edward's state of mind when he left, as well as peacefully come to terms with her own feelings without resorting to Marianne's way of experiencing loss (Austen 2006a: 102):

Elinor sat down to her drawing-table as soon as he was out of the house, busily employed herself the whole day, neither sought nor avoided the mention of his name, appeared to interest herself almost as much as ever in the general concerns of the family, and if, by this conduct, she did not lessen her own grief, it was at least prevented from unnecessary increase, and her mother and sisters were spared much solicitude on her account.

Elinor's drawing elicits public scrutiny while she and Marianne are in London with Mrs Jennings. They are invited to visit their brother and his wife, Fanny, as well as the elder Mrs Ferrars at their home in Harley Street. In the following scene, Elinor's accomplishment in art is discussed (Austen 2006a: 228):

Before her removing from Norland, Elinor had painted a very pretty pair of screens for her sister-in-law, which being now just mounted and brought home, ornamented her present drawing room; and these screens, catching the eye of John Dashwood on his following the other gentlemen into the room, were officiously handed by him to Colonel Brandon for his admiration.

"These are done by my eldest sister," said he; "and you, as a man of taste, will, I dare say, be pleased with them. I do not know whether you have ever happened to see any of her performances before, but she is in general reckoned to draw extremely well."

The Colonel, though disclaiming all pretensions to connoisseurship, warmly admired the screens, as he would have done any thing painted by Miss Dashwood; and on the curiosity of the others being of course excited, they were handed round for general inspection. Mrs Ferrars, not aware of their being Elinor's work, particularly requested to look at them; and after they had received gratifying testimony of Lady Middletons's approbation, Fanny presented them to her mother, considerably informing her, at the same time, that they were done by Miss Dashwood.

“Hum”—said Mrs Ferrars—“very pretty,”—and without regarding them at all, returned them to her daughter.

Perhaps Fanny thought for a moment that her mother had been quite rude enough,—for, colouring a little, she immediately said,

“They are very pretty, ma’am—a’n’t they?” But then again, the dread of having been too civil, too encouraging herself, probably came over her, for she presently added,

“Do you not think they are something in Miss Morton’s style of painting, Ma’am?—She DOES paint most delightfully!—How beautifully her last landscape is done!”
“Beautifully indeed! But SHE does every thing well.”

Marianne could not bear this.—She was already greatly displeased with Mrs Ferrars; and such ill-timed praise of another, at Elinor’s expense, though she had not any notion of what was principally meant by it, provoked her immediately to say with warmth,

“This is admiration of a very particular kind!—what is Miss Morton to us?—who knows, or who cares, for her?—it is Elinor of whom WE think and speak.”

And so saying, she took the screens out of her sister-in-law’s hands, to admire them herself as they ought to be admired.

Mrs Ferrars looked exceedingly angry, and drawing herself up more stiffly than ever, pronounced in retort this bitter philippic, “Miss Morton is Lord Morton’s daughter.”

Fanny looked very angry too, and her husband was all in a fright at his sister’s audacity. Elinor was much more hurt by Marianne’s warmth than she had been by what produced it; but Colonel Brandon’s eyes, as they were fixed on Marianne, declared that he noticed only what was amiable in it, the affectionate heart which could not bear to see a sister slighted in the smallest point.

John Dashwood, in typical male fashion, is oblivious to the undercurrents in the room. He draws attention to Elinor and her accomplishment at drawing, and Fanny and Mrs Ferrars get pulled into the discussion of the new screens. Fanny is very careful not to focus undue attention on Elinor’s talents since Fanny does not care for her in-laws and does not want to make them any more important than need be. She and Mrs Ferrars immediately compare Elinor’s work with that of a Miss Morland’s and find Elinor lacking. They also accentuate that Miss Morland is accomplished at everything she does, putting Elinor even more in this unknown Miss’s shade. Subtly they make sure that Elinor cannot be in doubt of their feelings towards her.

Marianne's reaction stands in sharp contrast to that of her sister. Where Elinor ignored the two ladies' slight, Marianne reacts vehemently in her sister's defence. She displays her sensibility-driven personality by ignoring social propriety and attacking Fanny and Mrs Ferrars directly. Elinor is much more embarrassed by her sister's reaction than by what had transpired. Elinor values harmony and is in favour of the accepted social conventions which Marianne disobeyed with her outburst.

Marianne is quite accomplished on the piano and can often be seen entertaining her family or the residents of Barton Park. One of her pianos make the journey with the Dashwoods to their new home in Devonshire: "It [the luggage] chiefly consisted of household linen, plate, china, and books, with a handsome pianoforte of Marianne's" and "Marianne's pianoforte was unpacked and properly disposed of" (Austen 2006a: 26, 31).

On the Dashwoods' first visit to Barton Park, Marianne is asked to play and sing for the company (Austen 2006a: 35–36):

In the evening, as Marianne was discovered to be musical, she was invited to play. The instrument was unlocked, every body prepared to be charmed, and Marianne, who sang very well, at their request went through the chief of the songs which Lady Middleton had brought into the family on her marriage, and which perhaps had lain ever since in the same position on the pianoforte, for her ladyship had celebrated that event by giving up music, although by her mother's account, she had played extremely well, and by her own was very fond of it.

Marianne's performance was highly applauded. Sir John was loud in his admiration at the end of every song, and as loud in his conversation with the others while every song lasted. Lady Middleton frequently called him to order, wondered how any one's attention could be diverted from music for a moment, and asked Marianne to sing a particular song which Marianne had just finished. Colonel Brandon alone, of all the party, heard her without being in raptures. He paid her only the compliment of attention; and she felt a respect for him on the occasion, which the others had reasonably forfeited by their shameless want of taste. His pleasure in music, though it amounted not to that ecstatic delight which alone could sympathize with her own, was estimable when contrasted against the horrible insensibility of the others; and she was reasonable enough to allow that a man of five and thirty might well have outlived all acuteness of feeling and every exquisite power of enjoyment. She was perfectly disposed to make every allowance for the colonel's advanced state of life which humanity required.

The first thing to note is Lady Middleton's own musical talent. The music that Marianne is asked to play from are some of Lady Middleton's scores that she performed before her

marriage. Austen makes the witty observation that Lady Middleton must have been delighted at having an excuse to stop practising and playing even though she was apparently quite talented on the piano. It can be supposed that Austen makes this observation to indicate that Lady Middleton only studied piano in order to be accomplished enough to catch Lord Middleton's eye and not for the enjoyment of the instrument or for her own pleasure. I link this opinion to Caroline Bingley's statement about an accomplished lady that was mentioned in Chapter 1 section 1.1 (Austen 2007: 35–36).

Marianne's reason for playing the piano and singing is completely different from Lady Middleton's. Although the appreciation of music is one of the important aspects of sensibility, Marianne actually enjoys making music. She practises religiously ("Where is Marianne? Has she run away because we are come? I see her instrument is open." (Austen 2006a: 103)) and is always willing to play at social functions. Austen never mentions Marianne's level of accomplishment but the visual adaptations (to be discussed in the next section) all see her as being distinctly talented. Instead of, like I would assume, playing only for background music, she wants people to listen and appreciate what she does. This need makes her recognise Colonel Brandon for the first time as a potential friend since he is the only one of the guests who affords her the privilege of his attention. Marianne reasons that his age is the only reason he does not react in a way that soothes her sensibilities effectively.

Because of Marianne's inattention to the rules of society, she does on occasion insult people with her straightforward speaking since these rules suppress her sensibilities. Elinor is usually left to clean up her younger sister's mess while Marianne conveniently forgets her surroundings (Austen 2006a: 140):

Lady Middleton proposed a rubber of Casino to the others. No one made any objection but Marianne, who with her usual inattention to the forms of general civility, exclaimed, "Your Ladyship will have the goodness to excuse ME—you know I detest cards. I shall go to the piano-forte; I have not touched it since it was tuned." And without farther ceremony, she turned away and walked to the instrument. "Marianne can never keep long from that instrument you know, ma'am," said Elinor, endeavouring to smooth away the offence; "and I do not much wonder at it; for it is the very best toned piano-forte I ever heard." [...] The pianoforte at which Marianne, wrapped up in her own music and her own thoughts, had by this time forgotten that any body was in the room besides herself [...].

Willoughby's appearance changes Marianne's life immeasurably. It can be supposed that Austen wrote their introduction in the way she did to emphasise their mutual sensibilities. Willoughby appears to be a knight on a white steed, coming to the rescue of a damsel in distress. Marianne must have thought the rescue scene was straight out of one of her books (Austen 2006a: 43):

A gentleman carrying a gun, with two pointers playing round him, was passing up the hill and within a few yards of Marianne, when her accident happened. He put down his gun and ran to her assistance. She had raised herself from the ground, but her foot had been twisted in her fall, and she was scarcely able to stand. The gentleman offered his services; and perceiving that her modesty declined what her situation rendered necessary, took her up in his arms without farther delay, and carried her down the hill. Then passing through the garden, the gate of which had been left open by Margaret, he bore her directly into the house, whither Margaret was just arrived, and quitted not his hold till he had seated her in a chair in the parlour.

Willoughby's appreciation for the finer things in life (music, books and dancing) is the main aspect that draws Marianne to him. She thinks that she has found her perfect mate since she and Willoughby have exactly the same tastes (Austen 2006a: 48):

They speedily discovered that their enjoyment of dancing and music was mutual, and that it arose from a general conformity of judgment in all that related to either. Encouraged by this to a further examination of his opinions, she proceeded to question him on the subject of books; her favourite authors were brought forward and dwelt upon with so rapturous a delight, that any young man of five and twenty must have been insensible indeed, not to become an immediate convert to the excellence of such works, however disregarded before. Their taste was strikingly alike. The same books, the same passages were idolized by each—or if any difference appeared, any objection arose, it lasted no longer than till the force of her arguments and the brightness of her eyes could be displayed. He acquiesced in all her decisions, caught all her enthusiasm; and long before his visit concluded, they conversed with the familiarity of a long-established acquaintance.

Austen takes great care to note the similarities between Marianne and Willoughby and to contrast Willoughby with Edward – Elinor's secret love. Willoughby's musical talents are mentioned specifically (Austen 2006a: 49):

His society became gradually her most exquisite enjoyment. They read, they talked, they sang together; his musical talents were considerable; and he read with all the sensibility and spirit which Edward had unfortunately wanted.

After Willoughby's first desertion Marianne draws every drop of sentiment from the activities they did together, specifically music (Austen 2006a: 83):

The evening passed off in the equal indulgence of feeling. She played over every favourite song that she had been used to play to Willoughby, every air in which their voices had been oftenest joined, and sat at the instrument gazing on every line of music that he had written out for her, till her heart was so heavy that no farther sadness could be gained; and this nourishment of grief was every day applied. She spent whole hours at the pianoforte alternately singing and crying; her voice often totally suspended by her tears. In books too, as well as in music, she courted the misery which a contrast between the past and present was certain of giving. She read nothing but what they had been used to read together.

Austen brings a change in Marianne's character after her illness and confrontation with Elinor over Elinor's feelings for Edward. Marianne realises that living a life filled with sensibility and not tempering it with sense is destructing. She learns to control her feelings more and not to speak her mind on every occasion (Austen 2006a: 331):

She said little, but every sentence aimed at cheerfulness, and though a sigh sometimes escaped her, it never passed away without the atonement of a smile. After dinner she would try her piano-forte. She went to it; but the music on which her eye first rested was an opera, procured for her by Willoughby, containing some of their favourite duets, and bearing on its outward leaf her own name in his hand-writing.—That would not do.—She shook her head, put the music aside, and after running over the keys for a minute, complained of feebleness in her fingers, and closed the instrument again; declaring however with firmness as she did so, that she should in future practice much.

Marianne continues this new way of life by showing an active interest in the goings on of her family. She is genuinely excited by the thought of Margaret's return from the Careys in Newton and the activities they can do together as a family. Marianne also makes her new sentiments regarding her lifestyle known to Elinor (Austen 2006a: 332):

I know the summer will pass happily away. I mean never to be later in rising than six, and from that time till dinner I shall divide every moment between music and reading. I have formed my plan, and am determined to enter on a course of serious study.

There is one instance in the novel where Austen makes use of a musical party to further her plot by introducing the elusive Robert Ferrars. Austen creates a very clear distinction between the two types of people who are invited to attend this function at a Mrs Dennison's house. A number of the party truly enjoys music and it can be assumed that that would be the main reason they are present. Another group of the attendees are clearly stated to have no appreciation for music; they would most probably only attend for the sake of being seen at an important social function (Austen 2006a: 241–242):

The events of this evening were not very remarkable. The party, like other musical parties, comprehended a great many people who had real taste for the performance, and a great many more who had none at all; and the performers themselves were, as usual, in their own estimation, and that of their immediate friends, the first private performers in England.

Austen's observation quoted above warrants more discussion. Since amateur musicianship in England flourished during this time, it can be assumed that the musicians present at this concert fall into this category rather than being professional artists. As mentioned in Chapter 3, more people had access to music education because of the increasingly prosperous middle class and the occupations associated with this skill, such as piano builders and professional teachers (Weber 1979: 181). It is impossible to say whether the group at the mentioned function consisted of men and women or only one of the two sexes.

Another example of the difference between the sisters can be observed in this scene. Despite the different instruments on display, neither Elinor nor her brother is tempted to listen and neither makes a show of doing so (Austen 2006a: 242, 244):

As Elinor was neither musical, nor affecting to be so, she made no scruple of turning her eyes from the grand pianoforte, whenever it suited her, and unrestrained even by the presence of a harp, and violoncello, would fix them at pleasure on any other object in the room.

[...]

As John Dashwood had no more pleasure in music than his eldest sister, his mind was equally at liberty to fix on any thing else [...].

In contrast to both Dashwood sisters, Lucy Steele cannot pride herself on any accomplishment. The sisters find Lucy to be “two or three and twenty, they acknowledged considerable beauty; her features were pretty, and she had a sharp quick eye, and a smartness of air, which though it did not give actual elegance or grace, gave distinction to her person” (Austen 2006a: 117). But no matter how pretty Lucy is, Elinor sees through the veneer. One day, as Lucy accompanies Elinor back to the Cottage, Elinor makes the following observation to herself (Austen 2006a: 124):

Lucy was naturally clever; her remarks were often just and amusing; and as a companion for half an hour Elinor frequently found her agreeable; but her powers had received no aid from education: she was ignorant and illiterate; and her deficiency of all mental improvement, her want of information in the most common particulars, could not be concealed from Miss Dashwood, in spite of her constant endeavour to appear to advantage. Elinor saw, and pitied her for, the neglect of abilities which

education might have rendered so respectable; but she saw, with less tenderness of feeling, the thorough want of delicacy, of rectitude, and integrity of mind, which her attentions, her assiduities, her flatteries at the Park betrayed; and she could have no lasting satisfaction in the company of a person who joined insincerity with ignorance; whose want of instruction prevented their meeting in conversation on terms of equality, and whose conduct toward others made every shew of attention and deference towards herself perfectly valueless.

Although Austen is not known to speak quite so frankly, she has no qualms in declaring Lucy to be “ignorant” and “illiterate” (in this context meaning: not furthering her mind in terms of reading). Lucy’s character does however provide a chance to show the difference between her and Elinor, the last rising above Lucy in every way. Lucy nevertheless has the ability to hide this lack of accomplishment from most people, including Sir John and Lady Middleton (Austen 2006a: 116):

The young ladies arrived: their appearance was by no means ungentee or unfashionable. Their dress was very smart, their manners very civil, they were delighted with the house, and in raptures with the furniture, and they happened to be so doatingly fond of children that Lady Middleton’s good opinion was engaged in their favour before they had been an hour at the Park. She declared them to be very agreeable girls indeed, which for her ladyship was enthusiastic admiration. Sir John’s confidence in his own judgment rose with this animated praise, and he set off directly for the cottage to tell the Misses Dashwood of the Misses Steeles’ arrival, and to assure them of their being the sweetest girls in the world. From such commendation as this, however, there was not much to be learned; Elinor well knew that the sweetest girls in the world were to be met with in every part of England, under every possible variation of form, face, temper and understanding.

Lucy has no qualms in cultivating this misunderstanding in people’s minds. She presents a façade to the world which portrays her as being ready and willing to bow to other people’s wishes, therefore making them feel important, while she ingratiates herself to them. On one occasion, she has the opportunity to insinuate herself closer to the Middletons by appearing to make the sacrifice of missing a card game and working by candlelight to finish a filigree basket for one of Lady Middleton’s daughters. Lucy gives the appearance of getting to work with an “alacrity and cheerfulness which seemed to infer that she could taste no greater delight than in making a filigree basket for a spoilt child” (Austen 2006a: 140). The Steele sisters also manage to get an invitation from the Middletons to spend some time with them in London (Austen 2006a: 224–225):

So well had they recommended themselves to Lady Middleton, so agreeable had their assiduities made them to her, that though Lucy was certainly not so elegant, and her

sister not even genteel, she was as ready as Sir John to ask them to spend a week or two in Conduit Street [...].

Elinor is the only person to see through these masks and realise what the sisters are truly made of. While at a dinner at the Dashwoods, Elinor meets Edward's mother, Mrs Ferrars. I would assume that Fanny told her mother all about the Dashwood sisters (her in-laws) and how Edward Ferrars and Elinor had formed an attachment at Norland. Since the match is not what Mrs Ferrars has planned for her son, she immediately makes sure that she snubs Elinor. The Steele sisters are also in attendance. Keeping the end of the novel in mind, it is ironic that Mrs Ferrars and Fanny make sure they lavish all their attention on Lucy, simply to slight Elinor. Lucy indulges in these attentions and does nothing to make the mother and sister realise their mistake. In the novel Elinor makes this astute observation (Austen 2006a: 226):

She could not but smile to see the graciousness of both mother and daughter towards the very person— for Lucy was particularly distinguished—whom of all others, had they known as much as she did, they would have been most anxious to mortify; while she herself, who had comparatively no power to wound them, sat pointedly slighted by both.

After Elinor is convinced by Lucy of the validity of her and Edward's engagement, Elinor considers the match these two people will make. She realises that, while she might in time regain her composure and carry on with her life, he does not truly have anything to look forward to. She asks herself if the soft-hearted, well-informed Edward whom she knows would ever be satisfied with an "illiterate, artful and selfish" wife (Austen 2006a: 136), once again emphasising Lucy's lack of social accomplishment.

Although the following paragraphs do not strictly fall within the scope of this study, I do want to refer the reader to a couple of scenes in the novel and film and television adaptations where dancing is mentioned, as dancing cannot be performed without music being played.

Dancing was an important social tool in Austen's time. Balls and assemblies were the order of the day and scarcely a week went by without some or other get-together. At Barton Park, Sir John is described as being a "blessing" to the young generation of the neighbourhood since he was forever planning parties and balls (Austen 2006a: 34, 53, 54, 147).

Sir John comes very close to breaking the societal procedures when he wants to hold a ball in town. In contrast to the freedom country life afforded by allowing impromptu balls, town life was completely different. Lady Middleton disapproves and puts a stop to his idea since she knows that in London, where a good reputation was so important and not easily gained, a hastily organised ball consisting of only a few couples and a table with snacks could do immense damage to that reputation. (Austen 2006a: 164.)

While on the Barton estate, Marianne and Willoughby found that, among the things they love, dancing is a passion of both. Willoughby is directly described by Austen to love dancing (Austen 2006a: 48). Austen also uses Sir John to give Willoughby a recommendation by stating, “I remember last Christmas at a little hop at the park, he danced from eight o’clock till four, without once sitting down” (Austen 2006a: 45). It is at an assembly – where the observing of the social rules is of the utmost importance – that Willoughby slights Marianne and the scales tumble from her eyes when she starts to see his true colours.

5.4 Discussion of the visual adaptations

Appendix A and **Appendix B** provide an exact time line of instances where music and art are mentioned in both the 1995 film and 2008 BBC series.

For this study the 1995 film by Ang Lee starring Emma Thompson, Kate Winslet, Hugh Grant and Alan Rickman, and the 2008 BBC TV series by John Alexander starring Hattie Morahan, Charity Wakefield, Dan Stevens and David Morrissey will be discussed. These versions do not differ from the novel in terms of the number of accomplishments shared between the sisters although there are some small changes perceptible as far as the story telling (e.g. Willoughby’s horse) and character development (e.g. Margaret as a central character) are concerned.

In the BBC television interpretation of *Sense and Sensibility* the distinction between the sisters in terms of their accomplishments is clearly perceptible. Marianne is often found practising the piano or performing at social occasions, while Elinor uses her brushes and paint

to express her innermost feelings. It is however obvious that, just like Marianne appreciates Elinor's artistic talent, Elinor enjoys Marianne's level of accomplishment on the piano. (Austen 2008.)

The level of music accomplishment of the character of Marianne differs between the film and the TV series. In the film Marianne is portrayed as a singer as well as a pianist when she entertains the residents of Barton Park. In the BBC series, she is only shown as playing the piano – no mention is made of her having a talent for singing. (Austen 1995b; Austen 2008.)

It is interesting to note in the film that Marianne is the character who has all the artistic scenes. Apart from her accomplishment on the piano and with singing, she also draws. This is a significant departure from the novel and the BBC series, since the film portrays Elinor as having no accomplishment at all and Marianne having everything. (Austen 1995b.)

Apart from the musical accomplishments of Marianne, both the film and the BBC series contain music of a diegetic as well as a nondiegetic nature. Diegetic refers to the "presence of music in the narrative of a film" (Beard & Gloag 2005: 54), in this case Marianne playing her *Father's Favourite* at the beginning of the 1995 film and also playing and singing *The Dreame* at Barton Park (Austen 1995b). In contrast, non-diegetic refers to the "presence of music that is external to that structure or content" (Beard & Gloag 2005: 54). As Emma Thompson states in the audio commentary of the 1995 film of *Sense and Sensibility*, the film is two and a quarter hours long but has only 20 minutes of music (Austen 1995b: 00:49).

Early on in both the film and the first episode of the BBC series, Marianne is shown playing piano at Norland, setting the scene and emphasising the integral part music plays in her life. In the film Elinor tells Edward that the piece Marianne is playing was their father's favourite, suggesting that Mr Dashwood often sat and listened to Marianne play. In the BBC series Marianne's piano accomplishment is not displayed as early as in the film: she is only seen behind the piano when she provides the background music for Margaret's puppet theatre. (Austen 1995b; Austen 2008.)

Fanny's character is used to draw attention to the level of accomplishment of the Dashwood sisters while they all sit around the dinner table in the BBC series. In fact, Fanny makes a mistake: she asks how Elinor's piano playing and Marianne's drawing are coming along, instead of vice versa. She also makes a point of telling them that she remembers everything – in this case it shows her complete disinterest in the Dashwood sisters and their doings. (Austen 2008.)

Elinor's artistic talent is referred to in the BBC series but not in the film. Before the Dashwoods leave Norland, Elinor and Marianne sit outside where Marianne asks if Edward appreciates Elinor's sketches, since he apparently does not appreciate music – at least not to the level that Marianne requires. Elinor removes her painting of Norland from the wall in the library to take along to Barton Cottage where she hangs it in a place of prominence in their new home. (Austen 2008.)

In a change from the book, the BBC series shows that there already is a piano at Barton Cottage when the Dashwoods arrive. Marianne tests it as soon as she enters the cottage. She also gets the chance to play the piano at Barton Park on their first visit. The series follows the action of the book: Marianne plays and everyone at Barton Park ignores her playing, only to exclaim how beautiful it was when she finishes. Only Colonel Brandon (who arrived during the meal) pays attention. Like in the novel, Elinor makes no show of appreciating music but she does not veer so far from social acceptability as the Middletons by ignoring Marianne completely. She simply sits still and thinks her own thoughts. (Austen 2008.)

The film takes a few steps away from the novel and the BBC series. Marianne does not bring her piano along from Norland, nor is there one in Barton Cottage when they arrive. She has her first chance to play and perform at Barton Park. Marianne plays and sings while everyone listens attentively. Colonel Brandon is not in the room at the beginning; he arrives near the end of her performance and is immediately mesmerised. After this performance, Sir John asks Elinor to "entertain" them but she definitively states that she does not play. Margaret however asks if she may play, showing that she and Marianne are much alike and share a musical accomplishment. (Austen 1995b.)

In the BBC series, Colonel Brandon encourages Marianne's piano playing by bringing her a piece of music. Although she at first thinks the piece too difficult, she masters it eventually and plays it for the company at Barton Park. In both the film and the BBC series she does not realise that Mrs Jennings sees a future for her and Brandon, and is horrified that this is the outcome everyone expects. (Austen 2008.)

The next tableau is found in both visual versions and follows Marianne's shock at Mrs Jennings' expectations. (In the novel, it is just another normal day.) In the film there is the added shock of a package from Edward instead of the man arriving himself, while the BBC series has Brandon come to visit. Dragging Margaret out for a walk, Marianne takes a tumble and injures her ankle. Like in the novel, the film shows Willoughby arriving on a white horse. The BBC series only shows Willoughby on foot, but in both versions he must have appeared to Marianne as a hero from one of the novels she has read, for he carries her home as if she weighed "no more than a feather". (Austen 1995b; Austen 2008.)

The development of Marianne and Willoughby's relationship continues in the second episode of the BBC series while the film naturally has no breaks. The BBC series shows Marianne and Willoughby dancing at one of Sir John's assemblies, while the film shows Marianne drawing Willoughby (a notable departure from the novel). In the film, Willoughby even enquires after Brandon's piano at Delaford – a Broadwood Grand – showing his knowledge of instruments. (Austen 1995b; Austen 2008.)

In the BBC series Elinor is clearly trying to make Barton Cottage a home by drawing and painting a number of pictures. These pictures are shown on the walls of the bedroom she shares with Marianne and more are added as time goes by. Elinor's love of drawing stands in clear contrast with the artistic talent of Charlotte Palmer (Mrs Jennings' daughter) who has only a small picture made with coloured silks to show for her seven years of education at a "great school in London" (Austen 2008). Charlotte is however richer and of a better social standing than Elinor, making Charlotte's lack of accomplishment an irrelevant quality to her finding a husband (Austen 2008).

Austen elects to use public settings to have some of her most important plot changes occur. In *Sense and Sensibility* she first uses an assembly in London when Elinor and Marianne accompany Mrs Jennings to a dance. (In the film Lucy Steele accompanies them while the BBC series shows her to arrive with her sister and John and Fanny Dashwood.) At this ball Lucy meets Robert Ferrars – whom she eventually marries – and Marianne sees Willoughby again, only for him to reject her in front of everyone. (Austen 1995b; Austen 2008.)

The BBC series, like the novel, showcases another public event where an important part of the novel's plot takes place. All the main characters – apart from Edward – gather for dinner at John and Fanny Dashwood's house in Berkeley Square, London. Here Elinor, Marianne and Lucy meet Edward's mother, Mrs Ferrars, and Mrs Ferrars makes her dislike for Elinor very clear. She makes a point of dismissing Elinor's artistic talent in favour of a certain Miss Morton (the lady whom she wants Edward to marry) and even goes so far as to state that Miss Morton is an “exceptionally charming and accomplished young lady” (Austen 2008). Marianne is invited to play for the ladies' enjoyment but is also slighted by Mrs Ferrars in favour of Miss Morton. (Austen 2008.)

The next important scene in the novel is Marianne's illness at the Palmer's house in Cleveland. In a plot change from the novel, both the film and the BBC series have Marianne not returning from her walk and Brandon having to go outside to look for her. In the film Brandon is only shown carrying Marianne home while the BBC series shows him on a white horse riding out and then also carrying her home after finding her in a field. This scene evokes the memory of Willoughby's act earlier in the story and has the added bonus of finally showing Marianne that Brandon is a worthy contender for her heart. (Austen 1995b; Austen 2008.)

The third episode of the BBC series starts with Marianne telling Elinor that Brandon invited her to play on the piano in his house at Delaford, which she does a while later. The visit can be seen as a prediction of what their life together will be like after their marriage, both enjoying the aesthetic and artistic side of life. In the film, Brandon sends a piano to Barton Cottage as a gift for Marianne and asks her to practise a piece of music to play for him when he returns to visit. (Austen 1995b; Austen 2008.)

At the end of the third episode the audience, for the first time, sees Elinor painting. All through the series it is suggested that Elinor paints and draws. Her paintings are shown and discussed, but the spectator's first view of her active accomplishment is when she does a painting of Barton Cottage and hangs it in the place of her painting of Norland. This action can be interpreted in different ways. The first interpretation is that she is happy with her own and her family's life at Barton Cottage and sees a future for them there. The second (and in my opinion more likely) interpretation is that she has resigned herself to a life of spinsterhood in the Cottage since she believes that the love of her life, Edward, is married to Lucy Steele. (Austen 2008.)

In another change from the novel and the film, the BBC series swops the order of engagements around. In the series, Marianne and Brandon are the first couple to become engaged, whereas the novel and the film show Elinor and Edward to be the first engaged couple. The BBC series also makes a point of having Marianne tell Elinor that she is not marrying Colonel Brandon out of gratitude (which is many readers' problem with their courtship), but because she loves him. (Austen 1995b; Austen 2008.)

It is interesting to note that Lucy Steele is never shown to have any accomplishment at all, apart from a little knowledge of embroidery. She is in fact the least qualified of all the female characters to claim the attention of a possible mate, so she has to find other ways in which to realise her wishes of a good match. In Edward's case, Lucy does not hesitate to tell Elinor, however sweetly, to keep her hands off her (Lucy's) future husband, since Lucy knows full well she is not as good a find as Elinor.

Apart from the artistic accomplishments of the two sisters in the novel, I feel it prudent to mention the character of Margaret in the two visual adaptations of *Sense and Sensibility*. Margaret is used as the audience's mouthpiece in asking questions about social rules. The most important points she touches on concern the question why only men can inherit. Early on in both the film and the BBC series she asks Elinor this question when John and Fanny arrive from London to live at Norland. Elinor replies that it is the law and that they, as women, cannot do anything about it. In the BBC series Margaret goes even further when she laments the fact that she is a girl; in the words of the young and innocent, she sums up the

situation by saying that boys can do things while girls just have to sit around and wait (Austen 2008: Episode 3, 12:18). In the film, Elinor discusses their situation with Edward (Austen 1995b: 16:07):

You talk of feeling idle and useless. Imagine how that is compound when one has no hope, and no choice of any occupation whatsoever. Our circumstances are therefore precisely the same. Except that you will inherit your fortune. We cannot even earn ours.

5.5 The influence of accomplishment on social standing and on the outcome of the novel

Neither Elinor nor Marianne can be described as a truly accomplished lady in the novel or in either of the visual representations. The only character who can claim to fulfil all the requirements is the infamous Miss Morton who is only mentioned by Mrs Ferrars and Fanny, but whom the audience never sees. However, Austen does not pair Miss Morton with any of the characters in her story, showing that, with regard to this novel, even all her accomplishments did not aid her in finding a husband. (Austen 1995b; Austen 2006a; Austen 2008.)

For Marianne and Colonel Brandon music is a love that they have in common and it forms the basis of their courtship at the beginning of the novel. After Marianne's return to Barton Cottage and her subsequent interest in Brandon, music is the element that provides them the excuse to spend time together and build their relationship. In their case, of all the relationships in the novel, music as an accomplishment had the function of connecting two very different people and setting them on a road together. (Austen 1995b; Austen 2006a; Austen 2008.)

With Elinor and Edward, Austen disregards accomplishments completely. Even though Elinor is an accomplished artist in the novel and the BBC series, Edward feigns no interest in her drawings and he does not try to use a phoney interest in her art as a foundation on which to build a relationship. I do not think that he discounts her talent, but it has no influence on his feelings for her. He loves her no matter what she can or cannot do and he does not pretend anything else. Their relationship is not at all influenced by society since Edward entirely

ignores his mother's wishes to marry a socially accomplished young lady (Miss Morton), and rather marries someone he loves. (Austen 1995b; Austen 2006a; Austen 2008.)

6. Music and musical knowledge as portrayed in *Pride and Prejudice* and in the visual representations of this novel

6.1 Plot summary

When a wealthy young gentleman, Charles Bingley, rents the manor of Netherfield Park, the ladies of the nearby village of Longbourn and especially the Bennet household are in a state of commotion. Mrs Bennet is desperate to see all five of her daughters – from oldest to youngest, Jane, Elizabeth, Mary, Kitty and Lydia – married. Their father, Mr Bennet, calls on Bingley, after which the five girls meet the gentleman, his sisters and a few friends at a ball held in the village. Jane immediately captures Bingley's eye and he spends much of the evening dancing with her. His close friend, Mr Darcy, is less content with the evening's entertainment and arrogantly declines to dance with Elizabeth; straight away the locals interpret him as conceited and obnoxious. (Austen 2007.)

Over the following weeks Darcy meets Elizabeth at various social functions and finds himself increasingly fascinated with her charm and intellect. Jane's acquaintance with Bingley also continues to flourish, and Jane is invited by the Bingley sisters – Louisa Hurst and Caroline Bingley – to pay a visit to their mansion. On her journey Jane is caught in a rainstorm and catches a cold that obliges her to stay at Netherfield for a number of days. In order to make sure Jane is all right and to offer her assistance, Elizabeth walks through muddy fields and arrives with a mud-splattered dress, much to the disdain of the snobbish Caroline. The latter's malice only escalates when she notices that Darcy, whom she wants to impress, pays quite a bit of attention to Elizabeth. (Austen 2007.)

After the sisters' return home, Mr Collins, a young clergyman, visits their household and is rather captivated by the Bennet girls. Mr Collins is a relative and a pretentious fool who is to inherit Mr Bennet's property because of an entailment in terms of which the Bennet property can only be inherited by male heirs. Soon after his arrival, Mr Collins has the mistaken notion to make an offer of marriage to Elizabeth but she firmly turns him down, wounding his pride in the process. In the meantime, the Bennet girls have become sociable with militia officers

based in a town in the area. Among these soldiers is Lieutenant Wickham, a handsome young soldier who pursues a pleasant acquaintance with Elizabeth. He alleges that Darcy callously cheated him out of an inheritance. (Austen 2007.)

To Jane's dismay, the Bingleys and Darcy depart from Netherfield after the ball held at the Netherfield mansion to return to London as winter approaches. An additional blow to the family (for Mrs Bennet at least) is the news that Charlotte Lucas, Elizabeth's best friend and the daughter of a local knight has become affianced to Mr Collins. Charlotte explains to Elizabeth that she agreed to the engagement because she is getting older and needs to marry for financial security. Although Elizabeth is stunned by this development, she attends the wedding and promises to visit the couple in their new home. As the season advances, Jane visits some friends in London, hoping that she might also see Bingley. However, she only receives a visit from Caroline Bingley who behaves very rudely, and her hopes of a visit from Bingley come to nothing. (Austen 2007.)

In the spring, Elizabeth visits Charlotte, who now lives near Rosings Park, home of Mr Collins's patron, Lady Catherine de Bourgh, who is also Darcy's aunt. During Elizabeth's stay, Darcy calls on Lady Catherine and meets Elizabeth again. Her presence prompts him to make numerous visits to the Collins's home, where she is staying over. On one of these visits he makes an unexpected and appalling offer of marriage, which Elizabeth fervently rejects. She informs Darcy that she considers him proud and disagreeable, and scolds him for forcing Bingley away from Jane and disowning Wickham. Without defending himself against these accusations, Darcy leaves but shortly afterward brings her a letter. In the letter, he confesses to insisting that Bingley distances himself from Jane, but Darcy only did so in his belief that their romance was not serious. In the case of Wickham and his claim of disinheritance, Darcy goes on to tell his version of the events. He enlightens Elizabeth to the fact that the young officer is a liar by stating the true cause of their disagreement: Wickham has actually attempted to elope with Darcy's young sister, Georgiana, in order to get his hands on her inheritance. (Austen 2007.)

The contents of the letter cause Elizabeth to reassess her feelings for Darcy. On her return home she acts coldly towards Wickham, and is relieved when the militia leaves town. The

younger Bennet girls are distraught. Lydia, the youngest, succeeds in getting consent from her father to spend the summer with a colonel and his wife in Brighton, the town where Wickham's regiment will be based. In June, Elizabeth goes on a trip to the North with her aunt and uncle Gardiner. They also have a chance to visit Pemberley, Darcy's estate, but Elizabeth only agrees to go after confirming that Darcy is away. Elizabeth is delighted by the building and grounds and hears from the servants that Darcy is an ideal and generous master. Unexpectedly, Darcy arrives and behaves amiably toward her and the Gardiners. Giving no reference to his marriage proposal, he invites Elizabeth to meet his sister, Georgiana. (Austen 2007.)

However, not long after the meeting, a letter arrives from Jane, and Elizabeth shares its contents with Darcy: Lydia has run away with Wickham and the couple is missing, which puts forward the notion that they may be living together in sin. Dreading the disgrace that such a situation would bring down on her whole family, Elizabeth hurries back home. Mr Gardiner and Mr Bennet leave to look for Lydia, but Mr Bennet finally comes home unsuccessful. Just when there seems to be no hope left, Mr Gardiner writes, stating that the couple has been located. He (on behalf of Mr Bennet) and Wickham have reached an agreement in which Wickham will marry Lydia in exchange for a moderate yearly income. Since it seems foolish that Wickham would settle for such a small amount, the Bennets are sure that Mr Gardiner has paid Wickham off. In the end, Elizabeth accidentally learns the truth from Lydia: both the money and her family's rescue were thanks to Darcy. (Austen 2007.)

Married, Wickham and Lydia pay a brief visit to Longbourn, where Mr Bennet treats them rather coolly. They afterwards depart for Wickham's new consignment in the North of England. Soon thereafter, Bingley and Darcy come back to Netherfield and the former recommences his courtship of Jane. Although Darcy also pays visits to the Bennets, he gives no indication of his wish to marry Elizabeth. Bingley, on the other hand, continues with his wooing and offers for Jane's hand, to the delight of everyone but his sister, Caroline Bingley. Caroline has always harboured the hope that her brother would marry Georgiana Darcy thus bringing Caroline in even closer contact with Darcy. (Austen 2007.)

While the family rejoices, Lady Catherine de Bourgh calls at Longbourn. She confronts Elizabeth, saying that she has heard that Darcy, her nephew, is planning to marry the young miss. Since Lady Catherine does not consider a Bennet to be a suitable match for a Darcy, she tries to extract a promise from Elizabeth that she will decline his offer, should he make one. Elizabeth refuses vigorously, saying that while she is not engaged to Darcy, she will not take a vow if it will impinge on her own contentment. Not long after Lady Catherine has left in a huff, Elizabeth and Darcy take a walk with Jane and Bingley. Darcy, having heard from his aunt that Elizabeth refuses to make a promise not to marry him, tells her that his sentiments for her have not changed since the spring, and he proposes again. She lovingly accepts his proposal, and both Jane and Elizabeth are married for love. (Austen 2007.)

6.2 Discussion of the narrative

Pride and Prejudice is surely Austen's most famous novel. Concerning among other things the topic of "first impressions" (the book's original title), this novel is full of contradicting characters and situations. The title can be used to describe the two main protagonists of the novel: Darcy is proud of who he is in society and of his refined manners, while Elizabeth makes a spur of the moment prejudiced decision against Darcy since he has snubbed and ridiculed her. At the end of the novel, both overcome their differences and judgments and accept their love for each other. (Parril 2002: 45.)

Many critics have, however, warned against taking the novel's title as a point of departure for the analysing of the major themes of *Pride and Prejudice*. Robert Fox, one such critic, explains that because of commercial factors the title may have been chosen for its stylistic reference to *Sense and Sensibility* (Fox 1962: 185):

After the success of *Sense and Sensibility*, nothing would have seemed more natural than to bring out another novel of the same author using again the formula of antithesis and alliteration for the title. It should be pointed out that the qualities of the title are not exclusively assigned to one or the other of the protagonists; both Elizabeth and Darcy display pride and prejudice.

Austen's novel was the first of a type that searched for the self in a home environment. Anna Quindlen (1995: vii) wrote:

Pride and Prejudice is also about that thing that all great novels consider, the search for self. And it is the first great novel to teach us that that search is as surely undertaken in the drawing room making small talk as in the pursuit of a great white whale or the public punishment of adultery.

In my opinion, the novel and the story of *Pride and Prejudice* has stood the test of time not only because of its inherent love story, but also because of the different themes Austen discusses during the course of the novel. All these themes connect to the search for the inner self.

The first theme – **place** – is found in a number of Austen’s novels. The significance of **milieu and environments**, along with the **influence of education** and the **example set during the upbringing of a child** has a great influence on the development of a young person’s character and sense of morality. Neither social status nor wealth is of necessity in Austen’s world.

The second theme (also found in a number of Austen’s novels) is that of **incompetent parents**. In *Pride and Prejudice* Mr and Mrs Bennet are regarded as parents who have failed in the upbringing of their daughters, with specific reference to Lydia’s want of moral and ethical judgment. Darcy’s parents, on the other hand, imparted to him the knowledge of how to be painstakingly proper and honourable, but he takes this advice too far and is proud and arrogant. Kitty is spared Lydia’s ordeal when she starts to spend more time with her older sisters after their marriages and the bad influence Lydia had on Kitty is eradicated by the married sisters’ superior society.

Marriage is the third theme Austen deals with in *Pride and Prejudice*. The opening line of the novel has been quoted often with regard to its “universal truth” when looking at the early 19th century: “It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.” The opposite is in fact true, seeing that it is not a man who is looking for a wife but rather women who are searching for a husband who is “in possession of good fortune”. (Austen 2007: 1.)

The four marriages in the novel are those of Charlotte Lucas and Mr Collins, Lydia Bennet and George Wickham, Jane Bennet and Charles Bingley, and Elizabeth Bennet and Fitzwilliam Darcy. Each of the ladies gets married to a partner who is suited to her. In

Charlotte's case, marriage provides her with a home and removes her as a burden and responsibility from her parents. Lydia gets what she deserves by marrying Wickham – a man who is just as flighty as she is – and he only marries her for the money he is promised. Jane and Bingley complement each other's softness and openheartedness. Elizabeth and Darcy get married on equal mental terms after each re-examines their "pride" and "prejudice".

In the Collins' and the Wickhams' situations, marriage becomes an economic rather than a social activity since none of the four marry for love. (Lydia only marries the illusion of love.) Mr and Mrs Bennet's relationship functions as an example of all a marriage and a relationship between a man and a woman should not be.

Together with marriage goes the topic of **money**, and Austen uses this as her fourth theme. Money played an elemental part in both the male and female marriage mart of the time, and young ladies wished to capture as rich a husband they could manage to get. Caroline Bingley is a good example: she sets her cap for Mr Darcy since he is of a higher social class than herself and extremely rich. Meanwhile, men also wanted to marry a woman of means and good family. George Wickham is the first example who leaps to mind: he tries to seduce and elope with Georgiana Darcy since he knows the marriage that has to follow will link him with a prominent social family. The Bingley sisters' yearning to get their brother to marry Miss Darcy is hatched/ conceived in the same cauldron as Wickham's.

Class differences constitute the core of Austen's fifth theme. The title of the novel alludes to such differences since Darcy's first impression of Elizabeth is perceived through the lens of "pride" and "prejudice" and results in his snobbery. Until he truly examines his heart and his reasons for his actions, his pride gets in the way of his love for Elizabeth – whether he wants to admit to it or not. His first proposal at Rosings clearly suggests this mind-set: "In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you." (Austen 2007: 178). Elizabeth is equally guilty of letting class differences influence her decisions and opinions. She readily believes Wickham's version of the relationship between him and the Darcys and her prejudice towards Darcy is strengthened by this account. Lady Catherine de Bourgh and the Bingley sisters are intensely aware of class differences and can simply be attributed to their being snobbish. The basis of

their preoccupation with class is their respective histories: Lady Catherine has an impeccable family background while the Bingley sisters are new to high society and try to hide their less than stellar family history by focusing only on the present. Mr Bingley stands in contrast to his sisters and shows a complete disregard for class.

Self-knowledge is the sixth of the themes to be considered in *Pride and Prejudice*. Elizabeth and Darcy would never have been a pair and become equals had they stayed as they were at the beginning of the novel. It is only through the continuous social exchanges and personal evaluations of each other that they recognise their own flaws and imperfections and strive to correct them. Elizabeth comprehensively contemplates her own mistakes in the novel and Austen describes Elizabeth's search of self for each reader to evaluate for themselves (Austen 2007: 196):

How despicably have I acted! [...] I, who have prided myself on my discernment! I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity in useless or blameable distrust. How humiliating is this discovery! yet, how just a humiliation! Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself.

Patrilineal customs also feature comprehensively in *Pride and Prejudice*. Since Mr Bennet has five daughters, his estate will go to his nearest male relative. Mr Collins, a cousin, is in this case the lucky individual. It can be assumed that Mr Bennet, knowing that none of his daughters can inherit his property, does not really care to look after the estate affairs. He is most often found in his library with a book and one does not ever read of him playing an active role in the running of his lands.

6.3 Discussion of the novel

Music and its derivatives can be detected throughout the novel *Pride and Prejudice*. Although it does not play an essential role in the development of the storyline, music features in different locations and at such specific times in the novel that I do not think it can be ignored. At times Austen uses a reference to music to portray the mood of a social situation. An

example is the boredom of the Bennet girls at their Aunt Phillips's while they wait with their aunt and Mr Collins for Mr Phillips, Wickham and some of the other officers to join them before dinner (Austen 2007: 71):

To the girls, who could not listen to their cousin, and who had nothing to do but to wish for an instrument, and examine their own indifferent imitations of china on the mantelpiece, the interval of waiting appeared very long.

Although the focus of this dissertation is on the feminine gender, I believe that Mr Collins's views with regard to music must be mentioned. With Mr Collins, Austen created a thoroughly despicable character that I do not think any reader can or wants to sympathise with. He manages to twist any conversation, no matter the topic, into a proclamation of his own importance. In the following passage he takes an innocent conversation regarding music and turns it into a soliloquy about everything that he, as a clergyman, has to attend to every day. In effect, he slights every young lady who devotes time to the practice of music to further her level of accomplishment, and he violates the accepted social standards of the time (Austen 2007: 96):

"If I," said Mr Collins, "were so fortunate as to be able to sing, I should have great pleasure, I am sure, in obliging the company with an air; for I consider music as a very innocent diversion, and perfectly compatible with the profession of a clergyman. I do not mean, however, to assert that we can be justified in devoting too much of our time to music, for there are certainly other things to be attended to. The rector of a parish has much to do."

As previously stated, music does not play an essential role in the novel *Pride and Prejudice*, but there are definite differences in the level of assorted characters' accomplishments that can be observed. The four female characters among whom the most divergent degree of musical knowledge is detected, are Elizabeth Bennet, Mary Bennet, Georgiana Darcy and Caroline Bingley.

We first read of Elizabeth's musical talents at Sir William Lucas's house, Lucas Lodge. His daughter and Elizabeth's friend, Charlotte, urges Elizabeth to play and sing (Austen 2007: 21):

"I am going to open the instrument, Eliza, and you know what follows."

"You are a very strange creature by way of a friend!—always wanting me to play and sing before anybody and everybody! If my vanity had taken a musical turn, you would have been invaluable; but as it is, I would really rather not sit down before those who

must be in the habit of hearing the very best performers.” On Miss Lucas’s persevering, however, she [Elizabeth] added, “Very well, if it must be so, it must.”

[...] “I shall keep mine [breath] to swell my song.”

This passage describes something of Elizabeth’s character. She does not fool herself that she is the best pianist or singer in the district. She has some level of proficiency and is able to perform for people but she will not offer her services of her own accord. Austen describes her performance as “pleasing, though by no means capital” (Austen 2007: 21). However, Elizabeth’s personality makes her more likable than her sister, Mary, and even though Elizabeth’s technical ability is not on her sister’s level, Austen states that “Elizabeth, easy and unaffected, had been listened to with much more pleasure, though not playing half so well” (Austen 2007: 21–22).

At Rosings, Lady Catherine’s home, Elizabeth is singled out by the Duchess and asked about her and her sisters’ accomplishment in music and art (Austen 2007: 155–156):

[Lady Catherine] “Do you play and sing, Miss Bennet?”

[Elizabeth] “A little.”

“Oh! then—some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to—You shall try it some day. Do your sisters play and sing?”

“One of them does.”

“Why did not you all learn? You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as yours. Do you draw?”

“No, not at all.”

“What, none of you?”

“Not one.”

“That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters.”

Lady Catherine is extremely conscious of the levels of class and looks down on any person of a lower class than herself. Elizabeth has to endure the added censure of having gainsaid Lady

Catherine when she refused Mr Collins's proposal of marriage. (Lady Catherine is the kind of person who would find it a personal insult if her suggestions – not even to a person directly – were not complied with.) The above extract portrays the Duchess's arrogance in terms of her furniture (piano) and her prejudiced knowledge of Elizabeth and her family. She is genuinely shocked when Elizabeth contradicts her biased opinion by not fitting into the typical slot that Lady Catherine reserves for a person and family of Elizabeth's social class.

When Darcy and his cousin, Colonel Fitzwilliam, come to visit their aunt, Lady Catherine displays the same arrogance that Mr Collins showed at Longbourn. The Duchess cannot let the opportunity pass to blow her own trumpet when she finds out what Elizabeth and Colonel Fitzwilliam have been talking about (Austen 2007: 163):

[Lady Catherine] "What is that you are saying, Fitzwilliam? What is it you are talking of? What are you telling Miss Bennet? Let me hear what it is."

"We are speaking of music, madam," said he, when no longer able to avoid a reply.

"Of music! Then pray speak aloud. It is of all subjects my delight. I must have my share in the conversation if you are speaking of music. There are few people in England, I suppose, who have more true enjoyment of music than myself, or a better natural taste. If I had ever learnt, I should have been a great proficient. And so would Anne, if her health had allowed her to apply. I am confident that she would have performed delightfully."

The assumption can be made that Lady Catherine does not play an instrument herself and is in effect ill equipped to give an opinion on someone else's playing. However, this does not stop her from verbally slighting Elizabeth's playing and (in my opinion) casting unnecessary focus on her sickly daughter, Anne. Elizabeth, although being of a lower class, shows more class than the Duchess of whom it is actually expected (Austen 2007: 166–167):

"Miss Bennet would not play at all amiss if she practised more, and could have the advantage of a London master. She has a very good notion of fingering, though her taste is not equal to Anne's. Anne would have been a delightful performer, had her health allowed her to learn."

[...]

Lady Catherine continued her remarks on Elizabeth's performance, mixing with them many instructions on execution and taste. Elizabeth received them with all the forbearance of civility, and, at the request of the gentlemen, remained at the instrument till her ladyship's carriage was ready to take them all home.

Lady Catherine gets her wish when Elizabeth plays for the company. In the following passage, Austen uses music to describe something of both Elizabeth and Darcy's characters. Elizabeth knows that she is not the best pianist and rightly blames her lack of proficiency on her unwillingness to practise, rather than a lack of talent. She uses her lack of expertise to show Darcy his incompetence to converse with people unknown to him. Darcy recognises the admonishment for the truth and enjoys having found something in common with the intriguing woman (Austen 2007: 164–166):

When coffee was over, Colonel Fitzwilliam reminded Elizabeth of having promised to play to him; and she sat down directly to the instrument. He drew a chair near her. Lady Catherine listened to half a song, and then talked, as before, to her other nephew; till the latter walked away from her, and making with his usual deliberation towards the pianoforte stationed himself so as to command a full view of the fair performer's countenance. Elizabeth saw what he was doing, and at the first convenient pause, turned to him with an arch smile, and said:

“You mean to frighten me, Mr Darcy, by coming in all this state to hear me? I will not be alarmed though your sister *does* play so well. There is a stubbornness about me that never can bear to be frightened at the will of others. My courage always rises at every attempt to intimidate me.”

[...]

“Well, Colonel Fitzwilliam, what do I play next? My fingers wait your orders.”

“Perhaps,” said Darcy, “I should have judged better, had I sought an introduction; but I am ill-qualified to recommend myself to strangers.”

“Shall we ask your cousin the reason of this?” said Elizabeth, still addressing Colonel Fitzwilliam. “Shall we ask him why a man of sense and education, and who has lived in the world, is ill qualified to recommend himself to strangers?”

“I can answer your question,” said Fitzwilliam, “without applying to him. It is because he will not give himself the trouble.”

“I certainly have not the talent which some people possess,” said Darcy, “of conversing easily with those I have never seen before. I cannot catch their tone of conversation, or appear interested in their concerns, as I often see done.”

“My fingers,” said Elizabeth, “do not move over this instrument in the masterly manner which I see so many women's do. They have not the same force or rapidity, and do not produce the same expression. But then I have always supposed it to be my own fault—because I will not take the trouble of practising. It is not that I do not believe *my* fingers as capable as any other woman's of superior execution.”

Darcy smiled and said, “You are perfectly right. You have employed your time much better. No one admitted to the privilege of hearing you can think anything wanting. We neither of us perform to strangers.”

Mary stands in harsh contrast to her sister, Elizabeth. The middle sister of the five Bennet girls, Mary is not a beauty and does not have the natural charms of her sisters to make her affable to others. In contrast to her siblings, she devotes her life to the accomplishments expected from a young lady according to 18th century conduct literature to make up for these shortcomings (Dooley 2010: 40). There is only one instance in the novel where Austen refers to Mary's music practice (Austen 2007: 325), "After tea, Mr Bennet retired to the library, as was his custom, and Mary went up stairs to her instrument."

Mary's commitment to the study of music and learning, to the "study of thorough bass and human nature", is correct in accordance with expected social strictures, but her motives are self-serving and wrong (Austen 2007: 56). Her impatience to display the results of her diligent exercise shows an ego that is selfish and her inability to understand her effect on society makes her an unlikeable character (Parril 2002: 69). On two separate occasions, Mary transgresses the accepted social directives by pressing her playing and singing on an assembled company.

The first is at Lucas Lodge after Elizabeth is asked by Charlotte Lucas to play. Austen puts Mary in stark contrast with Elizabeth by placing their individual playing directly after each other. Mary starts with a concerto – not the typical choice for a gathering not focused on music. Her performance is slighted by her younger sisters who want her to play music for dancing and she receives more praise for the latter than for the former (Austen 2007: 21–22):

[...] she [Elizabeth] was eagerly succeeded at the instrument by her sister Mary, who having, in consequence of being the only plain one in the family, worked hard for knowledge and accomplishments, was always impatient for display.

Mary had neither genius nor taste; and though vanity had given her application, it had given her likewise a pedantic air and conceited manner, which would have injured a higher degree of excellence than she had reached. Elizabeth, easy and unaffected, had been listened to with much more pleasure, though not playing half so well; and Mary, at the end of a long concerto, was glad to purchase praise and gratitude by Scotch and Irish airs, at the request of her younger sisters, who, with some of the Lucases, and two or three officers, joined eagerly in dancing at one end of the room.

The second instance where Mary embarrasses herself and her family is during the ball at Netherfield. She is extremely presumptuous when the talk turns to music and singing, and brazenly volunteers to entertain the company with two songs (Austen 2007: 95–96):

But not long was the interval of tranquillity; for, when supper was over, singing was talked of, and she had the mortification of seeing Mary, after very little entreaty, preparing to oblige the company. By many significant looks and silent entreaties, did she endeavour to prevent such a proof of complaisance, but in vain; Mary would not understand them; such an opportunity of exhibiting was delightful to her, and she began her song. Elizabeth's eyes were fixed on her with most painful sensations, and she watched her progress through the several stanzas with an impatience which was very ill rewarded at their close; for Mary, on receiving, amongst the thanks of the table, the hint of a hope that she might be prevailed on to favour them again, after the pause of half a minute began another. Mary's powers were by no means fitted for such a display; her voice was weak, and her manner affected. Elizabeth was in agonies. She looked at Jane, to see how she bore it; but Jane was very composedly talking to Bingley. She looked at his two sisters, and saw them making signs of derision at each other, and at Darcy, who continued, however, imperturbably grave. She looked at her father to entreat his interference, lest Mary should be singing all night. He took the hint, and when Mary had finished her second song, said aloud, "That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit."

Mary's drawback is not that she has applied herself to the study of the different accomplishments but that she does not know how to employ her skills and knowledge to her advantage. In this regard, Elizabeth is Mary's superior, as even Darcy freely admits, in that Elizabeth uses her time making connections with people rather than only trying to impress them with her accomplishments. According to Dooley (2010: 40), "we may pity Mary, but we are excused for not liking her".

Caroline Bingley is, perhaps, of all the ladies of *Pride and Prejudice* the most accomplished in all areas. She is often depicted in front of the piano or suggesting music to the assembled party. There is no reference made to her or her sister, Louisa Hurst's, level of accomplishment but they most probably had a conventional lady's education. This education focused attention on the teaching of the external accomplishments but did not create an awareness of the ethical core of conduct. (Dooley 2010: 41.)

While at Netherfield, Caroline entertains the company three times with music. The first is during Jane's inadvertent stay at the mansion with a cold. Caroline and Louisa feign misery because of Jane's illness but "[t]hey solaced their wretchedness, however, by duets after supper" (Austen 2007: 37).

The second instance is also during Jane and Elizabeth's unintended delay at Netherfield. After many interruptions from Caroline, Elizabeth and Bingley, Darcy finishes the letter he had to write and asks the ladies for some amusement in the form of music. In her eagerness to impress Darcy, Caroline comes close to overstepping the bounds of social strictures by not first asking Elizabeth if she would like to entertain them (Austen 2007: 47):

When that business was over, he [Mr Darcy] applied to Miss Bingley and Elizabeth for an indulgence of some music. Miss Bingley moved with some alacrity to the pianoforte; and, after a polite request that Elizabeth would lead the way which the other as politely and more earnestly negatived, she seated herself.

Mrs Hurst sang with her sister, and while they were thus employed, Elizabeth could not help observing, as she turned over some music-books that lay on the instrument, how frequently Mr Darcy's eyes were fixed on her.

[...]

After playing some Italian songs, Miss Bingley varied the charm by a lively Scotch air [...].

The third instance again shows Caroline's desire to have Darcy's attention focused on her. Darcy and Elizabeth are immersed in a conversation regarding each other's personalities and Caroline tries to put a stop to her exclusion (Austen 2007: 54):

"Do let us have a little music," cried Miss Bingley, tired of a conversation in which she had no share. "Louisa, you will not mind my waking Mr Hurst?"

Her sister had not the smallest objection, and the pianoforte was opened; and Darcy, after a few moments' recollection, was not sorry for it. He began to feel the danger of paying Elizabeth too much attention.

As seen in the excerpts above, it can be assumed that Caroline only performs to a male audience. For Caroline, music is an art form that fulfils the role of some or other ornamentation in the drawing room which she only employs when there are gentlemen present. She and her sister use music as a coldblooded activity and it is difficult to view their performances as other than insincere. Moreover, Caroline fuses pretentiousness with artificiality and superficiality which, despite her best efforts, fails to affect Darcy. (Dooley 2010: 41.)

Caroline's superior and egotistical attitude makes her the least likeable of all the female characters in *Pride and Prejudice* apart from Lady Catherine – no doubt Austen's intention. Caroline's definition of an accomplished woman (as quoted in Chapter 1) could be seen as a

description of herself and an “indirect boast that she embodies these qualities” (Dooley 2010: 41). Another interpretation is that of Juliette Wells (2007: 7). She claims that Caroline’s listing of the accomplishments and demands that a young lady must comply with is a sign of her social anxiety. Although the Bingleys are rich and Caroline has turned out a fashionable lady, the family’s roots are in trade and this is something they want to keep secret. They may mingle with the Darcys but they are in effect not in the same social class as this family.

Georgiana Darcy is the youngest of the four musically inclined ladies, displaying the softest personality. Presumably, her level of accomplishment in music is close to that of Caroline since they would have had the same education – that of the higher level of society.

Caroline uses Georgiana as a way to discourage Elizabeth from thinking of the possibility of having Bingley as her brother-in-law. She makes the young girl sound incomparable and places her on a pedestal that Jane will never be able to reach (Austen 2007: 35):

“How I long to see her again! I never met with anybody who delighted me so much. Such a countenance, such manners! And so extremely accomplished for her age! Her performance on the pianoforte is exquisite.”

and (Austen 2007: 43):

“Tell your sister I am delighted to hear of her improvement on the harp; and pray let her know that I am quite in raptures with her beautiful little design for a table, and I think it infinitely superior to Miss Grantley’s.”

Lady Catherine also uses Georgiana’s skill to slight Elizabeth’s accomplishment on the piano. Even before she has heard Elizabeth’s skill on the piano, Lady Catherine snubs the young lady by assuming her to be not as talented as Georgiana and again emphasises the social distinction between herself and the Darcys, and between Elizabeth and Charlotte Collins (Elizabeth’s first opportunity to play comes only after the following passage) (Austen 2007: 163–164):

“How does Georgiana get on, Darcy?”

Mr Darcy spoke with affectionate praise of his sister’s proficiency.

“I am very glad to hear such a good account of her,” said Lady Catherine; “and pray tell her from me, that she cannot expect to excel if she does not practise a good deal.”

“I assure you, madam,” he replied, “that she does not need such advice. She practises very constantly.”

“So much the better. It cannot be done too much; and when I next write to her, I shall charge her not to neglect it on any account. I often tell young ladies that no excellence in music is to be acquired without constant practice. I have told Miss Bennet several times, that she will never play really well unless she practises more; and though Mrs Collins has no instrument, she is very welcome, as I have often told her, to come to Rosings every day, and play on the pianoforte in Mrs Jenkinson’s room. She would be in nobody’s way, you know, in that part of the house.”

Mrs Reynolds, the housekeeper at Pemberley, is the only person mentioned in the novel who does not speak of Georgiana’s accomplishments to further or cement her own position. The lady is simply proud of Georgiana and of what she has achieved. Admittedly, the housekeeper looks at her through rose-coloured glasses since the young girl is technically her employer (Austen 2007: 230):

“Oh! yes—the handsomest young lady that ever was seen; and so accomplished!—She plays and sings all day long. In the next room is a new instrument just come down for her—a present from my master; she comes here tomorrow with him.”

Georgiana may be as accomplished as Caroline Bingley, but the young girl’s unselfish behaviour makes her infinitely more amiable. Georgiana applies herself to her studies in specifically music because she enjoys the art form and not in an attempt to make her more interesting to the male gender.

Dancing is an activity found throughout *Pride and Prejudice*. Mrs Bennet, Kitty and Lydia are often portrayed as having a special love for dancing. In fact, Lydia is hardly ever part of a conversation in which she does not mention dancing or a ball. In the second chapter of the novel Mrs Bennet tell Lydia that “though you *are* the youngest, I dare say Mr Bingley will dance with you at the next ball” and Lydia firmly states that she will not be surprised if that is to be the case (Austen 2007: 6).

Like in *Sense and Sensibility*, Austen uses social gatherings and dances to further the plot of *Pride and Prejudice*. At the first assembly, Mr Bingley is introduced (Austen 2007: 6):

He was quite young, wonderfully handsome, extremely agreeable, and, to crown the whole, he meant to be at the next assembly with a large party.

At this same assembly, Darcy portrays his (to him reasonable) pride, and Elizabeth's prejudice is roused. Darcy's opinion is based on his preconceived notion that there will be no person at the Meryton Assembly that could possibly impress him. Elizabeth's impartiality to Darcy is founded on this key scene since she hears everything that is said between Darcy and Bingley (Austen 2007: 8–9):

Mr Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr Darcy danced only once with Mrs Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party.

[...]

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr Darcy had been standing near enough for her to hear a conversation between him and Mr Bingley, who came from the dance for a few minutes, to press his friend to join it.

“Come, Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.”

“I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with.”

“I would not be so fastidious as you are,” cried Mr Bingley, “for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty.”

“*You* are dancing with the only handsome girl in the room,” said Mr Darcy, looking at the eldest Miss Bennet.

“Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you.”

“Which do you mean?” and turning round he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said: “She is tolerable, but not handsome enough to tempt *me*; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”

Darcy further insults his host, Sir William Lucas, arguing with him the merits of dancing as a social event. Sir William is either foolish or impervious to the insult as he lets it pass without a response (Austen 2007: 22):

[Sir William:] “There is nothing like dancing after all. I consider it as one of the first refinements of polished society.”

[Mr Darcy:] “Certainly, sir; and it has the advantage also of being in vogue amongst the less polished societies of the world. Every savage can dance.”

Sir William only smiled. “Your friend performs delightfully,” he continued after a pause, on seeing Bingley join the group; “and I doubt not that you are an adept in the science yourself, Mr Darcy.”

“You saw me dance at Meryton, I believe, sir.”

“Yes, indeed, and received no inconsiderable pleasure from the sight. Do you often dance at St. James’s?”

A gathering such as this usually served the purpose of meeting new people and would be known today as “networking”. The entire Bennet family benefited socially from the Meryton Assembly and the Bingleys’ attention distinguished them from the other local families. Jane was much admired by the guests and Mr Bingley’s attention distinguished her from the other ladies: he asked her to dance twice. Her quiet pleasure at the events is echoed by Elizabeth although her mother is much more vocal about it. Mary’s accomplishments were mentioned to Caroline Bingley, while Kitty and Lydia “had been fortunate enough never to be without partners, which was all that they had yet learnt to care for at a ball”. (Austen 2007: 9–10.)

That Bingley asked Jane to dance twice is significant. Social directives of the time dictated that no man and woman may dance together for more than two sets. It is important to note that dances consisted of a set of two dances each; therefore, if a lady was engaged for a dance it was in fact for two dances. Hence, when Jane dances twice with Bingley at the Meryton Assembly, they would actually have danced four dances. Since the usual rule was one set, a lady asked for a second set by the same gentleman was considered the gentleman’s favourite and an unspoken agreement was assumed by attendees. Even though Jane and Bingley only met at the assembly, the fact that they danced together twice suggested the possibility of an intimate connection to all the guests. (Austen 2007: 9.)

Mrs Bennet's obsession with social events is clearly depicted in the following extract. Her summary for her husband of the previous evening's dances is admittedly subjective, but the truth (Austen 2007: 10):

“Oh! my dear Mr Bennet,” as she entered the room, “we have had a most delightful evening, a most excellent ball. [...] Everybody said how well she [Jane] looked; and Mr Bingley thought her quite beautiful, and danced with her twice! Only think of *that*, my dear; he actually danced with her twice! and she was the only creature in the room that he asked a second time. First of all, he asked Miss Lucas; [...] he seemed quite struck with Jane as she was going down the dance. So he inquired who she was, and got introduced, and asked her for the two next. Then the two third he danced with Miss King, and the two fourth with Maria Lucas, and the two fifth with Jane again, and the two sixth with Lizzy, and the *Boulangier*—”

“If he had had any compassion for *me*,” cried her husband impatiently, “he would not have danced half so much! For God's sake, say no more of his partners. Oh! that he had sprained his ankle in the first dance!”

With the small number of activities available for the people of the late 18th century, the following paragraph would probably have been the norm after any social activity (Austen 2007: 15):

That the Miss Lucases and the Miss Bennets should meet to talk over a ball was absolutely necessary; and the morning after the assembly brought the former to Longbourn to hear and to communicate.

Bingley's promise to hold a ball at Netherfield is not left unfulfilled. Lydia, encouraged by Kitty, is bold enough to remind him of his promise to host this entertainment (Austen 2007: 41–42):

She [Lydia] was very equal, therefore, to address Mr Bingley on the subject of the ball, and abruptly reminded him of his promise; adding, that it would be the most shameful thing in the world if he did not keep it.

“I am perfectly ready, I assure you, to keep my engagement; and when your sister is recovered, you shall, if you please, name the very day of the ball. But you would not wish to be dancing when she is ill.”

Lydia declared herself satisfied. “Oh! yes—it would be much better to wait till Jane was well, and by that time most likely Captain Carter would be at Meryton again. And when you have given *your* ball,” she added, “I shall insist on their giving one also. I shall tell Colonel Forster it will be quite a shame if he does not.”

Caroline reacts vehemently against the notion of a ball in their home. She has no problem with the idea of dancing and socialising but she would prefer not to interact with the people of

the estates surrounding Netherfield since, in her opinion, they do not belong to her social sphere. Austen's satirical writing is clearly depicted in this passage when Bingley answers his sister's idea of having a "speaking assembly" (Austen 2007: 51):

[Caroline:] "By the bye, Charles, are you really serious in meditating a dance at Netherfield? I would advise you, before you determine on it, to consult the wishes of the present party; I am much mistaken if there are not some among us to whom a ball would be rather a punishment than a pleasure."

"If you mean Darcy," cried her brother, "he may go to bed, if he chooses, before it begins—but as for the ball, it is quite a settled thing; and as soon as Nicholls has made white soup enough, I shall send round my cards."

"I should like balls infinitely better," she replied, "if they were carried on in a different manner; but there is something insufferably tedious in the usual process of such a meeting. It would surely be much more rational if conversation instead of dancing were made the order of the day."

"Much more rational, my dear Caroline, I dare say, but it would not be near so much like a ball."

As with the Meryton Assembly, the preparations for the Netherfield ball take up all of the Bennet sisters' time and attention, albeit for different reasons. Jane is excited because she will spend the evening with Bingley and her two new friends (his sisters). Elizabeth harbours the same hopes regarding Wickham as well as having the opportunity to corroborate Wickham's story concerning his relationship with the Darcys by watching Darcy's behaviour. Mary assures her family that she has no objection to accompany them, while Kitty and Lydia are less excited about meeting specific people than they are by the idea of a ball itself. (Austen 2007: 82).

Unfortunately for Elizabeth, Mr Collins declares that he will also attend the ball. He even informs her that he will be dancing the first set with her – the set she wanted to dance with Wickham – and manners force her to accept (Austen 2007: 81–84):

[Mr Collins] entertained no scruple whatever on that head, and was very far from dreading a rebuke either from the Archbishop, or Lady Catherine de Bourgh, by venturing to dance.

"I am by no means of the opinion, I assure you," said he, "that a ball of this kind, given by a young man of character, to respectable people, can have any evil tendency; and I am so far from objecting to dancing myself, that I shall hope to be honoured with the hands of all my fair cousins in the course of the evening; and I take this

opportunity of soliciting yours, Miss Elizabeth, for the two first dances especially, a preference which I trust my cousin Jane will attribute to the right cause, and not to any disrespect for her.”

However, Mr Collins is revealed to be a horrible dancer and, instead of blending in to hide his mistakes, draws attention to him and Elizabeth by not recognising his gaffes. He “gave her all the shame and misery which a disagreeable partner for a couple of dances can give” (Austen 2007: 85). Not long after, Darcy asks her to dance and in her surprise at the request, Elizabeth breaks her promise to never dance with him and accepts. Some of Austen’s wittiest dialogue is contained in this scene as the two characters challenge each other intellectually and socially (Austen 2007: 85–86):

When the dancing recommenced, however, and Darcy approached to claim her hand, Charlotte could not help cautioning her in a whisper, not to be a simpleton, and allow her fancy for Wickham to make her appear unpleasant in the eyes of a man ten times his consequence. Elizabeth made no answer, and took her place in the set, amazed at the dignity to which she was arrived in being allowed to stand opposite to Mr Darcy, and reading in her neighbours’ looks, their equal amazement in beholding it. They stood for some time without speaking a word; and she began to imagine that their silence was to last through the two dances, and at first was resolved not to break it; till suddenly fancying that it would be the greater punishment to her partner to oblige him to talk, she made some slight observation on the dance. He replied, and was again silent. After a pause of some minutes, she addressed him a second time with:—“It is *your* turn to say something now, Mr Darcy. I talked about the dance, and *you* ought to make some sort of remark on the size of the room, or the number of couples.”

He smiled, and assured her that whatever she wished him to say should be said.

“Very well. That reply will do for the present. Perhaps by and by I may observe that private balls are much pleasanter than public ones.”

[...]

He made no answer, and they were again silent till they had gone down the dance [...].

In all probability Elizabeth cannot wait for the end of the ball to go home. After her altercation with Darcy, Mr Collins monopolises her attention for the rest of the evening. Even though she refuses all his entreaties to dance, his constant presence refuses her the opportunity to dance with anyone else. (Austen 2007: 97.)

Bingley and Jane’s romance develops further at the ball. In his state of admiration and infatuation he “offended two or three young ladies, by not asking them to dance; and I [Elizabeth] spoke to him twice myself, without receiving an answer” (Austen 2007: 133).

Later in the novel while she is at Rosings, Elizabeth summarises for Colonel Fitzwilliam her and Darcy's meeting at the Meryton Assembly. This account is severely edited – it does not contain his insult to her – but is still aimed at showing Darcy to be not as perfect as he assumes himself to be (Austen 2007: 165):

[Elizabeth:] “[...] prepare yourself for something very dreadful. The first time of my ever seeing him in Hertfordshire, you must know, was at a ball—and at this ball, what do you think he did? He danced only four dances, though gentlemen were scarce; and, to my certain knowledge, more than one young lady was sitting down in want of a partner. Mr Darcy, you cannot deny the fact.”

“I had not at that time the honour of knowing any lady in the assembly beyond my own party.”

“True; and nobody can ever be introduced in a ball-room.”

Darcy's explanation for his interference in Bingley and Jane's romance is founded in his experience of the Netherfield ball. At this gathering he was first made aware of the guests' expectation that an announcement of Bingley and Jane's engagement was imminent. The reasons that he gives Elizabeth in his letter of why her family is unsuitable to be connected with the Bingleys also arise from their behaviour at this ball. (Austen 2007: 185–186.)

Throughout the novel *Pride and Prejudice*, music in its different modes and accomplishments forms part of the narrative. As in *Sense and Sensibility*, Austen uses social gatherings during the course of the plot of *Pride and Prejudice* where music is part of the entertainment to, amongst other things, develop her story line.

6.4 Discussion of the visual adaptations

Appendix C and **Appendix D** provide an exact time line of instances where music and art are mentioned in both the 1995 BBC TV series and 2005 film.

For this study, the discussion will be based on the 1995 BBC TV series by Simon Langton starring Jennifer Ehle, Colin Firth, Susannah Harker and Crispin Bonham-Carter and the 2005 film by Joe Wright starring Keira Knightley, Matthew Macfadyen, Rosamund Pike and Simon

Woods. In these two visual interpretations of *Pride and Prejudice*, all four of the ladies discussed in the previous section can be seen playing the piano and their opposing and contrasting levels of accomplishment are clear. (Austen 1995a; Austen 2005; Harris 2011: 41.)

As with *Sense and Sensibility*, both the film and the BBC series of *Pride and Prejudice* contain music of a diegetic as well as a nondiegetic nature. In the case of this novel, diegetic music is found throughout the BBC series and in some instances in the film as well. In the BBC series Elizabeth plays and sings an English translation of Mozart's aria "Voi che sapete" from *Le Nozze di Figaro* at a crucial point in the plot – she and Darcy are beginning to accept their feelings for each other (Austen 1995a).

There are numerous instances where examples of nondiegetic music in the visual adaptations can be seen. The 1995 BBC TV series opens each of the six episodes with concepts that inform the viewer that they are about to enter a woman's world. The titles are shown over images of satin, brocade and lace fabric, as well as fabric-covered buttons. A female hand is shown holding a needle and thread as if the lady is poised to embroider on the fabric. The music that accompanies these representations of female accomplishment is reminiscent of Beethoven's compositions. (The composer, Carl Davis, used an unspecified Beethoven septet as inspiration for the sound that he wanted to achieve with this main theme.) (Parril 2002: 61.) In contrast to the BBC series, the film immediately opens with a composition that includes the main theme. Dario Marianelli (2005b), the composer, used this theme throughout the story at moments where the development of Elizabeth's character is emphasised.

In both visual versions the sound of the piano is used for most of the music, with an orchestra only employed for effect in longer and larger scenes. Parril (2002: 61) quotes the BBC series producer Sue Birtwistle: "The pianoforte dominates the music in the more intimate scenes but is augmented by an orchestra of eighteen musicians in some of the longer scenes." In the film, Marianelli decided to use the piano as the voice of Elizabeth's personality: "feisty and independent soul, strong minded and passionate but also gentle and caring" (Marianelli 2005: sleeve notes p.3).

Apart from musical differences, the visual representations also vary from the novel and each other in terms of characters: Mrs Louisa Hurst and Mr Hurst, Sir William Lucas, Maria Lucas, Mrs Phillips and Mrs Jenkinson are included in the BBC series but not in the film. In the novel Bingley has five sisters, but the BBC series mentions only Louisa and Caroline, and the film only portrays Caroline. (Austen 1995a; Austen 2005a; Austen 2007.)

The film furthermore presents the concept of musical accomplishment before the first episode of the BBC series does. Within the first five minutes of the film the audience is introduced to the five Bennet girls and their divergent personalities. Mary is seated at the piano practising her scales and the viewer can assume that this is what a normal day in her life would look like – her days are filled with music and reading. (Austen 2005a).

The dance at the Meryton Assembly rooms serves the dual purpose of providing entertainment for the population around the town and introducing the Bingleys and Mr Darcy. At this dance Jane and Bingley catch each other's eye and they dance two sets of dances together. This fact is not missed by Mrs Bennet and she cannot stop mentioning it to her family. This same dance also serves as the location where one aspect of Darcy's personality is shown, namely pride. He slights Elizabeth by stating to Bingley that he is dancing with the only pretty girl in the room and that, even while Elizabeth is tolerable, she is "not handsome enough to tempt me" (Austen 2005a). After overhearing this observation, Elizabeth is immediately prejudiced against Darcy and her entire view of the man is influenced by this event.

The next instance where music plays a role in the plot is at the gathering at Lucas Lodge. Another significant difference between the novel and the visual interpretations of *Pride and Prejudice* is the moment at which Elizabeth is portrayed as actively participating in music making. In the novel, Charlotte Lucas asks Elizabeth to accompany the dancing that takes place at Lucas Lodge. This event occurs quite early on in the novel. This scene is not included in the film; and in the BBC series, Mary is the one asked to play for the company. Mary is already seated at the piano but she is playing a lengthy piece that is not conducive to dancing. Lydia cruelly interrupts Mary's playing and with the support of their mother, pushes Mary to "play a jig" since "no one wants your [Mary's] concertos here" (Austen 1995a).

In the BBC series, Sir William Lucas tries at this gathering to use the accomplishment of dancing to make conversation with Darcy. Sir William makes the statement that dancing is a mark of a polished society. Darcy responds that it is also the mark of unpolished ones since “every savage can dance” (Austen 1995a). This comment is an insult to Sir William (whose house they are in) but he is portrayed to not take any offence. He immediately entreats Elizabeth and Darcy to dance, but Elizabeth refuses and asks to be excused. (Austen 1995a.) The next occurrence of music as part of the narrative is at Netherfield when Elizabeth visits Jane who is ill and convalescing at the Hall. The development of this section of the novel is almost identical in the two visual representations. In both, the catalogue of what being an accomplished lady entails is named in detail (see Chapter 1.1). In the film Caroline has the honour to deliver this list (as in the novel), whereas Bingley enjoys the distinction in the BBC series. Darcy adds that a lady must improve her mind by reading and Elizabeth declares her surprise at any of them knowing any such a lady since it is an extensive list of accomplishments and she doubts that any woman can truly possess them all. (Austen 1995a; Austen 2005a.)

Mrs Bennet and her other daughters come to visit the eldest two at Netherfield. In the BBC series only Kitty and Lydia accompany their mother. In the film Mary joins her sisters although it is clearly against her wish. As soon as they get home after this visit, she is seen going straight to her piano and practising. When Lydia presses Bingley to remember his promise for a ball, Mary is quite vocal about her opinion of such a frivolity (Austen 2005a): “I think a ball is a perfectly irrational way to gain new acquaintance. It would be better if conversation, not dancing, were the order of the day”. Caroline responds to this declaration by agreeing with Mary that it would be “much more rational, but rather less like a ball” (Austen 2005a). This is different from the novel since Caroline originally utters this remark.

The following scene in the BBC series concerns Elizabeth and Darcy’s candid discussion of each other’s faults. Caroline feels excluded from the conversation since they do not give her a chance to air an opinion – in fact, it is possible that they forgot there was anyone else in the room with them. She interrupts their debate and suggests music to liven up the evening. She does not wait for an answer but immediately sits down and plays a technically difficult piece.

On another occasion where she wants to focus Darcy's attention on herself, she asks him how Georgiana is doing and how her musical accomplishment is coming along. She does not ask out of real interest but rather for two other reasons: to draw Darcy's attention to herself and her apparent interest in his sister's well-being, and to make it obvious to Elizabeth that Jane must not harbour high hopes for a relationship with Caroline's brother since she (Caroline) wants him to marry the accomplished Georgiana.

Early in the second episode of the BBC series there is a gathering at Mrs Phillips's house (the Bennet girls' aunt). This gathering proceeds very much like the one at Lucas Lodge: Mary plays a difficult piece on the piano. Lydia interrupts her and tells her to play something they can all dance to (in this case *The Barley Mow*) since Wickham wants to dance. Mary unwillingly obliges. (Austen 1995a.)

By this time in the BBC series and in the film, both Mr Collins and Wickham have arrived in Meryton. The Netherfield ball is the next social gathering that everyone looks forward to but once there, Elizabeth is severely disappointed since Mr Collins requested her hand for the first set of dances and she receives the news that Wickham is not attending the ball. Elizabeth makes a point of mentioning to Mr Collins that she did not think he danced, but Mr Collins assures her that he does not think it wrong for a clergyman to dance. He even boasts that several people (including Lady Catherine) have complimented him on his "lightness of foot" (Austen 2005a). Unfortunately Mr Collins is a terrible dancer and embarrasses Elizabeth thoroughly before they are even half way through the dances. He takes the wrong steps and in the film even attempts to forcefully claim her attention while she is trying to have a conversation with Jane about Wickham's absence (Austen 1995a; Austen 2005a).

Elizabeth breaks a promise that she made to herself when she accepts Darcy's request for a dance. In both the versions they have a stilted conversation since neither knows what to talk about with the other and eventually Wickham becomes the subject matter. The only thing this conversation regarding the young man achieves is to reinforce Elizabeth's and Darcy's "pride" and "prejudice" regarding each other. (It is interesting to note that the music used for this dance in the BBC series is the same music used in the 1995 film of *Emma* for Emma and

Knightley's dance, even though the productions had neither the same director nor composer.) (Austen 1995a; Austen 1996b; Austen 2005a.)

Mary's arrogance regarding her musical talent comes to the fore at the Netherfield ball. In the BBC series Bingley asks for some musical entertainment but before he can even finish his sentence and ask Caroline to play, Mary rushes to the piano and starts playing and singing an aria from Handel's *Xerxes* (she does not play a concerto as in the novel). Her playing and singing are exceptionally poor (the director of the series even put in an insert of dogs howling along outside the Hall to emphasise her lack of talent). Mr Bennet at last sees Elizabeth's embarrassment at her sister's bad manners. He stops Mary in the middle of her second piece and Mary rushes off in a huff. Louisa Hurst steps to the piano and plays Mozart's *Rondo alla turca*. (Austen 1995a.) It is possible that this specific piece of music was chosen since the speed and chaotic nature of the music could hint at the sometimes unruly characteristics of the members of the Bennet family (excluding Jane and Elizabeth).

In the film the events follow much the same course as that of the BBC series. Bingley does not specifically ask for musical entertainment but it can be assumed that Mary found the piano and decided to play and sing (again different from the novel because she does not play a concerto in the film). Mr Bennet's words "you have entertained us long enough" insinuate that she has already played more than one piece and he asks that she should give the other girls a chance as well. Mary is very disappointed that she cannot play any longer and does not understand why her father asked her to stop. (Austen 2005a.)

Another event in the BBC series that was left out of the film is Mrs Phillips's Christmas party. At the beginning of the third episode Mary is again behind the piano (this time accompanying Maria Lucas who is softly singing a Christmas Carol) and Lydia interrupts their piece by loudly calling to Mary to play *Grimstock* since she wants to dance. Elizabeth finally has a chance to dance with Wickham, but Jane does not dance at all since Bingley and his group have left Netherfield. (Austen 1995a.)

Rosings is the next location where music as an accomplishment is discussed. The level of musical accomplishment of Elizabeth's character differs between the novel, the film and the

TV series. In the BBC series, as in the novel, Elizabeth is portrayed as a singer as well as a pianist. In the film, she is only shown as playing the piano – no mention is made of her having a talent for singing. Elizabeth is very honest about her level of accomplishment in music. At different times she is asked by both Caroline and Lady Catherine whether she plays, and in every instance she answers affirmatively but adds that she does not play very well. (Austen 1995a; Austen 2005.)

Lady Catherine sees herself above everyone else and in both the film and the television adaptation she insists that Elizabeth plays for them. Elizabeth obliges and takes her place behind the piano – this is the first time the viewer sees Elizabeth behind the piano in either visual representation. After listening to a couple of notes, Lady Catherine informs Elizabeth that she will never play very well if she does not practise more. In the BBC series the duchess tells Elizabeth that she can practise on the piano in Mrs Jenkinson's room (Anne's governess) while she visits at Hunsford Parsonage. In the film the duchess tells Charlotte that she can practise on the piano in the housekeeper's room since Charlotte does not have one herself and that she would be in no one's way there. Both these versions deviate from the novel where Lady Catherine gives Charlotte permission to practise on the piano in Mrs Jenkinson's room. (Austen 1995a; Austen 2005a.)

Lady Catherine is in actual fact a fraud. She informs everyone how much she loves music and that she is surely one of a selected group of people who truly enjoy it and have a natural taste for it. Straight after she has made this announcement, she reveals that she does not even know how to play an instrument and neither does her daughter, Anne. Nonetheless, this fact does not stop her from ensuring her audience that both she and Anne would have been experts had they learnt. At least Anne has some version of an excuse – she is ill most of the time – but Lady Catherine does not even attempt an excuse.

Austen uses Elizabeth's playing at Rosings as a stepping stone for Darcy to converse with Elizabeth. As in the novel, when Elizabeth tells Colonel Fitzwilliam about the first time she saw Darcy at the Meryton Assembly (in the BBC series and the film), she pricks Darcy's pride when she says that he did not converse with anyone outside his own circle. Darcy responds by saying that he is not comfortable around people he has never met before. In her

retort, Elizabeth uses her own musical accomplishment as a simile: she knows that she is not a good pianist and rightfully attributes her lack of competence to her reluctance to practise, rather than to a lack of talent. Likewise, Darcy is incompetent to converse with people unknown to him but he neither blames the correct person (himself) nor does anything about it. (Austen 1995a; Austen 2005a; Parril 2002: 65.)

During Elizabeth's initial visit to Pemberley, the housekeeper (Mrs Reynolds) mentions Georgiana and her musical accomplishment in the fifth episode of the BBC series. As stated in the previous section, Mrs Reynolds is the only character who knows Georgiana and also knows the young girl's love for music, but she does not use that knowledge to further her own position – she loves the girl like a mother. When entreated to describe Georgiana, Mrs Reynolds replies that “she plays and sings all day long” (Austen 1995a). While Elizabeth and the Gardiners are in the music room, Mrs Reynolds also shows them the new piano that Darcy bought for his sister.

When Elizabeth meets Georgiana in both versions – in the BBC series this happens at the beginning of the sixth episode – their first topic of conversation is music. Elizabeth tells Georgiana that she hears the young girl loves music to which Georgiana responds that it is the truth but that Elizabeth's reputation and musical ability precedes her. In both versions Darcy told Georgiana that Elizabeth plays very well but Elizabeth assures Georgiana that this is not so. Georgiana does however ask to hear Elizabeth play, to which Elizabeth agrees. (Austen 1995a; Austen 2005a.)

Only the BBC series shows Elizabeth playing and singing at Pemberley for the assembled guests: Darcy, Georgiana, Mr and Mrs Gardiner, Bingley, Caroline, Louisa and Mr Hurst. She plays an English translation of Mozart's aria “Voi che sapete” from *Le Nozze di Figaro*. The English translation used in this scene reads: “Say ye who borrow Love's fleeting spell, what is this sorrow naught can dispel?” I do not think the choice of this aria is a coincidence but rather that the producers and composer of the series used it very specifically. At this point in the plot Elizabeth knows of Darcy's reasons for separating Jane and Bingley (although she does not approve) and she understands more of his complicated relationship with Wickham who ends up being the villain (not Darcy, as Elizabeth initially assumed). She is starting to

have feelings for this complicated man and one could argue that the words of this aria are her own direct words: she is confused about her conflicting emotions for Darcy and asks the gods what the name for these emotions is. Darcy on the other hand is already in love with Elizabeth and he presumably feels this “sorrow” when he is not near her. Later that same evening, after Elizabeth and the Gardiners have left and everyone else is probably in bed, Darcy goes to the room where Elizabeth played and remembers every detail of the evening (an instrumental version of the aria plays in the background). (Austen 1995a; Parril 2002: 78.)

Elizabeth asks Georgiana to return the favour and play for the company herself, to which Georgiana replies, “I will play, but please do not make me sing.” During Georgiana’s solo Caroline seeks to insult Elizabeth by mentioning how the departure of the militia from Meryton must bring a pall over the Bennet household. In a divergence from the novel, she goes even further and mentions Wickham by name. This shocks Georgiana into silence. Elizabeth rises even more in Darcy’s esteem when she ignores Caroline completely and rushes to Georgiana (knowing about her history with Wickham) and begs her forgiveness: “How can you play with no one to turn the pages?” (Austen 1995a). In this way, she makes Georgiana’s sudden stop seem like nothing more than a small mistake from her (Elizabeth’s) side and she slights Caroline by not giving the latter’s remark the smallest consideration.

Mary is the last musician featured in the BBC series when she plays while the Bennet family waits for Bingley to call. Mrs Bennet complains loudly over the sound of Mary’s playing. The film does not have any more musical events after Georgiana’s playing at Pemberley. (Austen 1995a; Austen 2005a.)

Carl Davis was the composer of the music for the BBC series. He aimed to portray the intelligence and energy of the novel, using the themes of love and marriage in a small town in the early 19th century. As inspiration for his compositions, he chose to use music that would have been known at that time, in particular a popular Beethoven septet of the period. He gave some of the music to the actresses whose characters play piano in the series (Mary and Georgiana) and, since they are both accomplished pianists, they could practise the music before filming and then play live on set. (Birtwistle 1995: 61–66.)

For Simon Langton, the director of the BBC series, music played a vital role in the telling of the story of *Pride and Prejudice*. In the featurette “Making of”, Langton describes his views as follows (Austen 1995a: Making of 23:00):

I think, as far as music is concerned, actually, what you do, in a sense, is provide a fourth dimension. Something that is not said or seen in terms of the visual action but something more abstract which is thought and hinted at. You can ruin it by making it too strong, too obvious. But you can help it by just, in some mysterious way, keeping it going in a romantic sense.

For the film, the Italian composer Dario Marianelli used the early piano sonatas of Beethoven as a point of reference for his score’s style. Some of the dance music contains actual dance cues that would have been popular in the late 18th century. As with the BBC series, the film required some of the actors to play piano on screen and Marianelli had to have some music ready before filming for the actors to practise. In an interview that Dan Goldwasser had with Marianelli, the latter stated: “those pieces already contained the seeds of what I developed later on into the score, when I abandoned historical correctness for a more intimate and emotional treatment of the story” (Goldwasser 2006). According to the music critic William Ruhlmann (2005), “Marianelli’s score has a strong Romantic flavour to accompany the familiar romantic plot.”

Dancing as a social accomplishment is also discussed by the producer and choreographer of the BBC series in the “Making of” section of the DVD. (This featurette consists of interviews and background to the shooting of the series.) According to Sue Birtwistle, the producer, “Dances were immensely important at this time. They gave an opportunity for young men and women to meet, and to court, if you like. So they were always eagerly awaited.” (Austen 1995a.) The choreographer, Jane Gibson, describes Elizabeth and Darcy’s dance at Netherfield as follows (Austen 1995a):

These English country dances that you see in *Pride and Prejudice* were danced in the country dances and in the court. *Mr Beveridge’s Maggot* [the music for Elizabeth and Darcy’s dance at Netherfield] is a supreme example of that. It has this harmony which almost reflects the architecture of the time, the furniture of the time and the landscape gardening of the time. There is a reflection in their relationship. There’s almost an intellectual fight between them. At the same time that’s going on there’s something totally harmonious happening between them physically. You should feel, when you look at the dance, that these are two people who are going to, at some point, really get on extremely well.

Although Gibson is not an expert in history, her reasoning is not far off. When one watches the dance, the viewer does feel the emotions that Elizabeth and Darcy experience during their dance: both try to outwit the other with words or silences. The dance movements are very structured and formalised, which makes the argument even more potent – they have to maintain a social façade while their emotions want to get out of hand. Surprisingly to each of them, they move together easily and naturally.

Colin Firth, who plays the role of Darcy, agrees with Jane Gibson and feels that this specific dance is a picturing of Elizabeth and Darcy's relationship (Birtwistle 1995: 102):

We see an honesty and playfulness in Elizabeth, while there's something slightly comical about Darcy trying to maintain his formal manner while holding up his end of the repartee. She'll say something that stings him, and he has an entire eight-step circle to do before he is permitted to respond.

6.5 The influence of accomplishment on social standing and on the outcome of the novel

When Darcy describes the concept of accomplishment in the scene at Netherfield, it becomes clear that, except for Caroline, none of the young ladies mentioned in *Pride and Prejudice* can be classified as truly accomplished. Yet, despite their lack of achievement it is still interesting to note that, for most of them, their social position is influenced and positively changed during the course of the novel.

Elizabeth and Darcy are drawn together by their personalities and not by either's accomplishments or social status. In fact, both start out as being prejudiced towards the other because of their differing social classes. Austen does however use music to bring them together at regular intervals and so forces them to see each other in a different light. The dance at Netherfield is filled with unstated thoughts and feelings and their banter is surely an indication of an aspect of their future manner of communication. The scene at Rosings where Elizabeth compares her mediocre piano playing with Darcy's poor social manners is the first time that Darcy feels a connection with this challenging woman. Even with only half a talent at music but a highly developed consciousness due to extensive reading, Elizabeth's social

standing is higher at the close of the novel than at the beginning, since Darcy does not care about those social requirements, but loves her for who she is. (Austen 1995a; Austen 2005a; Austen 2007.)

Mary's character does not undergo any change in social status with regard to marriage and courtship. It is however stated at the end of the novel that, with Jane, Elizabeth and Lydia married and Kitty often visiting her older sisters, she becomes her mother's new companion. She happily gives up her previous activities of constant piano practising and intensive reading since she no longer has to compete with her sisters for attention. With most of her sisters out of the house, Mary is now first in line to receive any honours and privileges since she is older than Kitty and thus gains a higher social status in this family sphere. (Austen 1995a; Austen 2005a; Austen 2007; Perril 2002: 69.)

Caroline is probably the one character who can boast of the largest number of accomplishments. Still, they do not help her in securing a husband, specifically Darcy. She flaunts her accomplishments in his face on numerous occasions but her personality is so disingenuous that nothing she does can distract anyone's attention from her character. I agree in part with Juliette Wells's opinion that Caroline is in fact somewhat socially anxious because of her family's roots in trade. She becomes accomplished in as many areas as possible in an attempt to prevent anyone from ever doubting that she is now a lady of high class (and from remembering that she might not have the longest pedigree). (Austen 1995a; Austen 2005a; Austen 2007; Wells 2007: 7.)

Georgiana, the youngest lady of the four musically accomplished characters, is possibly on the same level as Caroline in terms of the number of different accomplishments she has mastered. She is born into a higher social class than any of the others but during the course of the novel this, of course, does not change. One can however presume that, if and when she was to marry, she would marry someone of her own class or higher but still in effect retain her social position. Her motivation for being accomplished is also different from that of Caroline: Georgiana learns and plays piano because she loves it, not because she wants to impress men (at least not yet). (Austen 1995a; Austen 2005a; Austen 2007.)

Jane has an interesting place on this list. During the course of the novel it is never mentioned that she is accomplished at something. Although she is never described as or shown playing an instrument, she does have other accomplishments including dancing and embroidery. In the end these however have no influence on her marriage to Bingley, since they also marry for love. (Austen 1995a; Austen 2005a; Austen 2007.)

7. Music and musical knowledge as portrayed in *Emma* and in the visual representations of this novel

7.1 Plot summary

Emma Woodhouse is a young, beautiful, clever and privileged young lady from the Hartfield estate in the village of Highbury in Surrey. She lives with her ageing, hypochondriac widowed father, a man who is overly fretful about the health and safety of his loved ones. Mr George Knightley, from the neighbouring estate of Donwell and the brother of Emma's elder sister Isabella's husband, is Emma's friend and only critic. (Austen 2006b.)

Emma attends the wedding of Miss Taylor, her best friend and former governess. Emma takes credit for the marriage, having introduced Miss Taylor to her future husband, Mr Weston, and considers herself a matchmaker. Refusing to follow Mr Knightley's counsel to not involve herself in the lives of others to this degree, Emma enthusiastically pursues her new pastime, and aims to match her new friend Harriet Smith to Mr Elton, the local vicar. Emma is so entrenched in her scheme that she becomes convinced Mr Elton's continuous devotions are the outcome of his attraction and developing love for Harriet. (Austen 2006b.)

Before Emma can put her plan into action, she has to persuade Harriet to refuse a marriage proposal that would in fact have enhanced her status in the community. (Harriet is seventeen and amiable but not very bright and is described as "the natural daughter of somebody".) Harriet's suitor is a decent young gentleman farmer, Mr Martin, but Emma pretentiously resolves he is undeserving of Harriet. Influenced by Emma and against her own desires, the easily swayed Harriet refuses Mr Martin's proposal. (Austen 2006b.)

In direct contrast to Emma's wishes, Mr Elton, a social climber, proposes to her and not to Harriet. Although Emma's friends had earlier noticed the true direction of Mr Elton's attentions and his desire to marry her, she had not. Shocked by this revelation, Emma informs Mr Elton that she had thought him fond of Harriet. Mr Elton is scandalised at the very idea of marrying the socially lesser Harriet. When Emma declines Mr Elton, he leaves for a vacation

in Bath, and Harriet imagines herself to be inconsolable. Emma now goes to the other extreme and attempts to assure Harriet that Mr Elton is less than what she deserved after all. (Austen 2006b.)

Emma's conceptions of Mr Elton's character are refuted completely when he returns from Bath with a rich but ill-mannered wife and reveals himself to be increasingly conceited and arrogant. The new Mrs Elton becomes part of Emma's social circle and the two women rapidly come to detest each other. The Eltons' behaviour toward Harriet is disgraceful and culminates in Mr Elton humiliating Harriet at a local dance. Mr Knightley, who is also at the dance but has refrained from participating in the entertainment, nobly intercedes to "rescue" Harriet, much to Emma's delight. (Austen 2006b.)

A curious plot development is the appearance of Frank Churchill, Mr Weston's son who had been raised by his late wife's relatives. Frank is now Mrs Weston's stepson and since Emma has heard so much about him, she wants to meet the young man. (Austen 2006b.)

Also arriving in Highbury is the modest but beautiful and graceful Jane Fairfax. She is the orphaned niece of Emma's neighbour, the chatty Miss Bates. Miss Bates, an aging spinster, lives with her deaf, widowed mother and is benevolent but progressively poorer. Emma tries to be courteous and benevolent to her, but finds Miss Bates's continuous chattering mind-numbing. Jane is Miss Bates's pride and joy in an otherwise very dull life. Emma is jealous of Jane's level of musical accomplishment and at first disapproves of Jane because she seems to be unfriendly and aloof. Jane left the Bateses at the age of nine and received an excellent education while growing up in the house of her father's friend, Colonel Campbell. After Miss Campbell's marriage, Jane came to live with her Bates relatives, supposedly to recover from an illness and get ready to become a governess in order to have an income. (Austen 2006b.)

Looking for something with which to amuse themselves in the pleasant but unexciting village – as well as being keen to find some sort of flaw in Jane – Emma and Frank indulge in an illusion. They imagine that Jane was the recipient of the intense esteem of Miss Campbell's husband, Mr Dixon. In order not to encourage this affection, Jane returned to Highbury

instead of visiting the newly married couple in Ireland. Their fantasy is further enhanced by the delivery of a piano for Jane from a secretive and unnamed benefactor. (Austen 2006b.)

Since the entire village think that Emma and Frank make a handsome couple, she endeavours to make herself fall in love with him. Frank appears to focus his attentions on Emma, and the two flirt in public, at the music evening and on the day-trip to Box Hill. In the end however, Emma comes to the conclusion that Harriet would be a better companion for Frank after Frank comes to Harriet's rescue when she is assailed by a band of Gypsies. Mrs Weston however remarks that Harriet has received a lot of attention from Mr Knightley, causing Mrs Weston to wonder if he has taken a fancy to the young girl. Emma vehemently opposes this insight stating that she does not want Mr Knightley to marry anyone. Instead of delving into the reasons for her announcement she gives a superficial reason – she wants her little nephew Henry to inherit the family property. (Austen 2006b.)

Emma thoughtlessly insults Miss Bates at a party on Box Hill and Mr Knightley gives her a tongue-lashing regarding her behaviour. This reprimand causes Emma to recognise and be ashamed of her conduct; she tries to make amends by visiting Miss Bates, to Mr Knightley's surprise. During this time, Jane allegedly falls ill, but she refuses to see Emma and rejects her gifts. To Emma's mind, Jane's actions are the results of Emma's earlier carelessness and coolness towards Jane. Jane also unexpectedly agrees to take a governess position for the family of one of Mrs Elton's friends. (Austen 2006b.)

Not long after this, Emma learns the truth about why Jane has behaved oddly: Jane and Frank have been secretly engaged for almost a year and Frank's admiration for Emma was only a front in order to conceal his relationship with Jane. Jane was upset because she and Frank had argued over his behaviour towards Emma, as well as over his thoughtless conduct towards herself. Jane believed that these tactless actions could lead to their connection being discovered by Frank's aunt who they feared would be opposed to the match. However, when the aunt dies, Frank and Jane's engagement becomes public. (Austen 2006b.)

Harriet confides in Emma her suspicions that Mr Knightley is in love with her (Harriet). Emma is jealous and upset at the thought of Harriet and Mr Knightley becoming a couple,

which lets her realise that she is in love with him herself. After Jane and Frank's engagement is revealed, Mr Knightley professes his love for Emma and they become engaged as well. Not long after, Harriet is reunited with her young farmer, Mr Martin, and they marry. Jane and Emma resolve their differences before Jane and Frank leave Highbury for Yorkshire. In the end, Emma and Mr Knightley decide to live at Hartfield instead of Donwell after their marriage. This decision is made to spare Emma's father the seclusion and misery their departure would have inflicted on him. (Austen 2006b.)

7.2 Discussion of the narrative

As the title character of Austen's novel *Emma*, Emma Woodhouse is, together with Elizabeth Bennet (*Pride and Prejudice*), probably the most contemporary character Jane Austen created in her novels, albeit in a very different way. Elizabeth Bennet is a forward-thinking, open-minded and well-read young lady. Like Elizabeth, Emma is over-confident in her own discernment and, like Marianne (*Sense and Sensibility*), sometimes allows her imagination and sensibilities to run away with her. However, Emma portrays characteristics that are not typical of a young lady in the early 1800s. She is not looking to marry at all, since she is certain that there is no need for her to take this step. She is of a higher class than her neighbours (despite her father being a mere mister, he is rich and consequently commands a higher step on the ladder of social hierarchy) and therefore Emma has no reason to marry for status. She is also well off financially, making marrying for money irrelevant. Emma is the only one of Austen's female lead characters whose family is not financially insecure or impoverished. Her dowry of £30,000 makes her quite a prize for any young gentleman and renders her equal to Georgiana Darcy (*Pride and Prejudice*) on the marriage market. Although Emma is quite talented in the areas of music and drawing, she does not put in the necessary effort and time to develop these accomplishments since she has no need for them to help her attract a husband. (Austen 2006b; Parrill 2002: 108.)

As with all Jane Austen's novels, class differences play an important part in the development of the narrative. Highbury, Emma's home village, contains people from different classes and ranks who all have an influence on her life and decisions.

Mr George Knightley is the highest class gentleman in the area. He is portrayed as the typical country landowner and is very involved with the running of his estate, Donwell. He is the most esteemed and important man in the neighbourhood and is known to offer his help to anyone who might need it. Emma and her father, Mr Woodhouse, are next in the social hierarchy because of their ancient name and wealth, which is comparable to that of Mr Knightley. Emma sees this social position as her right and even, in a way, sees herself as better than her own family. Her father and sister both have the type of personality that worries a lot and Emma is the only one among them who is decisive and sure of herself and her actions. She is also the one who looks after her father and thinks that her judgement and actions are perfect, especially when compared to that of her relatives. (Parrill 2002: 107–108.)

Mr Knightley and Emma's handling of social distinctions differs greatly. Mr Knightley is considered to be the perfect gentleman but he has constructed his own rules with regard to the respect that he shows others. Although he does not eschew social differences, he gives respect where he feels it is due. An example is his relationship with Mr Martin, one of his farmers. Mr Knightley considers Mr Martin to be a "respectable, intelligent gentleman-farmer" (Austen 2006b: 59) and better than Harriet Smith, who, in his opinion, should consider herself lucky to receive Mr Martin's attentions. Mr Knightley has no particular feeling toward Harriet but since she is in fact a simple girl with no connections, considers Jane Fairfax a much better companion for Emma.

Emma on the other hand allows herself to be led by the rules of society and her own snobbishness. Since she lives in a small community and has no wish to be alone, she has no option but to associate with people of a class lower than herself. If she had lived in London, one could assume that this would not be the case, but being in Highbury, "[in] so compressed a society personal preference could not safely be indulged" (MacDonagh 1991: 134). She does, however, never forget the social distinction between herself and her neighbours. She is frustrated with Mr Knightley's nonchalance with regard to his position in society and is confused that Mr Elton could have thought himself worthy of her.

On the next step of the social ladder are Mr and Mrs Weston, Mr and Mrs Elton, Mrs and Miss Bates and Mrs Goddard. Mr Weston made his money in trade but redeems himself by

having served in the military and being of a good family. Mr Elton is a clergyman and on account of his (albeit small) degree of social skills is invited into the Woodhouse and Weston homes. His wife's family made their fortune in trade and she is dowered with a substantial £10,000. Her continuous reference to her family's fortune offends Emma's sensibilities. Mrs and Miss Bates are impoverished gentlewomen who are only placed on this social step because of Mrs Bates' husband having been a vicar – theirs is more of a courtesy connection to the upper class families. The mother and daughter live in rented rooms above a shop in the village and have little income. They depend on the kindness of the people around them, especially the Woodhouses and Mr Knightley, for the small luxuries such as pork and apples. Mrs Goddard is the mistress of the local village school and is often prevailed upon by Mr Woodhouse to form part of his card games and company. (Parril 2002: 108.)

On the third rung of the Highbury social ladder are Mr and Mrs Cole, Mr Robert Martin, Mr and Mrs Coxe and Mr Perry. The Coles are the one family in Highbury whose social status is changing. They have prospered in trade and are steadily financially better off – they are able to invite Emma to dinner. Because of Emma's acute awareness of social classes she is reluctant to appear there until she hears that the Westons and Frank Churchill are attending. The Coles can be classified as part of the new emerging class and their descendants will before long be considered acceptable marriage partners to the children of the Westons or the Knightleys. (This situation is comparable to the relationship between the Bingleys and the Bennets in *Pride and Prejudice*.) Although Robert Martin, the Coxes and Mr Perry are also part of the emerging class, their fortunes are changing more slowly than that of the Coles. Mr Martin is a farmer on the Donwell estate, the Coxes are country lawyers in Highbury and Mr Perry is the apothecary. Mr Perry is apparently prosperous enough to mention that he is thinking of getting and maintaining a carriage. This would be a considerable expense but would also afford his family guaranteed respect. (Irvine 2005: 76; Parrill 2002: 108–109.)

At the bottom of the Highbury ladder are a number of characters: Mr and Mrs Ford (glove and ribbon shopkeepers), Mrs Wallis (the pastry cook's wife), Mrs Stokes (the Crown Inn's landlady), Mr William Larkins (Mr Knightley's steward), and the Misses Nash, Price and Richardson (teachers at the school). Contrary to Emma's belief, Harriet Smith is also classified in this group of characters. Since she is the illegitimate daughter of a merchant (and

not the natural daughter of a gentleman) she is considered by society to be a nobody. If Emma did not take Harriet under her wing, Harriet would have no way of escaping this label. Harriet is in fact fortunate to attract the attention of a prosperous farmer (Mr Martin), since she has no claim on anything that would make her attractive to suitors (except maybe beauty and sweetness). (Irvine 2005: 76; Parrill 2002: 109.)

Although there are numerous mentions of servants, they, together with characters on the lowest level of social status (mentioned above), are not important in the plot of *Emma*. Austen draws this line in all her novels and does not let these characters influence the outcome of her narrative. In *Emma*, two characters from outside the community have the greatest impact on the lives of the residents of Highbury. Ms Jane Fairfax, a relative of the Bateses, challenges Emma's status in society with regard to musical skill and also as an object of admiration for Mr Knightley. Mr Frank Churchill is portrayed as someone who is eager to cause a commotion without any regard for its effects and results. He challenges Mr Knightley's idea of proper conduct since it appears that Frank pursues Emma but abandons her for Jane Fairfax as soon as his aunt dies. (Austen 2006b; Parrill 2002: 109.)

Both Jane Fairfax and Frank Churchill could be classified in the second level of social status (together with each of their families). Jane is the daughter of a military man and although she has no money, she possesses the necessary social skills, accomplishments, beauty and intelligence that would make her a better companion for Emma than Harriet. Emma feels threatened by Jane for this very reason – Jane is much closer to Emma than Harriet in terms of marriageability. Frank Churchill is the son of Mr Weston but was brought up by his aunt (his father's sister-in-law) whose heir he also is. It can be assumed that Frank is therefore reasonably well-off and in a position to court Emma without any objection from society. His deliberate snub of Jane Fairfax is purely to hide their mutual feelings, which is understandable since his aunt would forbid them to marry. Although this cruel action is explicable, his callousness with regard to his handling of Emma's affections portrays his youthfulness. This is in contrast to Mr Knightley's mature handling of his feelings for Emma – he is gentleman enough to step out of the way since he assumes that Emma prefers Frank. (Parrill 2002: 110.)

Austen's prominent focus on class difference in *Emma* raises the question of whether this novel reflects Austen's own views on rank. *Emma* shows the usual supposition that "desirable values, information, manners and accomplishments are more likely to be found among the upper classes than among the lower" (Parrill 2002: 111). As Parrill states (2002: 111): "However, in her last novel, *Persuasion*, Austen does show effete and corrupt gentlemen, and portrays self-made men who are superior to these gentlemen." Since *Emma* (1815) was written and published only three years before *Persuasion* (1818), it can be assumed that Austen had already possessed the views that she eventually put on paper in *Persuasion*, but that she had chosen not to incorporate them in *Emma*. My opinion is that these views would not have suited the characters that Austen created in *Emma* and would therefore have damaged the purpose and message that she aimed to deliver.

Over the course of my readings I have come across two concepts that describe some of the characters in *Emma* very well. The first is a concept inherent in the *Iliad* by Homer (7th or 8th century B.C.), namely *noblesse oblige*. The Trojan prince Sarpedon urges his friend Glaucus to fight with him at the front of the battle. In Alexander Pope's translation of 1715 (Homer/Pope 2006: 167) Sarpedon encourages Glaucus with these words: "'Tis ours, the dignity they give to grace / The first in valour, as the first in place; / That when with wondering eyes our martial bands / Behold our deeds transcending our commands, / Such, they may cry, deserve the sovereign state, / Whom those that envy dare not imitate!" In 1835 the French novelist and playwright Honoré de Balzac (1799–1850) wrote his novel *Le Lys dans la vallée* in which he discusses the concepts of love and society. He recommends certain standards of behaviour for a young man, concluding: "Everything I have just told you can be summarized by an old word: *noblesse oblige*!" He states that a person of a higher class executes services for others (often of a lower class) not for personal advantage or acknowledgment, but simply because it is the right thing to do. (Balzac 1998.)

This concept, *noblesse oblige*, is a French phrase literally meaning "nobility obliges". The *Oxford English Dictionary* (2013) states that the term suggests "noble ancestry constrains to honourable behaviour; privilege entails to responsibility". This means that being a noble or of a higher class, one had the responsibility to, among others, lead and manage the people lower than yourself. To only spend time on your own idle pursuits was considered wrong and

selfish. Although the notion of *noblesse oblige* is actually only mentioned by Balzac after Austen's death, it is the best concept that can be used to describe Mr Knightley's and Emma's behaviour and actions. Mr Knightley's willingness to help those less fortunate than himself (the Bateses) and give encouragement to those endeavouring to improve their situation (Mr Martin) confirms him as the ideal gentleman. He holds the interests of others near to his heart and will support and aid them however he can. His assistance comes from the heart and is an engrained part of his everyday life.

Emma's concept of *noblesse oblige* is a little different to that of Mr Knightley's. Although she goes out of her way to support and look after those less fortunate, she is in some way doing it simply because it is expected of her. Her position in society means that everyone looks to her for guidance and that her example is followed. She visits the Bateses because it is expected of her. She does care for them but not in such a way that their poverty awakens zeal in her to help them improve their condition. One can assume that she is likely to forget her visit soon after she leaves their house. Her impression of *noblesse oblige* is probably more typical of the time than that of Mr Knightley and is therefore not considered wrong at all.

The second term that I consider applicable to the novel of *Emma* is that of the *nouveau riche*. This is also a French term literally meaning the "new rich". It is used to describe rich people who obtained their wealth during their own life times and did not inherit it. Usually a person who started out in a lower class would be able to move up in the social circle or to a next level simply by acquiring a lot of money. Since this person would now be able to buy more belongings and therefore look more affluent to the community, he/she would be seen as upper class. There is however a very negative connotation to this term. The "old rich" (those who inherited their wealth) would see these "new rich" as upstarts. Since this new money mostly came from trade, the *nouveau riche* were often regarded as vulgar and ostentatious by the inherited rich and considered to lack the worldly experience and, especially, the values that the "old rich" possess.

The Coles are an example of this "new rich". They have made their money in trade and are now affluent enough to be considered of a higher class than previously. Emma is uncertain of how to treat them. Her inheritance tells her to still see them as lower than herself on the social

ladder (which of course they are), but she is unsure of where to place them exactly. She is disappointed when she is not invited to the Coles' dinner when all her friends are going but she knows that, according to hierarchy, she would have to decline if she should be invited. She decides to attend the event in the end (in some part of her mind she is doing the Coles a favour by showing the neighbours that she approves of them and their new-found wealth) and is pleasantly surprised by the company they keep.

7.3 Discussion of the novel

Emma Woodhouse is probably one of the most loved figures in English literature. Although Austen stated that she did not think anyone would like this character apart from herself (Austen-Leigh 1926: 157), the truth has proven to be quite the opposite. *Emma* is considered to be Austen's best work – the character development, style and organisation of the novel raise Austen's literary achievement to its highest point.

In terms of accomplishments Emma is probably the most skilled of all of Austen's main characters. She plays the piano, sings, draws, and embroiders among other things, but she has no interest in developing any of these skills beyond the point where she currently is.

Emma's various accomplishments are first mentioned during one of Mr Elton's visits with her and Harriet and the focus is on Emma's drawing ability. Emma suggests to Mr Elton that Harriet has never had her picture drawn. She expresses the desire to draw Harriet herself and Mr Elton agrees with her completely. Mr Elton exclaims that he has seen multiple examples of Emma's fine work about the Hartford estate and considers her a wonderful artist. They decide on a full-length water colour portrait and Emma starts on it immediately. (Austen 2006b: 40, 43.)

Emma is no fool. Even though Mr Elton praises her work and declares that she is a brilliant artist, she knows the truth. She, like Elizabeth Bennet (*Pride and Prejudice*), has failed to work hard enough at the different skills of playing the piano, singing and drawing, even though she has natural ability and enough leisure time because of her position in society. Her

lenient father and the entire population of Highbury admire her and she has no inclination to become better than she is (Austen 2006b: 41):

She had always wanted to do every thing, and had made more progress both in drawing and music than many might have done with so little labour as she would ever submit to. She played and sang;—and drew in almost every style; but steadiness had always been wanting; and in nothing had she approached the degree of excellence which she would have been glad to command, and ought not to have failed of. She was not much deceived as to her own skill either as an artist or a musician, but she was not unwilling to have others deceived, or sorry to know her reputation for accomplishment often higher than it deserved.

While starting with Harriet's portrait, Mr Woodhouse comes up to the three young people and expresses his opinion that Emma is the most accomplished artist of his acquaintance (Austen 2006b: 45): "It is very pretty," said Mr. Woodhouse. "So prettily done! Just as your drawings always are, my dear. I do not know any body who draws so well as you do." Emma's drawing is also afforded the utmost respect when Mr Elton is to take it to London for a frame. Even though she is sure that she packed it quite safely, he thinks so much of the painting that he is sure something will happen to it on the way – in his opinion it cannot be too safe (Austen 2006b: 46). The picture is returned to Hartfield soon after and Mr Elton is in raptures (not about the person in the painting as Emma assumes, but rather about the artist) (Austen 2006b: 66).

This scene is the only in which drawing as an accomplishment features strongly. Although Mrs Elton later also laments the little time available to spend with her crayons (Austen 2006: 442), Emma's talent is not mentioned again. It can be assumed that this is Austen's way of showing that Emma only has passing urges to practise her accomplishments and easily puts them aside to move on to the next challenge.

Frank Churchill's imminent arrival sparks the next mention of accomplishments. Frank is a bit of an enigma to the residents of Highbury since none of them have seen him since he went away years earlier. They have to rely on the information contained in his letters to his father and form their impression of him before he arrives. Emma's perception of Frank's personality is entrenched with Mr Weston's praise of his son and she shares this view with Mr Knightley (Austen 2006b: 144–145):

My idea of him is, that he can adapt his conversation to the taste of every body, and has the power as well as the wish of being universally agreeable. To you, he will talk of farming; to me, of drawing or music; and so on to every body, having that general information on all subjects which will enable him to follow the lead, or take the lead, just as propriety may require, and to speak extremely well on each; that is my idea of him.

From this description the reader is made aware that Frank is musically inclined. This is proven the case when he arrives in Highbury and asks Emma whether their society was a musical one (Austen 2006b: 185). He also mentions Jane Fairfax's musical abilities and his perception of those abilities, having heard her play at Weymouth (she visited there with her friends, Mr Dixon and Miss Campbell) (Austen 2006b: 194):

“Did you ever hear the young lady [Jane Fairfax] we were speaking of, play?” said Frank Churchill.

“Ever hear her!” repeated Emma. “You forget how much she belongs to Highbury. I have heard her every year of our lives since we both began. She plays charmingly.”

“You think so, do you?—I wanted the opinion of some one who could really judge. She appeared to me to play well, that is, with considerable taste, but I know nothing of the matter myself.—I am excessively fond of music, but without the smallest skill or right of judging of any body's performance.—I have been used to hear her's admired; and I remember one proof of her being thought to play well:—a man, a very musical man, and in love with another woman—engaged to her—on the point of marriage—would yet never ask that other woman to sit down to the instrument, if the lady in question could sit down instead—never seemed to like to hear one if he could hear the other. That, I thought, in a man of known musical talent, was some proof.”

“Proof indeed!” said Emma, highly amused.—“Mr Dixon is very musical, is he? We shall know more about them all, in half an hour, from you, than Miss Fairfax would have vouchsafed in half a year.”

Frank starts to plant the seeds of Jane Fairfax's supposed uncomfortable position (her relationship with Miss Campbell and Mr Dixon) in Emma's mind. Emma does not have any thought regarding Jane in her mind until Frank stirs her curiosity.

Jane Fairfax's arrival disturbs the social order that Emma has taken for granted for so many years. Since Jane Fairfax seems to have visited her aunt and grandmother every year since she left, she and Emma have heard each other play multiple times. During this visit of Jane's the two ladies play at a dinner to which Emma invites the Bateses, Jane and Mr Knightly (Austen 2006b: 162):

They had music; Emma was obliged to play; and the thanks and praise which necessarily followed appeared to her an affectation of candour, an air of greatness, meaning only to shew off in higher style her own very superior performance.

Even Mr Knightley comments to Emma and Mr Woodhouse the following morning on the lovely music that he had the privilege to have listened to the previous evening (Austen 2006b: 164):

You and Miss Fairfax gave us some very good music. I do not know a more luxurious state, sir, than sitting at one's ease to be entertained a whole evening by two such young women; sometimes with music and sometimes with conversation. I am sure Miss Fairfax must have found the evening pleasant, Emma. You left nothing undone. I was glad you made her play so much, for having no instrument at her grandmother's, it must have been a real indulgence.

Emma and Frank's conversation regarding Mr Dixon's apparent preference of Jane over his fiancée, Miss Campbell, who is also Jane's particular friend, starts the ball rolling for their fantasy surrounding these three people. Soon after this conversation Emma attends the Coles' dinner, and overhears Mrs Cole telling her other party guests that Jane had received a present the day before (Austen 2006b: 207–208):

Mrs Cole was telling that she had been calling on Miss Bates, and as soon as she entered the room had been struck by the sight of a pianoforte—a very elegant looking instrument—not a grand, but a large-sized square pianoforte; and the substance of the story, the end of all the dialogue which ensued of surprise, and inquiry, and congratulations on her side, and explanations on Miss Bates's, was, that this pianoforte had arrived from Broadwood's the day before, to the great astonishment of both aunt and niece—entirely unexpected; that at first, by Miss Bates's account, Jane herself was quite at a loss, quite bewildered to think who could possibly have ordered it—but now, they were both perfectly satisfied that it could be from only one quarter;—of course it must be from Colonel Campbell.

Mrs Cole is shown to be an advocate of Jane's musical accomplishment and is delighted that the girl would now have the opportunity to play at home. After extolling the girl's talents, she prevails upon Emma to play something for the company after dinner on their new grand piano (Austen 2006b: 208–209):

“I declare, I do not know when I have heard any thing that has given me more satisfaction!—It always has quite hurt me that Jane Fairfax, who plays so delightfully, should not have an instrument. It seemed quite a shame, especially considering how many houses there are where fine instruments are absolutely thrown away. [...] and there is poor Jane Fairfax, who is mistress of music, has not any thing of the nature of an instrument, not even the pitifullest old spinet in the world, to amuse herself with.—I was saying this to Mr Cole but yesterday, and he quite agreed with me; only he is so

particularly fond of music that he could not help indulging himself in the purchase, hoping that some of our good neighbours might be so obliging occasionally to put it to a better use than we can; and that really is the reason why the instrument was bought—or else I am sure we ought to be ashamed of it.—We are in great hopes that Miss Woodhouse may be prevailed with to try it this evening.”

Before dinner is finished, Frank and Emma start to speculate on their own about who the generous gift-giver could be. They start with Colonel Campbell, as the rest of the assembled guests presume, but soon progress to Miss Campbell, now Mrs Dixon. Since Jane is her particular friend, this notion is not inconceivable. However, Frank pushes the conversation further by saying that maybe the present is from Mr and Mrs Dixon. When Emma agrees that this is entirely possible, Frank goes even further to speculate that Mr Dixon alone is the giver of the piano since the gentleman did love to hear Jane play. Frank reveals that Mr Dixon actually saved Jane’s life while in Weymouth when she slipped and almost fell overboard during a water-party. Emma is intrigued by this notion but does not tell anyone else about it. (Austen 2006b: 209–211.)

Mrs Weston has her own ideas as to the giver of Jane’s piano. She tells Emma that she thinks Mr Knightley is responsible for the gift since he is “[s]uch an admirer of her performance on the pianoforte, and of her voice! I have heard him say that he could listen to her for ever.” She has also heard him say that he “lament[ed] her having no instrument repeatedly; oftener than I should suppose such a circumstance would, in the common course of things, occur to him.” (Austen 2006b: 218).

When Emma is entreated to play for the company, she again shows a degree of self-understanding not entirely expected by the reader. Since she and Jane are the only unmarried young ladies at the party, they are the only ones who play for the guests (Austen 2006b: 219):

She knew the limitations of her own powers too well to attempt more than she could perform with credit; she wanted neither taste nor spirit in the little things which are generally acceptable, and could accompany her own voice well. One accompaniment to her song took her agreeably by surprise—a second, slightly but correctly taken by Frank Churchill. Her pardon was duly begged at the close of the song, and every thing usual followed. He was accused of having a delightful voice, and a perfect knowledge of music; which was properly denied; and that he knew nothing of the matter, and had no voice at all, roundly asserted. They sang together once more; and Emma would then resign her place to Miss Fairfax, whose performance, both vocal and

instrumental, she never could attempt to conceal from herself, was infinitely superior to her own.

The fact that Jane's performance is superior to Emma's during the Cole party is all that is mentioned in the novel concerning their individual musical talents. Austen does not elaborate any more on Jane's performance except to say that she and Frank sang together and that their voices sounded "sweet and united". Emma is actually quite embarrassed by her mediocre performance. The events of this evening afford Emma the opportunity to examine her own accomplishments critically although she does not maintain this vigilance (Austen 2006b: 223)

She [Emma] did unfeignedly and unequivocally regret the inferiority of her own playing and singing. She did most heartily grieve over the idleness of her childhood—and sat down and practised vigorously an hour and a half.

Jane's next public performance is in the Bateses home when Emma, Mrs Weston, Harriet and Frank come to look at the new instrument. Jane is more than willing to play for them and is portrayed as quite emotional over the gift (Austen 2006b: 232–233):

Jane Fairfax was quite ready to sit down to the pianoforte again. That she was not immediately ready, Emma did suspect to arise from the state of her nerves; she had not yet possessed the instrument long enough to touch it without emotion; she must reason herself into the power of performance; and Emma could not but pity such feelings, whatever their origin, and could not but resolve never to expose them to her neighbour again.

At last Jane began, and though the first bars were feebly given, the powers of the instrument were gradually done full justice to. Mrs Weston had been delighted before, and was delighted again; Emma joined her in all her praise; and the pianoforte, with every proper discrimination, was pronounced to be altogether of the highest promise.

Carrying on with the guessing game as to Jane's benefactor, Frank asks Jane to play a waltz and she agrees. When she starts to play something else, the devil in Frank comes to the fore and he uses the opportunity to entrench Emma deeper in their guessing game by making it sound as if, whoever sent the gift, was in love with Jane (Austen 2006b: 234):

He [Frank] took some music from a chair near the pianoforte, and turning to Emma, said,
"Here is something quite new to me. Do you know it?—Cramer.—And here are a new set of Irish melodies. That, from such a quarter, one might expect. This was all sent with the instrument. Very thoughtful of Colonel Campbell, was not it?—He knew Miss Fairfax could have no music here. I honour that part of the attention particularly; it shews it to have been so thoroughly from the heart. Nothing hastily done; nothing incomplete. True affection only could have prompted it."

The new Mrs Elton arrives in Highbury and Emma asks after the lady's passion for music. Mrs Elton reveals herself to be quite a know-it-all and an arrogant lady who pretends to be everything that is kind and gracious. She apparently presumes herself to be on an equal social footing with Emma, something Emma immediately disagrees with. Mrs Elton delivers a long speech regarding her love for music but follows it immediately by saying that she has her doubts over whether a married lady has the time or inclination to carry on with such activity. This reminds the reader of Mrs Jennings and her daughter Lady Middleton in *Sense and Sensibility*, since they too were quite musical but let their talents go to waste after their marriages (Austen 2006b: 265–267):

“I do not ask whether you are musical, Mrs Elton. Upon these occasions, a lady's character generally precedes her; and Highbury has long known that you are a superior performer.”

“Oh! no, indeed; I must protest against any such idea. A superior performer!—very far from it, I assure you. Consider from how partial a quarter your information came. I am doatingly fond of music—passionately fond;—and my friends say I am not entirely devoid of taste; but as to any thing else, upon my honour my performance is *mediocre* to the last degree. You, Miss Woodhouse, I well know, play delightfully. I assure you it has been the greatest satisfaction, comfort, and delight to me, to hear what a musical society I am got into. I absolutely cannot do without music. It is a necessary of life to me; and having always been used to a very musical society, both at Maple Grove and in Bath, it would have been a most serious sacrifice. I honestly said as much to Mr E. when he was speaking of my future home, and expressing his fears lest the retirement of it should be disagreeable; and the inferiority of the house too—knowing what I had been accustomed to—of course he was not wholly without apprehension. When he was speaking of it in that way, I honestly said that *the world* I could give up—parties, balls, plays—for I had no fear of retirement. Blessed with so many resources within myself, the world was not necessary to *me*. I could do very well without it. To those who had no resources it was a different thing; but my resources made me quite independent. And as to smaller-sized rooms than I had been used to, I really could not give it a thought. I hoped I was perfectly equal to any sacrifice of that description. Certainly I had been accustomed to every luxury at Maple Grove; but I did assure him that two carriages were not necessary to my happiness, nor were spacious apartments. “But,” said I, “to be quite honest, I do not think I can live without something of a musical society. I condition for nothing else; but without music, life would be a blank to me.””

“We cannot suppose,” said Emma, smiling, “that Mr Elton would hesitate to assure you of there being a *very* musical society in Highbury; and I hope you will not find he has outstepped the truth more than may be pardoned, in consideration of the motive.”

“No, indeed, I have no doubts at all on that head. I am delighted to find myself in such a circle. I hope we shall have many sweet little concerts together. I think, Miss Woodhouse, you and I must establish a musical club, and have regular weekly

meetings at your house, or ours. Will not it be a good plan? If *we* exert ourselves, I think we shall not be long in want of allies. Something of that nature would be particularly desirable for *me*, as an inducement to keep me in practice; for married women, you know—there is a sad story against them, in general. They are but too apt to give up music.”

“But you, who are so extremely fond of it—there can be no danger, surely?”

“I should hope not; but really when I look around among my acquaintance, I tremble. Selina has entirely given up music—never touches the instrument—though she played sweetly. And the same may be said of Mrs Jeffereys—Clara Partridge, that was—and of the two Milmans, now Mrs Bird and Mrs James Cooper; and of more than I can enumerate. Upon my word it is enough to put one in a fright. I used to be quite angry with Selina; but really I begin now to comprehend that a married woman has many things to call her attention. I believe I was half an hour this morning shut up with my housekeeper.”

“But every thing of that kind,” said Emma, “will soon be in so regular a train—”

“Well,” said Mrs Elton, laughing, “we shall see.”

Emma, finding her so determined upon neglecting her music, had nothing more to say; and, after a moment’s pause, Mrs Elton chose another subject.

Mrs Elton’s tone of speech is very different from that of the other characters in *Emma*. She mentions multiple times that she “quite rave[s] about Jane Fairfax” and thinks that the girl is “a sweet, interesting creature” (Austen 2006b: 272). She also mentions Jane’s now famous musical talents (Austen 2006b: 272): “I do not scruple to say that she plays extremely well. I know enough of music to speak decidedly on that point.” From this oration the reader may well presume that Mrs Elton is thinking of finding a husband for Jane – not a ridiculous notion, since Jane is the daughter of a gentleman (albeit of a lower class and without any money). However, Mrs Elton actually only thinks of Jane as a project in the sense that she wants to be the one to find Jane a position as a governess. This would mean that Jane would have to drop out of society almost altogether, since governesses do not claim a position in the social circle that allows them to be friends with ladies of Mrs Elton or Emma’s station. Mrs Elton reveals her intentions in the following passage (Austen 2006b: 274):

I shall certainly have her very often at my house, shall introduce her wherever I can, shall have musical parties to draw out her talents, and shall be constantly on the watch for an eligible situation.

Mrs Elton continues to try and persuade Jane that she has to find a position as a governess and suggests that only she (Mrs Elton) can help her to find one with the best possible family. Mrs Elton uses Jane's musical talents again to convince her that she (Mrs Elton) knows everyone worth knowing. Mrs Elton aims (deliberately or not) to make Jane look like a country bumpkin who has no idea what the big world holds and insinuates that Jane will only survive if Mrs Elton steps in to save the day. The reader is not entirely sure whether Mrs Elton does in fact possess these powers that she flaunts so easily (Austen 2006b: 291):

with your superior talents, you have a right to move in the first circle. Your musical knowledge alone would entitle you to name your own terms, have as many rooms as you like, and mix in the family as much as you chose;—that is—I do not know—if you knew the harp, you might do all that, I am very sure; but you sing as well as play;—yes, I really believe you might, even without the harp, stipulate for what you chose [...].

In all the excerpts above, Austen makes it quite clear that Jane's musical talents are a force to be reckoned with. Her superior skill at the piano and with her voice make her the most accomplished woman in the novel with regard to music. She is also the only one who takes real delight in her talent, and practises. Although Emma is quite impressive as well, the fact that she never practises or puts in the time to become even better means that she will never be on the same level as Jane.

Frank Churchill is the only male character in the three books discussed in this dissertation who shows musical abilities. He first mentions his love of music to Emma when they discuss Jane's musical ability early on in their meeting (Austen 2006b: 194):

She [Jane] appeared to me to play well, that is, with considerable taste, but I know nothing of the matter myself.—I am excessively fond of music, but without the smallest skill or right of judging of any body's performance.

Frank is revealed to have quite a talent for singing and he is not afraid to sing a number of times for the assembled guests at the Cole party with Emma and Jane respectively. (It is mentioned that he had sung with Jane before at Weymouth.) Frank of course is the perfect gentleman when he disagrees with the company by again assuring them that he actually has no musical talent. This goes directly against what the gathering had just witnessed but is considered to be the expected reply to any compliments. It is not revealed if Frank is able to play an instrument as well. Although it was completely unfashionable for a gentleman to play

the piano, instruments such as the violin or the flute were, together with the human voice, considered manly instruments (Austen 2006b: 219):

One accompaniment to her song took her agreeably by surprise—a second, slightly but correctly taken by Frank Churchill. Her pardon was duly begged at the close of the song, and every thing usual followed. He was accused of having a delightful voice, and a perfect knowledge of music; which was properly denied; and that he knew nothing of the matter, and had no voice at all, roundly asserted. They sang together once more; and Emma would then resign her place to Miss Fairfax, whose performance, both vocal and instrumental, she never could attempt to conceal from herself, was infinitely superior to her own.

With mixed feelings, she seated herself at a little distance from the numbers round the instrument, to listen. Frank Churchill sang again. They had sung together once or twice, it appeared, at Weymouth.

The mystery of the donor of the instrument is only revealed after the passing of Frank's aunt, Mrs Campbell. Since he is now free to marry Jane Fairfax (they had been secretly engaged all this time), he is able to confess to Emma that he had sent Jane the instrument, knowing of her love for music (Austen 2006b: 425): "Of the pianoforte so much talked of, I feel it only necessary to say, that its being ordered was absolutely unknown to Miss F [...]". Mr Knightley is quite angry with Frank for having sent the piano to Jane. He is quite correct in calling Frank's scheme childish, and Jane is revealed to be quite a level-headed girl who would have stopped such a plan had she known about it (Austen 2006b: 433):

[...] the pianoforte! Ah! That was the act of a very, very young man, one too young to consider whether the inconvenience of it might not very much exceed the pleasure. A boyish scheme, indeed!—I cannot comprehend a man's wishing to give a woman any proof of affection which he knows she would rather dispense with; and he did know that she would have prevented the instrument's coming if she could.

Another of Emma's partially completed notions of accomplishment is that of reading. When Mr Knightley complains to Mrs Weston about the (for him) unfit relationship between Emma and Harriet, Mrs Weston tries to calm him down by saying that the two girls can read together and thereby strengthen their individual minds. Mr Knightley, however, knows Emma better than that and is not fooled by this tactic of Emma's into thinking it will last (Austen 2006b: 27):

[Mrs Weston] But on the other hand, as Emma wants to see her better informed, it will be an inducement to her to read more herself. They will read together. She means it, I know.

[Mr Knightly] Emma has been meaning to read more ever since she was twelve years old. I have seen a great many lists of her drawing-up at various times of books that she meant to read regularly through—and very good lists they were—very well chosen, and very neatly arranged—sometimes alphabetically, and sometimes by some other rule. The list she drew up when only fourteen—I remember thinking it did her judgment so much credit, that I preserved it some time; and I dare say she may have made out a very good list now. But I have done with expecting any course of steady reading from Emma. She will never submit to any thing requiring industry and patience, and a subjection of the fancy to the understanding. Where Miss Taylor failed to stimulate, I may safely affirm that Harriet Smith will do nothing.—You never could persuade her to read half so much as you wished.—You know you could not.

The last accomplishment mentioned in the novel is dancing. As in *Sense and Sensibility* and *Pride and Prejudice*, Austen again places important plot developments at social gatherings like private parties and balls. Frank Churchill is the first to mention the idea of a ball in Highbury after he, Mr Weston and Emma visited the Crown Inn, which has a specifically built ball room. Frank reveals himself to be a lover of dancing and is shocked that the residents of Highbury were not giving balls all year round (Austen 2006b: 190–191):

He was immediately interested. Its character as a ball-room caught him; and instead of passing on, he stopt for several minutes at the two superior sashed windows which were open, to look in and contemplate its capabilities, and lament that its original purpose should have ceased. He saw no fault in the room, he would acknowledge none which they suggested. No, it was long enough, broad enough, handsome enough. It would hold the very number for comfort. They ought to have balls there at least every fortnight through the winter. Why had not Miss Woodhouse revived the former good old days of the room?—She who could do any thing in Highbury! [...] He argued like a young man very much bent on dancing; and Emma was rather surprised to see the constitution of the Westons prevail so decidedly against the habits of the Churchills.

The next mention of dancing is at the Cole party no more than five minutes after Emma and Jane (together with Frank) have finished entertaining the company with their piano and vocal skills. Mrs Weston takes the piano chair and, although only two dances are mentioned, it can be assumed that the couples enjoyed themselves tremendously. This extract also makes the reader aware that Mr Knightley has no love of dancing – which makes his behaviour at the ball at the Crown Inn all the more interesting (Austen 2006b: 221–222):

[...] the proposal of dancing—originating nobody exactly knew where—was so effectually promoted by Mr and Mrs Cole, that every thing was rapidly clearing away, to give proper space. Mrs Weston, capital in her country-dances, was seated, and beginning an irresistible waltz; and Frank Churchill, coming up with most becoming gallantry to Emma, had secured her hand, and led her up to the top.

While waiting till the other young people could pair themselves off, Emma found time, in spite of the compliments she was receiving on her voice and her taste, to look about, and see what became of Mr Knightley. This would be a trial. He was no dancer in general. If he were to be very alert in engaging Jane Fairfax now, it might augur something. There was no immediate appearance. No; he was talking to Mrs Cole—he was looking on unconcerned; Jane was asked by somebody else, and he was still talking to Mrs Cole.

[...] she [Emma] led off the dance with genuine spirit and enjoyment. Not more than five couple could be mustered; but the rarity and the suddenness of it made it very delightful, and she found herself well matched in a partner. They were a couple worth looking at.

Frank is the one who suggests that they should have a ball at the Crown Inn – to continue the dancing that they started at the Coles'. He is also quick to ask for Emma's hand for the first set of dances (two dances) at the proposed ball. Although the room at the Inn is not perfect, they find a way to make it work for the dance and the supper that necessarily forms part of the evening. Since Frank is only supposed to stay in Highbury for a fortnight they set the date for the ball during this time, since no one wants to fool themselves into thinking that Mrs Churchill would allow him to stay longer. Unfortunately their grand plan is interrupted when Mrs Churchill's husband writes to Frank to call him to his aunt's side immediately. It looks as if the ball would have to disappear from the Highbury social calendar. His subsequent letter prompts the residents of the town to start their planning again but since he was only certain of being able to return for 24 hours they had to name the date and organise the event. (Austen 2006b.)

This ball is the background over which multiple story lines are played out. The first is Mrs Elton's arrogance in telling everyone that she is sure the ball was arranged in her favour (Austen 2006b: 314). Since she is sure that this is the case, she also presumes that she will be leading the first dance of the evening with Frank and, because Frank and Emma are already engaged to dance the first set together, this sets off a flurry of anxiety for Mr and Mrs Weston, the hosts of the ball. Mr Weston is ultimately prayed upon to lead Mrs Elton with Frank and Emma following them. Emma is also revealed to have had the same thoughts as Mrs Elton: that the ball was in fact held in her honour. This would be the first time that she would consider the idea of marriage and she started to fancy herself in love with Frank Churchill. In

this “contest” of preconceived notions, Mrs Elton steps out on top, having achieved the ultimate honour of dancing with the host of the ball (Austen 2006b: 315):

Emma must submit to stand second to Mrs Elton, though she had always considered the ball as peculiarly for her. It was almost enough to make her think of marrying. Mrs Elton had undoubtedly the advantage, at this time, in vanity completely gratified; for though she had intended to begin with Frank Churchill, she could not lose by the change.

As previously mentioned, Mr Knightley has no particular love for dancing. Throughout the ball at the Crown Inn he is portrayed as someone who only looks on the entertainment without taking part himself. Emma is conscious of this fact and “[s]he wished he [Mr Knightley] could love a ballroom better” (Austen 2006b: 316). Mr Knightley is however both Emma and Harriet’s knight in shining armour when he comes to Harriet’s rescue during the last two dances before supper – he is also revealed to be a superb dancer. Mr Elton, who, up to this point, had danced every dance, spurns Mrs Weston’s entreaty that he must dance these two dances with Harriet. He suddenly claims that he is an old married man and that his dancing days are over – a direct contrast to his behaviour up to this point. His bad manners and social inadequacy are revealed in front of everyone and he looks the fool. The worst of it is that Mrs Elton seems to know the entire history between him and Harriet and she encourages him to snub Harriet in society (Austen 2006b: 316–318):

The two last dances before supper were begun, and Harriet had no partner;—the only young lady sitting down;—and so equal had been hitherto the number of dancers, that how there could be any one disengaged was the wonder!—But Emma’s wonder lessened soon afterwards, on seeing Mr Elton sauntering about. He would not ask Harriet to dance if it were possible to be avoided: she was sure he would not—and she was expecting him every moment to escape into the card-room.

Escape, however, was not his plan. He came to the part of the room where the sitters-by were collected, spoke to some, and walked about in front of them, as if to shew his liberty, and his resolution of maintaining it. He did not omit being sometimes directly before Miss Smith, or speaking to those who were close to her.—Emma saw it. She was not yet dancing; she was working her way up from the bottom, and had therefore leisure to look around, and by only turning her head a little she saw it all. When she was half-way up the set, the whole group were exactly behind her, and she would no longer allow her eyes to watch; but Mr Elton was so near, that she heard every syllable of a dialogue which just then took place between him and Mrs Weston; and she perceived that his wife, who was standing immediately above her, was not only listening also, but even encouraging him by significant glances.—The kind-hearted, gentle Mrs Weston had left her seat to join him and say, “Do not you dance, Mr Elton?” to which his prompt reply was, “Most readily, Mrs Weston, if you will dance with me.”

“Me!—oh! no—I would get you a better partner than myself. I am no dancer.”

“If Mrs Gilbert wishes to dance,” said he, “I shall have great pleasure, I am sure—for, though beginning to feel myself rather an old married man, and that my dancing days are over, it would give me very great pleasure at any time to stand up with an old friend like Mrs Gilbert.”

“Mrs Gilbert does not mean to dance, but there is a young lady disengaged whom I should be very glad to see dancing—Miss Smith.” “Miss Smith!—oh!—I had not observed.—You are extremely obliging—and if I were not an old married man.—But my dancing days are over, Mrs Weston. You will excuse me. Any thing else I should be most happy to do, at your command—but my dancing days are over.”

Mrs Weston said no more; and Emma could imagine with what surprise and mortification she must be returning to her seat. This was Mr Elton! the amiable, obliging, gentle Mr Elton.—She looked round for a moment; he had joined Mr Knightley at a little distance, and was arranging himself for settled conversation, while smiles of high glee passed between him and his wife.

She would not look again. Her heart was in a glow, and she feared her face might be as hot.

In another moment a happier sight caught her;—Mr Knightley leading Harriet to the set!—Never had she been more surprised, seldom more delighted, than at that instant. She was all pleasure and gratitude, both for Harriet and herself, and longed to be thanking him; and though too distant for speech, her countenance said much, as soon as she could catch his eye again.

His dancing proved to be just what she had believed it, extremely good; and Harriet would have seemed almost too lucky, if it had not been for the cruel state of things before, and for the very complete enjoyment and very high sense of the distinction which her happy features announced. It was not thrown away on her, she bounded higher than ever, flew farther down the middle, and was in a continual course of smiles.

When Mr Elton sees that he has actually become the laughing stock by focusing all the attention on Harriet and the gentleman-like behaviour of Mr Knightley, he retreats to the card-room, but whether he regrets his behaviour is unclear. Mrs Elton is made of stronger stuff and exclaims loudly that Mr Knightley is such a gentleman to take pity on the poor Harriet – as if she had nothing to do with the situation. (Austen 2006b: 318.)

Emma takes a moment after supper to thank Mr Knightley for his good deed. While standing in the ballroom and talking of Mr and Mrs Elton’s regrettable behaviour, Mr Knightley also confesses that, after having had supper with Harriet, he had made the discovery that Harriet

has some “first-rate qualities, which Mrs Elton is totally without” (Austen 2006b: 320). He will also do Emma the justice to say that she “would have chosen better for him than he has chosen for himself” (Austen 2006b: 320). Following this conversation, the dancing starts again and Mr Weston implores Emma to be an example and lead the next dances. This is the first time that the reader sees Emma and Mr Knightley dancing together. From their conversation it is possible to assume that this is their first dance ever (Austen 2006b: 320–321):

“Come Miss Woodhouse, Miss Otway, Miss Fairfax, what are you all doing?—Come Emma, set your companions the example. Every body is lazy! Every body is asleep!”

“I am ready,” said Emma, “whenever I am wanted.”

“Whom are you going to dance with?” asked Mr Knightley.
She hesitated a moment, and then replied, “With you, if you will ask me.”

“Will you?” said he, offering his hand.

“Indeed I will. You have shewn that you can dance, and you know we are not really so much brother and sister as to make it at all improper.”

“Brother and sister! no, indeed.”

The ball at the Crown Inn serves several purposes in the plot: showing Mr and Mrs Elton’s true colours; indulging Frank’s love of dancing and music (it is implied that he dances every dance); giving Frank and Jane a chance to spend time together in a public environment (they danced together); presenting Mr Knightley with a chance to be the hero in a situation that seems hopeless; and affording Mr Knightley and Emma the opportunity to dance together. In my opinion, the last purpose is the most important since it influences the rest of the novel and the ultimate direction that the story takes.

The only female lead character that is never shown to have any accomplishment (apart from dancing) is Harriet. Although she poses for the water colour that Emma makes of her, she does not draw herself. She does not play piano or sing at any of the social gatherings, although she is invited to them. She is only shown to be able to dance. This makes her a socially unaccomplished young lady and therefore she actually cannot have any aspiration of marrying a gentleman of a higher class than herself. This is why Mr Knightley informs Emma that Harriet should consider herself lucky to receive Mr Martin’s attentions since she has no

accomplishments to demand his attention and he is her superior in many ways. (Austen 2006b: 58.)

7.4 Discussion of the visual adaptations

Appendix E and **Appendix F** provide an exact time line of instances where music and art are mentioned in both the 1996 film and 2009 BBC TV series.

This study discusses the 1996 film by Douglas McGrath starring Gwyneth Paltrow, Jeremy Northam, Toni Collette and Ewan McGregor and the 2005 BBC TV series by Jim O’Hanlon starring Romola Garai, Jonny Lee Miller, Louise Dylan and Rupert Evans. In these two visual interpretations of *Emma*, all the ladies mentioned in the previous section show their accomplishments (or lack of it) on screen. The contrasting levels of their talents are very clear. (Austen 1996b; Austen 2009a.)

As with *Sense and Sensibility* and *Pride and Prejudice*, both the film and the BBC series of *Emma* contain music of a diegetic as well as a nondiegetic nature. In the case of this novel, diegetic music is found at very specific instances in the BBC series and in the film as well (the Cole party). (Austen 1996b; Austen 2009a.)

There are numerous instances of examples of non-diegetic music in the visual interpretations. The 1996 film starts immediately with a spinning ball – a globe of the world – and music playing over it, dissolving into the Westons’ marriage. The director is also not scared to use music to reflect and set the mood of the happenings on screen. (Austen 1996b; Parrill 2002: 134, 146.)

The 2009 BBC TV series opens each of the four episodes with concepts that give the viewer a quick overview of Emma’s life. The titles are shown over images of, among others, a young girl playing with her dolls under the table, changing into a marriage image and a young woman busy with various accomplishments (including music). The music is most probably a

variation on the main theme (*Emma's Theme*) since it has the same melodic and harmonic structure. (Austen 2009a.)

Apart from the difference in accomplishments, the visual representations also differ from the novel and each other in terms of characters: Mr John Knightley, Mrs Isabella Knightley, the five Knightley children and Mrs Goddard are in the BBC series but not the film. Left out of both these versions are Mr and Mrs Coxe, Dr Perry, Mr Hughes, Mr and Mrs Ford, Mrs Wallis, Mrs Stokes, Mr Larkins and the three teachers (Misses Nash, Price and Richardson). (Austen 1996b; Austen 2006b; Austen 2009a.)

The opening scenes of both the film and the TV series create the impression that Emma is an accomplished young lady. The film starts with a spinning ball that turns out to be a globe of the world that Emma had painted as a wedding present for Mrs Weston. Mrs Weston remarks on how talented Emma is and that she becomes “more accomplished every day” (Austen 1996b: 00:03:01). Emma is wise enough to know that this is a compliment she does not truly deserve and answers that she would be even better if she practised her drawing more.

In contrast, the BBC series opens with an arrangement of golden figures drawn on a red background, emphasising the different accomplishments. Two of the first figures show a young lady (presumably Emma) sitting behind a piano and painting on a canvas. There is also a dancing scene in this line-up of sketches. (Austen 2009a.) As a prelude to the story, there are various scenes showing how Emma grows up with Mrs Weston (then Miss Taylor) as her governess. Jane Fairfax's character is introduced quite early on with Miss Bates reading her letter aloud to Miss Taylor and Emma. In the first letter Jane tells her aunt that she and Miss Campbell (the daughter of the family she lives with) are taking piano lessons, and in the second letter, Jane informs her aunt that she plays quite well by now. Emma is therefore confronted with this young girl's musical skills even before she hears her play. (Austen 2009a.)

As in the novel, the BBC series shows Emma's efforts at compiling lists of books to read. (This aspect of Emma's character is not shown in the film.) Right at the beginning of the series Emma tells Mr Knightley that she has made a list of 101 books that she wants to read

and that she has started with the first, *Paradise Lost* by John Milton (1608–1674). However, her reason for doing this is not completely altruistic. Miss Bates just told them that Jane informed them in her latest letter that she had made a list of 100 books to read and that she is halfway through that list already. Emma's list is therefore a riposte to Jane's list. When Mr Knightley discusses Emma and Harriet's friendship with Mrs Weston, she assures him that Harriet's contribution to the newly formed friendship could be to make Emma read more. This is shown to be the case at the beginning of Episode 2 but the illusion comes to an abrupt halt when Emma is revealed to still be reading *Paradise Lost* and to have only managed to read two pages that day. (Austen 2009a.)

When Emma and Harriet meet, we see Emma trying to make the young girl more accomplished. In the film they do some embroidery together under a canopy outside. Unlike in the novel and the BBC series, Mr Elton does not arrive at the house – the two girls meet him outside Highbury's church and he and Emma decide that the latter should paint a portrait of Harriet. Mr Elton is to ask Harriet to sit for this portrait and soon after she is shown standing with a small type of harp, posing for Emma. In the BBC series Mr Elton meets the girls at Hartfield busy with their paintings. He makes his fascination clear when he commends them on how accomplished they are – Harriet's painting is however quite bad. He lavishes praise on Emma until she interrupts him by asking whether he thinks the human form will be a good subject for painting. She suggests a water-colour of Harriet and he agrees that it is a wonderful idea. Emma is however the one to inform Harriet that she needs to stand for a portrait, not Mr Elton as in the novel and the film. Soon after, Harriet is shown standing in front of Emma's canvas with a water urn on her shoulder. When it is done, Emma reveals it to Harriet, Mr Elton and Mr Woodhouse. Mr Elton offers to take the painting to London to have it framed and collects it from Emma just before the end of Episode 1. (Austen 1996b; Austen 2009a.)

These are the only scenes in the film and the BBC series concerning art as an accomplishment. The film has the added scene with the embroidery and this makes Emma look like an even more accomplished woman while Harriet stands in harsh contrast. (Austen 1996b; Austen 2009a.)

The dinner at Hartfield with Mrs Bates, Miss Bates and Jane are omitted from both the film and the BBC series. Because of this, the first time Emma hears Jane play is at the party Mr and Mrs Cole organised to celebrate some improvements to their house. The Coles' dinner is once again the setting where accomplishments and instruments are the main topic of conversation. When Emma attends the dinner (in the film) she sees that the Coles are the proud owners of a new piano. Mrs Cole however informs her that a much grander one had made its appearance in Highbury that very day (not the day before, as in the novel). In the BBC series Emma joins a conversation where Mrs Cole informs the circle that she saw an enormous piano being delivered to the Bateses. Jane Fairfax is the recipient of this wonderful new instrument and does not know who her benefactor is. In both versions Mrs Cole speculates that it is from her friends, the Campbells. Frank, however, has a different idea and tells Emma that he thinks the gift is from Mr Dixon (the new husband of Jane's friend, Miss Campbell). Mrs Weston has a different opinion to that of Mrs Cole and Frank in the film but in the BBC series Mrs Cole agrees with her: she thinks Mr Knightley could be the sponsor of the instrument since he has often commended Jane's virtues. (Austen 1996b; Austen 2009a.)

A bit of Emma's vanity comes to the fore when Mr Cole in the film and Mrs Cole in the BBC series ask her to play for the company. In the film she first responds that she is not talented enough and Mr Cole answers that he will then have to ask Jane to try out his new piano. Emma is quick to change her mind and takes her place behind the instrument. (She knows she is not as talented as Jane but is proud enough not to let the other girl overshadow her by entertaining the attendees first.) She starts playing an Italian aria with English words "Did you not hear my lady go down the garden singing". As in the novel, Frank joins her. She sings the first verse, he the second, and the third the two of them sing together. The simplicity of the song suits Emma and her talents. (Austen 1996b.)

In the BBC series Emma is immediately willing to play for the guests. She plays and sings what is possibly a folk tune, "Oh where, tell me, where is your Highland laddie gone?" and, as in the novel and the film, Frank joins her unexpectedly in the second verse. This song only has two verses (in contrast to the film's three verses) but is, however, also very simple and does not challenge the player or singer (singers) to a great extent. (Austen 2009a.)

Jane, on the other hand, is a much more accomplished musician. In the film, when Mr Cole accompanies her to the piano after Emma's performance, she confirms to Frank that she does indeed know the piece from *The Beggar's Opera* (by John Gay). The piece "Virgins are Like the Fair Flower" is much more difficult than Emma's offering and the melancholy mood suits Jane. Frank sings with Jane as well, and when they are done, asks if they should sing another piece together. (Austen 1996b.)

Parrill (2002: 146) notes it is important to observe that, in the film, Emma plays with her gloves on while Jane does not. This could be because of their differing status. My opinion, however, is that Jane is a much more focused pianist than Emma. She knows exactly what to do behind the instrument and knows that her gloves will be in the way. Since Emma does not spend as much time behind the piano, it can be assumed that she thinks the gloves will not make a difference to her playing.

Frank is the one who entreats Jane to play for the company after Emma's song (in the BBC series). She agrees and sits down to play the beginning of the first movement of the *Waldstein Sonata* by Beethoven. (It is unclear whether she plays the entire first movement or only an excerpt.) After she is done, Frank asks if she would play three ballads, but she says that she will only play one and starts immediately to sing and play. (Austen 2009a.)

When Mr Knightley comments on how well Jane plays, Emma agrees wholeheartedly with him in both versions. She admits that Jane plays much better than she, but Mr Knightley in the film assures her that this is not true and that he found Emma's playing to be very elegant. A significant departure in both the film and the BBC series is the exclusion of the morning after the party. Where Emma in the novel is shown to have a measure of regret over her mediocre musical talents and sits down at the piano to practise for an hour and a half, both visual versions cut this scene completely. I do not think that this was a wise choice by the producers since it takes away a small part of Emma's character – the part that shows regret, however short-lived. (Austen 1996b; Austen 2009a.)

In the film, the scene where Emma, Mrs Weston and Harriet visit the Bateses home is entirely cut. The BBC series includes this scene, but Jane does not play for the company. Miss Bates

mentions that though the piano is large they were more than willing to make room for it in their small home. When Mr Knightley arrives he is also implored by Miss Bates to come up and view the piano. He agrees with Emma that it is a beautiful instrument, but in an aside deplores Colonel Campbell's action. He sees it as a thoughtless gift since the Bateses have no room for such a large instrument and remarks that Jane will be unable to take it with her when she accepts a position as a governess. (Austen 2006a.)

Mrs Elton enters the action at this point and the film and BBC series follow the same line as the novel. Emma, considering it her duty, invites Mr and Mrs Elton to tea at Hartfield. When Emma asks after Mrs Elton's musical talents – the residents of Highbury have heard quite a lot about her accomplishments – Mrs Elton answers as she does in the novel. She informs Emma that she is indeed very fond of music and her friends have said that she is “not entirely devoid of taste” (Austen 1996b: 01:04:24). Like in the novel she is also very quick to suggest that she and Emma should form a musical club – implying that no one else in the neighbourhood has the talent to be part of this formation. (Austen 1996b; Austen 2009a.)

Mrs Elton's self-appointed guardianship over Jane is not made so important an issue in the film or the BBC series as in the novel. Although they are often seen together and snippets of their dialogue (Mrs Elton's overbearing and obtuse statements) are heard in between other conversations, it can be assumed that the director and producers of the film and BBC series did not want to take any unnecessary attention away from Emma and her storyline. (Austen 1996b; Austen 2009a.)

The first mention of dancing differs between the novel, the film and the TV series. In the novel, Frank enquires from Emma on their first meeting whether there are many balls held in Highbury. In the film the characters first mention dancing when Mr Knightley makes his dislike for dancing clear during his and Emma's conversation about the upcoming ball at Randalls. In the BBC series it is again Frank who first mentions the idea of a ball when he names the lack of this entertainment his only criticism of Highbury. Mr Knightley's frank dislike for balls is only the second mention of dancing. (Austen 1996b; Austen 2006b; Austen 2009a.)

The ball is held at Randalls in the film and at the Crown Inn in the BBC series. In both cases the Westons are the hosts. In the BBC series, as in the novel, Frank is the character who introduces the idea of a ball in everyone's minds. When he, Emma, Mr and Mrs Weston go to the Inn to see the ball room, he grabs Emma and spins her around in an impromptu dance. He also solicits her hand for the first dance of the ball. (Austen 1996b; Austen 2009a.)

The BBC series follows the actions of the novel the closest. Since Frank has to leave Highbury and the ball is temporarily cancelled. On his return (not the limited 24 hours of the novel; his aunt in fact gave him permission to stay as long as he wants), the arrangements are put back in action. In the film none of these actions occurs and the day of the ball arrives without any hassle. (Austen 1996b; Austen 2009a.)

When the ball begins Frank and Emma are partners for the first set. The whole controversy over Mrs Elton's desire to lead the first dance is only depicted in the BBC series. However, both versions show the end result: Emma and Frank dancing second, with Mrs Elton and Mr Weston leading. The first dance of the set in the BBC series is called *The Town Square* and the second *The Ship's Cook*. After these dances Mrs Elton informs her husband that she wants to sit the next dance out since she "cannot dance every dance with the same degree of accomplishment" (Austen 2009a: Ep 3 00:31:21). Her reasoning for this action is that she does not put herself out in front for admiration the whole time, unlike other people. With this comment she surely means "other people like Emma", showing her jealousy of the young woman. (Austen 2009a.)

Mr Elton's snub of Harriet at the ball is an important element in all the versions of the story. His conversation with Mrs Weston when she asks him why he is not dancing and his reply that he will dance with her remains true to the novel. The character of Mrs Goddard is included only in the BBC series and his answer is directed at her. When the two ladies tell him that he should dance with Harriet, he suddenly tells them that he is an old married man and that his dancing days are over. Since Harriet and several other guests hear him say this, Harriet is completely humiliated and Mr Elton's true colours are shown. In the BBC series Mrs Elton's involvement in the scheme is shown when she and Mr Elton are standing talking about what just happened. Mr Knightley defies his own stance as far as dancing is concerned

but reveals his true kindness when he asks Harriet to dance, shifting the humiliation unto Mr Elton. Mr and Mrs Elton cannot believe this action of Mr Knightley and their humiliation is complete. (Austen 1996b.)

Emma and Mr Knightley stand talking after supper with Emma thanking him for his kind behaviour towards Harriet. In the BBC series she responds to Mr Weston's announcement that the dancing is about to start again by exclaiming that she is ready. In the film Mr Weston comes to them and asks Emma – in a change from the novel – to set the example for the last dance of the evening. In reply to Mr Knightley's question as to whom Emma will dance with, she informs him (in both versions) that she will dance with him, if he will ask her. Since they are not brother and sister, it would not be improper for them to dance and he is a very fine dancer. (Austen 1996b; Austen 2009a.)

The music for Emma and Mr Knightley's dance in the BBC series is called *The Last Dance*. However, since it is not the last dance of the evening, the title is a bit ambiguous as it causes the viewer to think that the dancing will end soon (Austen 2009a).

Interestingly, the music for the last dance in the film is the same music used in the 1995 BBC TV series of *Pride and Prejudice* for Elizabeth and Darcy's dance at the Netherfield ball – *Mr Beveridge's Maggot*. Since the two productions were staged only one year apart, this is a curious fact to note. My only conclusion is that the music set the scene so perfectly in *Pride and Prejudice* that the producers of *Emma* wanted to create that same feeling in their production. This dance is in either case the first time the two main characters in each novel become aware of the other on a personal level. Parrill (2002: 147) reaches the same conclusion: "It [the music] is emotionally charged in *Pride and Prejudice*, and it conveys much of the same charge in the Miramax *Emma*."

An added scene in the BBC series reminds the viewer of the scene in the novel, the morning after the party at the Coles. Emma sits behind the piano, picking away at a tune with one hand while she remembers the delights of the ball the previous evening. This is the closest that either of the visual adaptations comes to that important scene in the novel where Emma recognises her own shortcomings with regard to her accomplishments in music. (Austen 2009a.)

As in the novel, Harriet is portrayed as a young lady who has little to no accomplishment. Although she is shown to try to do needlework in the film and drawing in the BBC series, the results are quite atrocious, compared to that of Emma. The only accomplishment she seems to have mastered is that of dancing. The character of Harriet in the film and BBC series is therefore a very good portrayal of the character in the novel: with nothing to really recommend her to a gentleman, she is lucky to receive the attention of Mr Robert Martin. (Austen 1996b.)

7.5 The influence of accomplishment on social standing and on the outcome of the novel

Even though Highbury is a contained and small town, the effect that the level of accomplishment has on each of the young ladies is very distinctive. There is a significant difference to be found in the degree of social accomplishment displayed by the characters of Emma Woodhouse, Jane Fairfax, Harriet Smith and Mrs Elton.

The only one of the young ladies mentioned in *Emma* who can truly be classified as accomplished is Jane Fairfax. She is the one character that has put in the most effort over the course of her life to excel at everything she takes on. Jane's list of accomplishments includes playing piano, singing, dancing, a knowledge of modern languages and reading. These skills make her the perfect candidate for the post of a governess since she will be able to teach children more than someone else might. It can be assumed that Jane has worked all her life with this goal in mind since she knows she has no money and cannot stay with the Campbells forever. Her relationship with Frank Churchill overthrows all her plans. However, she is lucky enough that he is in love with her, despite her financial situation. Since they have been engaged ever since their separate visits to Weymouth, it can be assumed that her musical skills must have impressed Frank quite a lot. It is unclear, however, whether these skills pushed him to ask for her hand in marriage and whether they were the final weights tipping the scale. Jane and Frank are, however, very well matched and their combined love of music is a strong binding factor in their relationship. Jane is therefore the one character in the novel to make an upward climb on the social ladder (however miniscule).

Emma is probably the most naturally accomplished woman in the novel. It is mentioned that she is trained in the art of playing piano, singing, drawing, dancing and reading, but has never applied herself to any of these activities. She does not possess the self-discipline it takes to become truly accomplished; her inherited social position is partly to blame. Since Emma has no reason to marry for money or status, she has no reason to impress gentlemen with her accomplishments. All the gentlemen in the neighbourhood are in any case too old or, like Mr Knightley, too good a friend to even consider marrying. When Emma and Mr Knightley do marry it is not because of anything that she can or cannot do but simply because of who she is. Mr Knightley knows Emma too well to presume that she will start paying attention to those skills others require, and loves her for herself. Emma's marriage therefore hardly has any impact on her social status – it might be a little higher than before – since the neighbours will still see her as they did before: privileged and rich.

Harriet, as previously mentioned, has next to no accomplishments on which to pride herself. The only activity that she seems to have mastered is that of dancing (although the BBC series does show her to read quite a bit). She has nothing to attract gentlemen to her and, since she is in fact the daughter of a merchant who left her at the boarding house, she has no money. The fact that Robert Martin loves her and wants to marry her is therefore quite astounding. He is an up-and-coming young farmer who is bettering his financial conditions every day and can in fact look socially higher than Harriet to marry. She is indeed fortunate to receive his attention and his offer of marriage. With her eventual marriage Harriet also moves up the social ladder, although she is by no means close to Jane or Emma's levels.

Mrs Elton is the only character in the novel who one thinks might have married below her station. It is never mentioned whether Mr Elton is rich, but since he is a clergyman this is most probably not the case. From Mrs Elton's speeches about her family one can deduce that she grew up in wealth and has never wanted for anything. The only thing that might have made her marry Mr Elton is that no one else wanted to marry her – not surprising, considering her attitude towards others. Mrs Elton is portrayed as quite an accomplished woman but in her case this has had no positive effect on her social status. Although a clergyman and his wife

have several opportunities for entry into the higher circles in society, they are always somewhat on the periphery since they are not in the same financial class as the others.

In a conversation with Miss Bates about Frank's sudden departure from Highbury because of his aunt's demand to see him, Emma is struck by the contrast between Mrs Churchill and Jane Fairfax. Mrs Churchill is in such a position that she can demand almost anything and her wishes will be granted. Jane, on the other hand, has little to no chance of ever having her dreams come true and her destiny will be quite different to that of Mrs Churchill or even Emma (Austen 2006b: 372–373):

The contrast between Mrs Churchill's importance in the world, and Jane Fairfax's, struck her [Emma]; one was every thing, the other nothing—and she sat musing on the difference of woman's destiny [...].

8. Feminism in Jane Austen's world and novels

Jane Austen is one of the world's best-loved female authors that historians have been unable to categorise with complete certainty. Until the 1970s, Austen and her novels were thought to be textbook examples of patriarchal ideologies. In 1870, Anthony Trollope declared that "Throughout all her [Jane Austen's] works, a sweet lesson of homely household womanly virtue is ever being taught" (Super 1991: 277). This traditional view has however been challenged over the past few decades and the reasons are not difficult to ascertain.

Deborah Kaplan (1992: 4–5) uses the term "cultural duality" to describe Austen's life and that of her female characters. She deduced this term from the work of the American historian, Gerda Lerner, in Lerner's publication of "Politics and Culture in Women's History: A Symposium" in which Lerner describes cultural duality as follows (Lerner in Kaplan 1992: 4–5):

If one speaks of women's activities and goals from a woman-centered point of view, one calls that which women do and the way in which they do it, woman's culture. Women live their social existence within the general culture and, whenever they are confined by patriarchal restraint or segregation into separateness (which always has subordination as its purpose), they transform this restraint into complementarity (asserting the importance of woman's function, even its "superiority") and redefine it. Thus, women live a duality – as members of the general culture and as partakers of women's cultures.

Kaplan therefore reaches the conclusion that, even though women may have to follow the rules of a patriarchal society in public, they nevertheless have the capacity to resist the ideologies expected from them when they are in private. She states that "these concepts [culture and cultural duality] do not deny that ideologies reach into the unconscious, but they focus attention on women's conscious, independent actions in response to patriarchal ideologies" (Kaplan 1992: 5).

The research of the 1970s and 1980s have therefore brought to the forefront that Austen cannot solely be seen as a supporter of patriarchal ideology. Although Austen uses these ideologies throughout her novels, they are usually mentioned in broad statements by insensitive characters like Mrs Elton (*Emma*) and Caroline Bingley (*Pride and Prejudice*) who wants these ideas to serve as a benchmark for all women. By putting the words in these

characters' mouths, Austen actually tells the reader to not take them (the ideologies) seriously at all. Caroline Bingley's objection to Elizabeth Bennet is described in such a statement to Darcy (Austen 2007: 36):

Eliza Bennet is one of those young ladies who seek to recommend themselves to the other sex by undervaluing their own, and with many men, I dare say, it succeeds. But, in my opinion, it is a paltry device, a very mean art.

In this case, Caroline Bingley makes clear that she holds Elizabeth in very low esteem and is in fact belittling Elizabeth. However, Darcy easily sees through her.

The concept of cultural duality is evident in Austen's novels. She uses free indirect discourse (considered to be her greatest technical achievement) to enable her characters to reason and analyse. The female characters therefore have the ability to uphold a public façade of societal modesty while at the same time assessing the real quality of a situation in private. This can be described as the definition of a person able to think for themselves. (Ascarelli 2004.)

Austen never mentioned the name of Mary Wollstonecraft in any of her novels or correspondence. It is however not unlikely that Austen would have known about Wollstonecraft and the latter's work. Claire Tomalin (1997: 158) makes a very convincing argument to this effect in her biography of Austen. One of Reverend Austen's former pupils' father, Sir William East, was a supporter of Wollstonecraft. Sir William was also a neighbour and friend to one of Austen's uncles, James Leigh-Perrot. After Wollstonecraft's attempted suicide in 1796, Sir William was also one of the people who were recognised to have been especially kind to her during her recuperation. This link between the two women is not direct but it is possible to assume that the Austen family would have heard about Wollstonecraft and her notions from Leigh-Perrot.

Because of all the negative publicity and images surrounding Wollstonecraft and the publication of her *memoirs* after her death in 1797, Austen perhaps made a conscious effort to keep herself distanced from any biased opinions about the Wollstonecraft. Assuming Austen knew of Wollstonecraft and the latter's ideas, this could also be why she made no mention anywhere of her thoughts regarding the latter.

This entire notion (that Austen knew Wollstonecraft's work) is made even more probable when Austen's novels are studied. They show that Austen, similar to Wollstonecraft, was very aware of "marriage as an economic institution" (Ascarelli 2004). In *Pride and Prejudice*, Austen describes the restricted options that are available to women in an unemotional way. She uses the character of Charlotte Lucas to present this view to the reader (Austen 2007: 117):

[Charlotte's] reflections were in general satisfactory. Mr Collins to be sure was neither sensible nor agreeable; his society was irksome, and his attachment to her must be imaginary. But still he would be her husband. – Without thinking highly either of men or matrimony, marriage had always been her object; it was the only honourable provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want.

This pragmatic view on marriage confirms Charlotte's personality. She decides to marry Mr Collins "from the pure and disinterested desire of an establishment" (Austen 2007: 116) since she does not have beauty to recommend her and she is already 27 years old. However, it is important to note that Austen recognises Charlotte's predicament as very real and does not condemn the girl who finds solace in "her home and her housekeeping, her parish and her poultry, and all their dependent concerns" (Austen 2007: 204).

Another reality of Austen's time was that middle- and upper-class women could not work. Marriage was therefore the one institution in which women could trust for economic security. This theme is central to Austen's novels and she exposes different sides of the argument including that of Jane Fairfax (*Emma*) who, although brought up as a lady, fears of having to become a governess simply to support herself.

Information about the weddings in Austen's novels is often relegated to singular paragraphs in the last chapter. This seems to be a contradiction in actions since Austen is considered to celebrate the tradition of marriage. Charlotte Lucas (*Pride and Prejudice*) probably voices Austen's own thoughts on the institution by stating that "[h]appiness in marriage is entirely a matter of chance" (Austen 2007: 19) and that marriage does indeed provide a perception of sanctuary. Austen is therefore clearly not interested in the marriage but rather in the reality of women's lives. (Ascarelli 2004.)

Two issues at the core of Wollstonecraft's work also feature prominently in Austen's novels: "the concept that women are rational creatures, and the belief that, in order for women to fulfill their potential as human beings, they must learn how to think for themselves" (Ascarelli 2004; Wollstonecraft 1998: 91). Austen very clearly states the first issue through the character of Elizabeth Bennet (*Pride and Prejudice*). In her rejection of Mr Collins' proposal, Elizabeth stresses her need to not be treated as a socially accepted "elegant female" (with all the constraints attached to this definition) but rather as a "rational creature" (Austen 2007: 104).

The second issue forms part of the "cultural duality" discussed earlier, and is wrapped up in the level of women's education of the time. Both Wollstonecraft and Austen regarded the training in specified accomplishments that formed the core of a young lady's education as a compilation of useless skills in the long run. According to Wollstonecraft "strength of body and mind are sacrificed to libertine notions of beauty" by these accomplishments (Wollstonecraft 1998: 93). Austen held to this same notion, even though her writing style is wittier than Wollstonecraft's forceful approach. In keeping with this view, Ascarelli (2004) states that this "false system of education" that both Wollstonecraft and Austen despised is directly responsible for the lack of useful skills women lived with and how this lack hindered women from making informed decisions and choices for themselves and their families. (Kelly 2005: 252, 254.)

The female leads of Austen's novels circumnavigate the social and personal minefields that they are surrounded with. Elinor Dashwood (*Sense and Sensibility*) leads her ladies-only family through the most difficult time of their lives by taking charge of the family finances. At the same time Austen shows the great contrast in the sisters' personalities (Elinor is described as being "sense" while Marianne embodies "sensibility"). By using the didactic novel format, Austen makes an "explicit ideological point" (Butler 1975: 182) in the nature versus nurture debate: the ladies start out as definite separate examples but, over the course of the novel, starts to incorporate some of the other one's personality to their advantage. Elizabeth Bennet (*Pride and Prejudice*) is fortunate to have had the run of her father's library to expand her thoughts and knowledge. She realises that her preconceived notions of Mr Darcy were wrong and has the strength of mind to change her perceptions. This novel has as its core the debate of nature (real) versus art (pretentious). Elizabeth is a character with a

natural and honest inclination who only employs art in socially expected situations. (Butler 1975: 198.)

Emma Woodhouse (*Emma*) is the natural feminine leader of the community surrounding Highbury but is prevented from using her power in a positive way as a decision-maker. Unfortunately, Emma neglects her abilities and does not use the opportunities presented to her in her community. She realises after her thoughtless insult to Miss Bates on Box Hill, as well as seeing her failed match-making endeavours, that she must use her mind to guide her behaviour and not only her emotions. (Ascarelli 2004; Butler 1975: 251.)

Austen managed to take several of Wollstonecraft's feminist theories and ideas and incorporate them in her novels. The difference between the two ladies is however that Austen achieved this feat without making her writing as politically charged as Wollstonecraft's but still clearly presenting the latter's ideologies and critiques clear to her readers. Still, even though Austen's heroines are not insecure feminists, they still are clear examples of the first contention of Enlightenment feminism: "that women share the same moral nature as men, ought to share the same moral status, and exercise the same responsibility for their own conduct" (Kirkham 1997: 84; Wollstonecraft 1998: 91–93).

9. Conclusions and recommendations

9.1 Introduction

As has been stated several times before, Jane Austen is one of the most famous authors (male or female) the world has ever seen. Even though she only published six complete novels and a handful of short stories, her fame is undeniable. Almost 200 years after her death in 1817 her novels still have the power to influence modern thought and literature.

Keeping all this in mind, the question begs to be asked: why has her work been the subject of so little research other than of a biographical nature or a literary analysis of her novels? As mentioned in the literature study in Chapter 1, I could find only one article on the portrayal of music in Austen's novels. Gillian Dooley's article (2010) focuses on music as a measure of the morals of individual characters. While this is an extremely worthwhile area to focus on, Dooley's article only aided me slightly since the emphasis of my own research is different. Although Sue Parrill's book (2002) focuses on music in several visual adaptations of Austen's novels, she does not discuss the characters' musical abilities in detail.

Numerous other studies pertaining to themes in Austen's novels have been carried out: domestic life in *Music and Society: The politics of composition, performance and reception* (Leppert 1987), leisure in *Jane Austen and Leisure* (Selwyn 1999) and art in *Music and image: Domesticity, ideology and socio-cultural formation in eighteenth-century England* (Leppert 1988). It is however important to note that, while music is usually referred to in these sources, the discussions rarely take up more than a paragraph or a short chapter.

9.2 Answering the research sub-questions

Before the main research question was investigated, attention was paid to the five secondary questions.

9.2.1 What were the main characteristics of Jane Austen's life and society?

It is crucial to place writers or composers in their specific time period and milieu when one attempts to analyse their work. In Chapter 2 Austen's personal life is discussed by way of a short biography in which the focus falls on the dates and places when her novels were written and published. Austen's extended struggle to get her novels published represents and reflects the battle women writers faced at that time to enter the serious literature market.

Chapter 2 also presents some background information about Austen's political, social and economic surroundings. The aristocracy ruled society's views and the British monarchs of Austen's time can be connected directly to her personal life: the Prince Regent, later King George IV, requested that Austen dedicate *Emma* to him. The end of the long 18th century in England coincides with Austen's life and the period came to a conclusion in 1832 with the passing of the Reform Bills. However, the build-up to this change in social order includes the French Revolution and the Napoleonic Wars – both are events of which Austen had intimate knowledge.

9.2.2 What was the role of music in Jane Austen's and English social life?

Contrary to popular belief, Austen enjoyed making music. She played the piano quite well and relished the chance to play for her family or accompany their dancing. She also liked singing at home but did not profess a love for public vocal performances. In Chapter 3 Austen's musical abilities are discussed as well as the music that she presumably played. These assumptions can be made based on a study of the music books that formed part of her estate.

Music played an important role in society during Austen's lifetime. It was seen as an accomplishment that young ladies strove to obtain, since their achievements in this field could make them more marriageable. Being accomplished in music and the arts (e.g. painting, embroidery, dancing) was considered to be the only education a young lady needed, apart from being able to read and write. Because of the financial implications that being a "well-educated" lady had in terms of possible marriage, music-related occupations like piano

building and music publishing flourished. Young ladies in Austen's time only studied variations of two instruments, namely the piano and the harp, in addition to the voice. All other instruments were not regarded as suitable for female use. Since music was considered a specifically feminine occupation in the early 19th century, it was scarce to find men engaging in this diversion.

9.2.3 How do Jane Austen's novels fit into the history and development of the English novel?

Austen's novels can be compared to Beethoven's compositions in that they are difficult to classify in terms of time period and thought. Just as Beethoven introduced several aspects that we, today, see as integral to the development of Western classical music, Austen's novels can be seen as the first true examples of the modern novel. Her use of current philosophical trends – sensibility in *Sense and Sensibility* and introspective thinking in *Emma* – was revolutionary for the time and is still relevant today.

9.2.4 How is musical knowledge portrayed in *Sense and Sensibility*, *Pride and Prejudice* and *Emma* (novels and visual representations)?

When different versions of the same work are studied, it is important to use the original account as the point of departure. The three chosen Austen novels (*Sense and Sensibility*, *Pride and Prejudice* and *Emma*) teem with examples where music features prominently. Some of these settings are at home or at house parties where solo piano playing, singing and sometimes dancing were presented. Other milieus included social gatherings where a small ensemble provided music for dancing. Several additional accomplishments that were recognised as meritorious are highlighted in these novels – specifically drawing, embroidery and reading.

Each of the chosen novels has numerous female characters that can be studied in terms of musical accomplishment. In *Sense and Sensibility* the Dashwood sisters, Elinor and Marianne, are the essential characters. Lucy Steele is used as a contrasting figure to the Dashwoods since she has no social accomplishment to call on, besides dancing. The novel and the visual adaptations of *Sense and Sensibility* differ very little in terms of the levels of accomplishment,

except that the film awards Marianne with both musical and artistic talents, while Elinor does not show to have any. The results are however the same as that of the other versions: the Dashwood girls marry men who appreciate them for who they are and not for their abilities.

Pride and Prejudice places Elizabeth Bennet, Mary Bennet, Caroline Bingley and Georgiana Darcy on four opposing sides of the accomplishment sphere. While Elizabeth is not as talented as the other three ladies, she attains the best marriage situation. Caroline Bingley uses her achievements to show off, but does not receive any reward for her scheming. Mary Bennet is not as naturally talented as the other young ladies and tries to force a result that she can be happy with. Unfortunately she does not succeed and becomes an object of ridicule in the story. Georgiana is probably the most talented of all the ladies and has an added virtue: she strives to be accomplished in music because she loves what she does and not because she has to find a husband.

The level of accomplishment in the novel and the visual interpretations of *Pride and Prejudice* vary very little. In certain instances, scenes with music that featured in the novel were not included in the TV series or the film, but the effects and ultimate results do not change.

As with *Pride and Prejudice*, *Emma* has several female characters that feature prominently when the subject of music is introduced. Emma Woodhouse has failed to work hard enough at the skill of playing the piano even though she has natural ability and enough leisure time because of her high position in society. Her world is thrown into turmoil with the arrival of Jane Fairfax whose performance is superior to Emma's. This gives Emma the opportunity to examine her own accomplishments critically. Harriet Smith's role is similar to that of Lucy Steele in *Sense and Sensibility*: Harriet has no talents that she can use to capture a man's attention and therefore she can only rely on her dancing skills. Mrs Elton's character shows how being accomplished at music can be used as a self-boasting tool and how others can actually like you less for it. Mrs Elton's character is comparable to Caroline Bingley's in *Pride and Prejudice*.

Again there are only small differences between the novel and the visual representations of *Emma* when the ladies' levels of accomplishment are discussed. Once again, certain scenes from the novel had to be cut from the TV series and film because of the length available for this medium. The same characters are featured to have the same talents and the eventual results are the same.

9.2.5 How is the concept of feminism portrayed in Jane Austen's life and novels?

Austen's views on feminism and viewpoints in this regard during her lifetime constitute very controversial discussions among historians. Recent research shows that the generally accepted belief that Austen was an advocate of the old-fashioned patriarchal system of values might not be correct. Austen was in fact a contemporary of Mary Wollstonecraft, the leading feminist at the end of the 18th century. Clare Tomalin (1997) suggests that Austen might very possibly have known of Wollstonecraft and the latter's views of society. This contention finds its proof in Austen's view of marriage as a financial arrangement and her deliberate effort to have her female characters think for themselves.

9.3 Answering the main research question: To what extent did a young lady's musical accomplishment influence her social standing in the early 19th century, and how is it portrayed in Jane Austen's *Sense and Sensibility*, *Pride and Prejudice* and *Emma*?

The main research question can be divided into two parts, each of which will be considered in the following paragraphs.

The first part is concerned with the time period of the late 18th and early 19th centuries as a whole. Women of the time were marginalised and did not have the same opportunities as men with regard to studies and further education. Learning how to read and write as well as training in the accepted social accomplishments of the time was thought to be quite an adequate education for a woman's mind. Jane Austen strongly opposed this idea and indirectly sided with the leading Enlightenment feminist, Mary Wollstonecraft. Two of

Wollstonecraft's convictions are clearly discernible as ideals in Austen's novels: "the concept that women are rational creatures, and the belief that, in order for women to fulfill their potential as human beings, they must learn how to think for themselves" (Ascarelli 2004).

Austen unambiguously endorses the first ideal in the character of Elizabeth Bennet when Elizabeth insists on being treated like a "rational creature" by Mr Collins and not as a socially accepted "elegant female" (Austen 2007: 104). The second ideal (of women being able to think for themselves) is without any doubt visible in most of Austen's main characters in the novels studied (e.g. Elinor, Elizabeth and Emma). At the beginning of the novels all three ladies show different levels of self-knowledge and judgement. By the end of each novel their self-awareness has intensified and their opinions are well-thought through and logical.

Unfortunately these ideals were not common place in Austen's society. Social accomplishments still reigned supreme when a young lady's marriageability was discussed. Caroline Bingley's explanation of these accomplishments (Chapter 1.1) can be seen as a check-list for young ladies of the time: if they could tick off every accomplishment on the list, they could consider themselves a suitable match for any gentleman of their class, or higher.

The musical accomplishments (discussed in this dissertation) involved the playing of an instrument, singing and dancing. These accomplishments were the most popular since they afforded a young lady the chance to demonstrate her skills in public: she could sing and/or play the piano at house parties and, apart from the arranged balls and assemblies, at the impromptu dances that were often held.

The second part of the question concerns the three chosen novels of Jane Austen in the order *Sense and Sensibility*, *Pride and Prejudice* and *Emma*. In all three these novels, the required social accomplishments feature prominently and different levels of accomplishment are ascribed to specific characters.

In *Sense and Sensibility*, Elinor and Marianne Dashwood are each shown to be accomplished in a specific area: Elinor enjoys art while Marianne revels in music. Although the visual adaptations differ slightly from the novel (in the film Marianne is proficient in both art and

music while Elinor is not shown to have a specific talent) the levels of these accomplishments stay constant. In each of the versions, Lucy Steele is used as the antagonistic character who has no achievements to recommend her, except for her dancing skill and her deceptively meek behaviour. The outcome of the novel and the visual representations is typical of Austen: neither Elinor nor Marianne can be considered to be socially accomplished ladies, yet they both make good matches and marry men (Mr Ferrars and Colonel Brandon) who love them for who they are, not for what they can do.

Pride and Prejudice has four female characters that feature prominently when social accomplishments are mentioned. Elizabeth Bennet knows that she is not the best pianist and truthfully blames her lack of abilities on her reluctance to practise, rather than on a lack of talent. Mary Bennet is put in ruthless contrast to her sister. Her unrestrained eagerness to display the results of her painstaking exercise is egocentric and she is incapable of understanding the effect that she has on society. Caroline Bingley is perhaps the most accomplished of the four ladies but her superior and arrogant attitude makes her the least likeable by far. Georgiana Darcy is the youngest of the four ladies and displays the softest personality. Her level of accomplishment almost equals that of Caroline Bingley but her unselfish behaviour makes her infinitely more likeable. As in the novel, the two visual interpretations of *Pride and Prejudice* make the contrasts between the four ladies obvious and the contrasting levels of their individual accomplishments are clear.

The endings of both the film and BBC adaptations are the same as that of the novel in that Austen does not let a lack of talent in the expected spheres hinder her main characters to make good matches. Elizabeth manages to attract and retain the attention of Mr Darcy, the wealthiest man in the novel. Jane Bennet, who is not shown to have any accomplishment throughout the story, makes a love match with Mr Bingley. Georgiana is too young at the time of the event to marry someone, while Caroline Bingley's snobbish attitude hinders her from enticing Mr Darcy into marriage.

Emma also has four female characters that can be judged in terms of musical accomplishment. As far as natural talent is concerned, Emma Woodhouse is probably the most gifted of all of Austen's main characters. Emma plays the piano, sings, draws and embroiders (amongst other

things) but she has no interest in developing any of these skills beyond the point at which she is. Because of her position in society, there is no need for her to impress potential suitors with her skills. Jane Fairfax is possibly just as talented as Emma but Jane works much harder than Emma to be the best she can possibly be. Jane does not have a rich family to lean on and is at the point in her life where she will soon need to find a job as a governess in order to get an income to live off. Harriet Smith is a plain, unassuming and unaccomplished young girl. She does not have any accomplishment that she can claim as her own, apart from dancing, and she has no hope of attracting the attention of the suitors that Emma think will suit her. Mrs Elton can be seen as a young married lady who used her skills and charms to snare a husband. Her love for music is made very clear in the novel yet the reader never sees her entertaining the company.

In the end Austen again makes the point that social accomplishments are not guarantees of possible good marriages and the outcomes in the novel and in the visual interpretations are the same. Emma's musical and artistic skills do not attract Mr Knightley; he finds her growth in self-awareness much more appealing. Jane and Frank Churchill are possibly the only couple who fall in love because of their individual level of musical accomplishment. It is unclear how the two met but their mutual love for music must have played an important role in their courtship. Harriet Smith is lucky to charm Mr Martin into offering for her hand since he is considered to be a step above her on the societal ladder and she has nothing to give him. One can only speculate on Mrs Elton's decision to marry a clergy man. She is definitely accomplished in more than one area, yet she decides to settle for Mr Elton. While it is possible that they are in love (their personalities match very well), it is more likely that she received no other offers and accepted the first man who asked for her hand in marriage. Her barbed and selfish personality overshadows her accomplishments and even goes so far as to hide them completely.

The two parts of the main research question come together in the argument that Austen deliberately chose not to make her lead female characters very accomplished. This was in order to show the reader the more important issue in life of being true to oneself. Each of the leading young ladies in the chosen novels undergoes life-changing events that influence her reasoning. The ladies' social standing also changes during the course of the novels and they

usually end up on a higher rung of the social ladder (except for Emma). The two chosen visual interpretations of each novel are very similar to their related novel since the adaptations do not differ materially from each other or the novels. Music therefore has all the functions Austen gifts it with in her novels and plays a key role in the narrative.

This argument leads me to the conclusion that, while Austen could definitely be considered a product of her time by reacting against societal norms, she also participated in the shaping of a new outlook for society. By underlining the importance of independent thought, Austen possibly influenced the readers of her time to such an extent that they, little by little, started to think for themselves.

9.4 Recommendations for further study

During the course of my research I found the following areas that can still be explored:

9.4.1 Music as a social accomplishment in *Mansfield Park*, *Northanger Abbey* and *Persuasion*

My dissertation focuses on the other three Jane Austen novels (*Sense and Sensibility*, *Pride and Prejudice* and *Emma*) and it is my opinion that the same form of study can be executed on these three novels (*Mansfield Park*, *Northanger Abbey* and *Persuasion*).

9.4.2 The level of musical knowledge of the main characters in Jane Austen's novels

Even though Austen gifts her characters with musical abilities, it is unclear at exactly what level these abilities are when they are compared to real-life musicians. This potential topic would need to establish criteria with which to measure the characters' musical talent so as to be able to judge the level of their musical accomplishment in hierarchical order.

9.4.3 Music as a feministic tool in Jane Austen's novels

Austen does not seem to follow the rules of society when awarding accomplishments to her female characters. The question can be asked whether this choice is deliberate and, if so, why. I am of the opinion that Austen aligned herself with Wollstonecraft's view that the inherent

strength/value of the female mind was actually ridiculed and belittled by society that expected so little from it. Social accomplishments were an inferior expectation that did not give due credit to the value of the female mind. Austen (and Wollstonecraft) wanted to show/convince women that it was imperative to think for themselves.

9.4.4 Music in Jane Austen's novels as a shared judgement foundation for different times

This topic stems from a suggestion from one of the examiners of this dissertation. The question that can be examined concerns how much Jane Austen's success as a writer depends on the shared traits of judgement of different people from different times. This judgement involves people's ardent affinity to read and judge moral and social behaviour.

9.5 Final word

Jane Austen is one of the world's most famous authors. Her six novels and their lead female characters are known by scholar and layman alike and are considered by some enthusiasts to be untouchable. Claire Harman's book *Jane's Fame: How Jane Austen Conquered the World* (2009) attempts to answer the question of why Austen is still considered to be around the top of the contemporary literary canon. Harman's argument includes the fact that the public's taste had changed over the years – yet the present-day reader still finds pleasure in Austen's novels because of their commentary on contemporary issues: marriage, morals and female empowerment (2009: 7).

These issues also constitute the core of this dissertation. Austen satirised social conventions and accomplishments. She chose to make her characters accessible to her audience and created personalities with whom we can still identify. Just like the positive traits of Elinor and Marianne Dashwood (*Sense and Sensibility*), Jane and Elizabeth Bennet (*Pride and Prejudice*) and Emma Woodhouse and Jane Fairfax (*Emma*) can be detected in modern day individuals, the negative attitudes of Lucy Steele, Caroline Bingley and Mrs Elton can also be observed. Austen did not make her main female characters' happiness in life and marriage

contingent upon their ability to impress gentlemen in the social sphere, but rather focused on their individual growth as human beings.

Although Austen herself was never married, her novels all end happily with the characters (for whom the reader has developed a fondness over the course of each novel) marrying the men they deserve and love. Although society prescribed that these ladies had to be accomplished musicians (among others things), their men loved them for who they were and not for their social accomplishments. By adopting this approach, Austen snubbed the expectations of her time period and cemented her viewpoint of women being rational creatures who should be able to think for themselves – viewpoints that she shared with feminist, Mary Wollstonecraft.

There is general consensus about Jane Austen's reputation as one of the greatest novelists the world has known. In my view she will truly continue to be among the most influential authors ever to be read. Besides the fact that I stand in awe of her exceptional creation of real-life characters, I find Austen's use of music – or actually her deliberate and cunning handling of this accomplishment – utterly intriguing and thought-provoking.

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Appendix A: References to music in the film *Sense and Sensibility* (1995; Austen 1995b)

03:53	Norland	Marianne plays the piano – <i>Father's favourite</i> .
05:25	Norland	Margaret – why do John and Fanny want to live at Norland, they have a house in London? Elinor: “Houses go from father to son”.
13:23	Norland	Marianne plays, Elinor listens, Edward comes and also listens – <i>Father's favourite</i> .
16:07	Norland	Elinor and Edward go horse riding, talk of inequality between genders. Elinor: “You talk of feeling idle and useless. Imagine how that is compound when one has no hope, and no choice of any occupation whatsoever. Our circumstances are therefore precisely the same. Except that your will inherit your fortune. We cannot even earn ours.”
30:38:00	Barton Park	Marianne jumps up to ask to play the piano – Elinor is interrogated by Sir John and Mrs Jennings.
31:03:00	Barton Park	Colonel Brandon arrives, Marianne plays and sings. Everyone listens (they do not joke around) and only clap at the end.
32:50:00	Barton Park	Sir John asks Elinor to “entertain” them on the piano.
36:40:00	Barton Park	Mrs Jennings puts Colonel Brandon on the spot: “We have not heard you play of late.” Colonel Brandon shares Marianne’s passion for music – he also plays the piano. Mrs Jennings asks them to consider playing a duet.
40:05:00	Barton Cottage	Marianne falls; Willoughby arrives on a white horse and saves her. (Austen emphasises Marianne’s sensibility.)
49:03:00	Barton Park	Marianne draws Willoughby on paper that lets light through.
51:38:00	Barton Cottage	Willoughby enquires after Colonel Brandon’s piano at Delaford – a Broadwood Grand.
01:16:30	London	Ball – Elinor and Robert dance.
01:59:33	Barton Cottage	Piano arrives from Colonel Brandon with music – Marianne must learn.
		Montage while Marianne plays/practises and sings.

Appendix B: References to music in the BBC TV series *Sense and Sensibility* (2008; Austen 2008)

Episode 1		
02:38	Norland	Mr Dashwood tells his son that the law prevents him from dividing up his estate – this means that the girls will get nothing and are dependent on their brother.
05:00	Norland	Margaret asks why they get nothing; Elinor explains that sons are always the heirs.
08:00	Dinner scene	First night at Norland; Fanny confuses the Dashwood sisters' accomplishments and change them around. (She states that Marianne does art and Elinor music.)
18:25	Puppet theatre	Margaret and Marianne at the piano.
18:50	Marianne and Elinor sit outside	The sisters look at Elinor's drawings; Marianne says that Edward is not right for Elinor.
20:20	Marianne and Elinor sit outside	Marianne: Edward does not appreciate music or drawing – the traits of a person not following the trend of sensibility.
24:25	Norland library	Elinor removes her painting of Norland from the wall.
31:50	Barton Cottage	Marianne tests the piano in the house. (The piano is there, they did not need to bring one along from Norland.)
36:48	Barton Park	Marianne is at the piano; Colonel Brandon has just been introduced; Sir John and Mrs Jennings snigger over something and do not pay attention – afterwards they are not honest in their praise; Lady Middleton is calm and listens; Mrs Dashwood, Margaret and Elinor listen; Brandon listens intensely; Margaret wants to play and does; Brandon and Elinor talk about Marianne's playing: "extraordinary feeling for one so young".
39:55	Barton Cottage	Elinor hangs the painting of Norland.
41:15	Barton Cottage	Brandon brings music for Marianne from Delaford; Marianne: "I think you overestimate my abilities, sir." Brandon: "I think not." Marianne and Brandon speak about the piano at the cottage which is not good; the piano at Delaford is very good – Brandon invites Marianne to play there some time.
42:06	Barton Cottage	Marianne practises the music she received from Brandon; it is difficult.
42:55	Barton Park	Marianne plays music, Brandon turns pages (direct scene change from previous scene); Mrs Jennings predicts a match; Elinor and Mrs Dashwood do embroidering.
47:39	Barton Cottage	Marianne and Margaret walk – Marianne sings a song.

48:24	Barton Cottage	Marianne falls and Willoughby saves her. He is not on horseback and he carries her home.
53:48	Barton Cottage	Willoughby is fond of dancing.
Episode 2		
02:20	Barton Park	Dance: Willoughby is included. Partners: Elinor and Brandon, Marianne and Willoughby, Margaret and Sir John.
05:26	Barton Cottage	Elinor and Marianne's room – paintings on walls.
22:30	Barton Cottage	Elinor and Marianne's room – more paintings on walls.
39:00:00	Barton Park	Elinor and Marianne meet the Steeles.
40:35:00	Barton Park	Lucy confide in Elinor immediately.
43:43:00	Barton Park	Marianne sits behind the piano, unaware of what goes on around her; Mrs Jennings invites the Dashwood sisters to London.
46:25:00	London: Mrs Jennings	Charlotte did pictures in coloured silks – “7 years at a great school in London”, all they have to show for it...
52:25:00	London: assembly	Evening assembly, dancing.
54:54:00	London: assembly	Marianne sees Willoughby with Miss Grey (£50 000) – she is very upset.
56:20:00	London: assembly	Brandon “saves” Marianne at the assembly – he catches her when she stumbles after Willoughby's slight.
Episode 3		
12:18	Barton Cottage	Margaret laments that she is female – boys do things, girls sit and wait.
15:08	London: Mrs Jennings	Marianne at piano.
16:15	London: Mrs Jennings	John Dashwood invites Mrs Jennings, Elinor and Marianne to Berkeley Square to meet Mrs Ferrars.
17:54	Berkeley Square	Miss Morton is an “exceptionally charming and accomplished young lady”.
19:17	Berkeley Square	Fanny invites Marianne to play (after dinner); Mrs Ferrars compares Marianne to Miss Morton (who plays the piano and the harp); Mrs Ferrars asks if Elinor plays an instrument.
19:37	Berkeley Square	Fanny tells Mrs Ferrars that Elinor is an artist – shows painting of Norland; Fanny asks Mrs Ferrars if it has something of Miss Morton's style; Mrs Ferrars about Miss Morton: “But she does everything well” (19:57).
20:00	Berkeley Square	Marianne stops playing and asks Mrs Ferrars what Miss Morton is to them. Marianne insists that they talk of Elinor; she grabs the painting from Fanny, sits down and cries.

35:18	Cleveland	Brandon (on a white horse) searches for Marianne; he finds her and carries her back to the house.
47:26	Barton Cottage	Marianne tells Elinor that Brandon invited her to Delaford to play and read.
47:35	Delaford	Marianne and Brandon go to Delaford.
48:18	Delaford	In the library, Marianne sees the piano.
48:34	Delaford	Marianne plays the piano. (She plays the piece of music that Brandon gave her at the beginning.)
49:20	Delaford	Music still plays and there is a flash forward to Marianne and Brandon with a falcon – a possible prediction of their future domestic life? Back in the now, Marianne keeps playing.
51:15	Barton Cottage	Elinor paints outside. (This is the first time the audience sees this.)
51:42	Barton Cottage	Elinor removes the Norland painting and replaces it with her painting of Barton Cottage.
52:56	Barton Cottage	Marianne tells Elinor that Brandon asked her to marry him and that she said yes (not out of gratitude but because she loves him).
54:32	Barton Cottage	Edward arrives while Marianne plays the piano.

Appendix C: References to music in the BBC TV series *Pride and Prejudice* (1995; Austen 1995a)

Episode 1		
00:00–00:45	Prelude	Music and visual
07:47	Longbourn	Entailment – the estate will not go to the girls. Their charms are the only things they have to attract husbands.
08:38	Longbourn	Elizabeth to Jane: “So, I shall end an old maid, and teach your ten children to embroider cushions and play their instruments very ill.”
10:28	Longbourn	Bingley’s character is introduced: He loves to dance, and will come to the next ball at Assembly Rooms.
12:22	Meryton	The dance at the Assembly Rooms begins.
13:14	Meryton	Bingley, Darcy, Caroline, Mr Hurst and Mrs Louisa Hurst are introduced at Assembly.
16:52	Meryton	Bingley and Jane dance (first set).
17:51	Meryton	Bingley and Jane dance again (second set).
18:24	Meryton	Mary speaks to Elizabeth: She wonders at Kitty and Lydia – their fondness of dancing. Mary takes little pleasure in a ball – for her, the rewards of observation and reflection are greater.
19:02	Meryton	Bingley implores Darcy to dance. He “looks stupid just standing there”. Darcy will not at “an assembly such as this” – it would be insupportable. Bingley’s sisters are engaged and it would be a punishment to stand up with any other.
21:25	Longbourn	Mrs Bennet’s litany of the ball’s events. DIFFERENT FROM THE NOVEL since it happens on the same night. (Everyone wears the same clothes.)
22:19	Longbourn	Darcy’s character is described.
22:45	Longbourn	Elizabeth: “I believe, ma’am, I may safely promise you never to dance with Mr Darcy”.
25:32	Lucas Lodge	Mary plays piano.
27:48	Lucas Lodge	The regiment arrives in Meryton and Elizabeth hopes they will give a ball when they are settled in.
28:09	Lucas Lodge	Lydia: “If Mary would only play something, we could dance with them now!” (DIFFERENT FORM THE NOVEL since she is not playing a concerto.) “Mary! Mary. Let’s have no more of that dull stuff, play something jolly! We want to dance!”
28:22	Lucas Lodge	Mrs Bennet: “Oh, play a jig, Mary. No one wants your concertos here.”
30:22	Lucas Lodge	Sir William tries to talk to Darcy and states that dancing is a mark of a polished society. Darcy answers that it is also the mark of unpolished ones since “every savage can dance”.

30:52	Lucas Lodge	Sir William wants Elizabeth and Darcy to dance – she refuses.
43:03	Netherfield	Caroline exclaims over Georgiana’s accomplishments (especially on the piano). She asks if Elizabeth plays. Elizabeth answers: “Yes, but very ill indeed”.
43:13	Netherfield	Mr Bingley exclaims that all ladies are so accomplished and lists all that they can/must do. Caroline adds the idea of something in her air and manner of walking. Darcy adds reading. Elizabeth “wonder[s] at knowing any”.
46:23	Netherfield	Lydia asks Bingley about his promise for a ball at Netherfield. He assures her that it will take place as soon as Jane has recovered.
50:41	Netherfield	Caroline suggests music since Elizabeth and Darcy excludes her from their discussion of faults. She plays a Sonata/Concerto.
52:14	Postlude	Same music as in the prelude.
Episode 2		
00:00–00:45	Prelude	
12:49	Mrs Phillips	Hear music – Mary is playing. See her only later.
16:55	Mrs Phillips	Wickham states that he has not danced for three months (so he says). Lydia determines he shall have a dance now – asks Mary for “The Barley Mow”.
18:52	Longbourn	The Bennets get their invitation for the Netherfield ball. Mr Collins is included in the invitation – he asks Elizabeth for the first set (two dances).
24:21	Netherfield	The Netherfield ball starts.
28:06	Netherfield	The first dance starts – Elizabeth has to dance with Mr Collins.
30:23	Netherfield	Darcy asks Elizabeth to dance.
31:01	Netherfield	Darcy and Elizabeth’s dance starts.
31:53	Netherfield	Darcy and Elizabeth have a stilted conversation during the dance.
38:33	Netherfield	Bingley suggests entertainment in the form of music. He asks Caroline but Mary runs to the piano with her sheet music. She sings and plays.
40:40	Netherfield	(Director uses howling dogs outside to give the impression that Mary’s singing is so bad that it sounds like dog’s howling.)
41:24	Netherfield	Mr Bennet stops Mary during her second song.
	Netherfield	Mr Collins attracts (unwanted by Elizabeth) attention as he tells everyone that music is an “innocent diversion that is perfectly compatible with the profession of a clergyman”.
41:45	Netherfield	Louisa Hurst interrupts his soliloquy by sitting behind the piano and starting to play Mozart’s <i>Rondo alla turca</i> . During this music the Bennet family embarrass themselves completely. (Do the speed and chaotic nature of the music hint at the absolute foolishness of the Bennets?)

52:14	Postlude	Same music as in the prelude.
Episode 3		
00:00–00:45	Prelude	
13:28	Mrs Phillips	Mary plays while Maria Lucas sings shyly/softly.
15:33	Mrs Phillips	Lydia wants to dance. She loudly calls to Mary to play “Grimstock” – she shows no propriety. Elizabeth dances with Wickham.
34:03	Hunford Parsonage	According to Colonel Fitzwilliam, Darcy finds Rosings too silent: “Nobody plays, nobody sings.” He asks if Elizabeth plays and sings; she says a little but not too well, so he should not get excited at the prospect.
36:28	Rosings	Elizabeth plays piano with Colonel Fitzwilliam turning the pages; Lady Catherine states that Elizabeth will never play really well unless she practises more. DIFFERENT FROM THE NOVEL – Elizabeth (NOT Charlotte) can practise in Mrs Jenkinson’s room; Lady Catherine boasts about love of music but in fact she cannot play herself and neither can her daughter, Anne.
37:26	Rosings	Elizabeth starts to play again; Darcy walks to her and they talk while she plays in starts and stops.
38:15	Rosings	Elizabeth recounts to Colonel Fitzwilliam the first time she saw Darcy at Meryton Assembly and he did not dance; Darcy says that he is not comfortable around people he has never met before. Elizabeth retaliates by saying that she does not play piano as well as she might wish to but knows that it is her own fault because she does not practise enough. Is it not in fact the same situation with him? Darcy replies: “Neither of us performs to an audience.”
51:42	Postlude	Same music as in the prelude.
Episode 4		
00:00–00:45	Prelude	
39:53	Pemberley	Elizabeth visits Pemberley with Mr and Mrs Gardner. The housekeeper (Mrs Reynolds) takes them through the house, including the music room.
40:21	Pemberley	There is a new piano that has just arrived for Georgiana from Darcy.
40:52	Pemberley	Mrs Reynolds praises Georgiana’s accomplishments: “She plays and sings all day long!”
51:00	Postlude	Same music as in the prelude.
Episode 5		
00:00–00:45	Prelude	
02:12	Lambton	Elizabeth enquires after Georgiana’s fondness of music; Georgiana wants to hear Elizabeth play and sing since Darcy told her about Elizabeth’s talent; Elizabeth fears that he overestimated her abilities in his report for his sister.
04:31	Pemberley	Elizabeth plays “Voi che sapete” (Mozart – “You who know what a thing love is”) at Pemberley at Georgiana’s request;

		Georgiana asks for another piece.
05:51	Pemberley	Elizabeth asks Georgiana to play. She agrees but says that she will play but not sing.
06:42	Pemberley	DIFFERENT FROM THE NOVEL: Caroline seeks gratification by bringing Wickham into the conversation (in the novel she only mentions the militia, not daring to call Wickham by name). Georgiana is shocked and stops playing; Elizabeth runs to her claiming that she is sorry: "How can you play with no one to turn the pages?"
09:13	Pemberley	Darcy walks in the gallery with dogs (later that evening?). The orchestral version of "Voi che sapete" plays while he remembers the evening and Elizabeth's help with Georgiana.
20:09	Pemberley	Georgiana plays while Darcy listens.
47:46	Postlude	Same music as in the prelude.
Episode 6		
00:00–00:45	Prelude	
15:11	Longbourn	Mary plays the piano – the audience hears her before she appears on screen.
17:34	Longbourn	Mary plays the piano while Mrs Bennet complains that Bingley has not come to visit them.
48:46	Postlude	Same music as in the prelude.
The Making of		
	Music	Carl Davis composer
20:10	Sue Birtwistle (Producer)	"Dances were immensely important at this time. They gave an opportunity for young men and women to meet, and to court, if you like. So they were always eagerly awaited."
20:48	Jane Gibson (Choreographer)	"These English country dances that you see in <i>Pride and Prejudice</i> were danced in the country dances and in the court. <i>Mr Beveridge's Maggot</i> is a supreme example of that. It has this harmony which almost reflects the architecture of the time, the furniture of the time and the landscape gardening of the time. There is a reflection in their relationship. There's almost an intellectual fight between them. At the same time that's going on there's something totally harmonious happening between them physically. You should feel, when you look at the dance, that these are two people who are going to, at some point, really get on extremely well."
23:00	Simon Langton (Director) on Music	"I think, as far as music is concerned, actually, what you do, in a sense, is provide a fourth dimension. Something that is not said or seen in terms of the visual action but something more abstract which is thought and hinted at. You can ruin it by making it too strong, too obvious. But you can help it by just, in some mysterious way, keeping it going in a romantic sense."

Appendix D: References to music in the film *Pride and Prejudice* (2005; Austen 2005)

02:07	Longbourn	Mary practises the piano.
05:00	Meryton	Dance begins in Meryton Assembly Rooms.
08:53	Meryton	Jane and Bingley dance.
09:19	Meryton	Elizabeth asks Darcy if he dances but he answers that he does not if he can help it.
09:49	Meryton	Bingley comments on the number of pretty girls. Darcy states that Jane is the only handsome girl there and tells Bingley to find his amusement with her and not with him, Darcy. Darcy also only finds Elizabeth “tolerable” causing her to swear never to dance with him.
10:25	Meryton	Bingley dances with Charlotte. Jane and Bingley keep staring at each other.
12:35	Meryton	Darcy asks Elizabeth what she would recommend to encourage affection and her response is “dancing”.
12:52	Meryton	Jane and Bingley dance for a second time.
19:50	Netherfield	Bingley: “Well I think it is amazing that you young ladies have the patience to be so accomplished. [...] You all paint tables, play the piano and embroider cushions. I never heard of a young lady but people say she is accomplished.” Darcy: “The word is indeed applied too liberally. I cannot boast of knowing more than half a dozen women in all my acquaintance who are truly accomplished.” Elizabeth: “She must comprehend a great deal in the idea.”
20:12	Netherfield	Caroline: “She must have a thorough knowledge of music, singing, drawing, dancing and the modern languages to deserve the word. And something in her air and manner of walking.” Darcy: “And of course she must improve her mind by extensive reading.” Elizabeth wonders at Darcy knowing any accomplished women.
23:26	Netherfield	Lydia asks Bingley if it is true that he would hold a ball at Netherfield. She suggests that he invites the militia. He states that as soon as Jane is recovered Lydia must name the day.
23:41	Netherfield	Mary considers a ball “a perfectly irrational way to gain new acquaintance. It would be better if conversation, not dancing, were the order of the day”. Caroline responds: “Indeed, much more rational, but rather less like a ball”. DIFFERENT FROM THE NOVEL – not Caroline who makes this statement.
24:42	Longbourn	Elizabeth and Jane are back from Netherfield. Mary is irritated, since she never wanted to accompany her mother and younger sisters to Netherfield and she does not like balls; she goes to the piano to practise.
33:00	Netherfield	The Netherfield ball begins.
35:21	Netherfield	Mr Collins asks Elizabeth to dance. She is surprised that he dances but he assures her that it is perfectly fine for a clergy man to dance.

		Several people have in fact complimented him on his “lightness of foot”.
35:40	Netherfield	Elizabeth and Mr Collins dance. He wants to have a conversation with her but she is focussed on what Jane is saying about Wickham’s absence. Jane and Bingley dance their first dance together.
36:57	Netherfield	Darcy asks Elizabeth to dance.
37:25	Netherfield	Jane and Bingley dance their second dance together. Elizabeth and Darcy dance; they have a stilted conversation during the dance and discuss what they can talk about; they talk about Wickham.
40:37	Netherfield	Mary plays and sings (DIFFERENT FROM THE NOVEL – she does not play a concerto as in the novel); it is implied that she has already performed a couple of pieces; she embarrasses herself and her whole family (everyone was giggling) and Mr Bennet stops her, asking her to give the other ladies a chance as well.
44:00	Longbourn	Mary practises the piano while the others eat breakfast. Mrs Bennet discusses everything that happened the previous evening in detail.
58:21	Rosings	Lady Catherine asks: if Elizabeth plays piano (a little, very poorly); if she draws (no); if her sisters draw (not one); why they did not go to town to benefit from the masters (father hates town); if their governess has left (they never had a governess); if Elizabeth’s younger sisters are out in society (yes, all of them). Lady Catherine is shocked that the youngest is out before the eldest is married and Elizabeth replies that there will be no amusement for the younger sisters if they have to wait for the elder ones to marry.
59:56	Rosings	Lady Catherine asks Elizabeth to play and when she refuses insists on it. Lady Catherine claims to love music and is sure that there are few people in England who have more true enjoyment of music than she, or natural taste. She states that if she had ever had learnt music she would have been very proficient and Anne as well if her health was better.
01:00:47	Rosings	Elizabeth plays haltingly.
01:00:48	Rosings	Lady Catherine asks Darcy how Georgiana’s play is coming along to which he replies that she is doing very well. Lady Catherine hopes that Georgiana practises. She puts the piano in her housekeeper’s room at Charlotte’s disposal to play on – she would be in no one’s way there. DIFFERENT FROM THE NOVEL – the piano is not in Anne’s governess’s room.
01:21:49	Pemberley	Georgiana plays and Elizabeth hears it; she listens through the door. Darcy suddenly appears.
01:25:27	Pemberley	Georgiana plays while she and Darcy wait for Elizabeth and her aunt and uncle.
01:26:07	Pemberley	Elizabeth comments on Georgiana’s beautiful new piano. Elizabeth tells Georgiana how Darcy was unfortunate enough to have had to put up with a whole evening of her playing. Darcy told Georgiana that Elizabeth played very well and he tries to cover his “mistake” by arguing that he told her that Elizabeth “plays quite well”.

		Georgiana wants to play a duet, and Elizabeth agrees.
01:31:12	Longbourn	Mrs Bennet: “A daughter married!” Elizabeth: “Is that really all you think about?” Mrs Bennet: “When you have five daughters Lizzie, tell me what else will occupy your thoughts and perhaps then you will understand.”

Appendix E: References to music in the film *Emma* (1996; Austen 1996b)

03:01	Highbury	Mrs Weston compliments Emma on her painting (“more accomplished every day”). Emma answers that it would be even better if she practised more.
14:43	Hartfield	Emma and Harriet sit outside under a canopy doing embroidery.
16:42	Highbury church	Mr Elton suggests to Emma that she must draw a portrait of Harriet. He will ask Harriet to pose for Emma.
17:02	Hartfield	Harriet poses for Emma with a small type of harp.
34:38	Randalls	Harpsichord playing is heard.
54:07	Cole’s	The Coles have a new piano. Mrs Cole informs Emma and Frank that a much prettier one arrived in town on that day. Jane received a piano from an anonymous person. Mrs Cole speculates that Colonel Campbell sent it but is not sure.
54:47	Cole’s	Frank and Emma speculate that Mr Dixon (Miss Campbell’s husband) sent the piano to Jane.
56:23	Cole’s	Mrs Weston exclaims about the gift and asks Emma if maybe Jane’s piano is a gift from Knightley.
56:43	Cole’s	Mr Cole asks Emma to play for the company. She answers that she is not talented but when Mr Cole suggests asking Jane, Emma immediately agrees.
56:53	Cole’s	Emma plays the piano and sings a folk-tune: <i>Did you not hear my lady go down the garden singing.</i>
57:42	Cole’s	Frank starts singing with Emma. He carries on while she stops and only plays. They sing the third verse together.
58:55	Cole’s	Mr Cole helps Jane to the piano. Frank asks if she knows a piece from <i>The Beggar’s Opera</i> to which she replies in the affirmative.
59:10	Cole’s	Jane starts playing and she and Frank start singing.
59:43	Cole’s	Knightley comments on how well Jane plays. Emma agrees and says that Jane plays better than she does. Knightley disagrees and says that Emma’s playing was very elegant.
01:00:22	Cole’s	Frank asks Jane if they should sing another.
01:04:24	Hartfield	Emma tells Mrs Elton that her reputation of being musical has preceded her and that they have the impression that Mrs Elton is quite a performer. Mrs Elton tells Emma that she is very fond of music and, according to her friends, “not entirely devoid of taste”. She told Mr Elton that she can do without two carriages or a bigger house but she had to have music.
01:05:05	Hartfield	Mrs Elton suggests to Emma that they must establish a musical club.
01:12:21	Hartfield	Knightley is not excited at the prospect of a ball.

01:14:42	Randalls	The music starts for the first dance. Emma dances with Frank. Mrs Elton dances with Mr Weston.
01:15:22	Randalls (Not at the Crown Inn, as in the novel)	Mrs Weston asks why Mr Elton is not dancing. He says he will with her. She declines and suggests that he dances with Harriet. He refuses by suddenly saying that his dancing days are over.
01:16:26	Randalls (Not at the Crown Inn, as in the novel)	Knightley asks Harriet to dance.
01:18:47	Randalls (Not at the Crown Inn, as in the novel)	Mr Weston announces the last dance and asks Emma to set the example. She tells Knightley that she will dance with him, if he will ask her. He is quite a fine dancer and it would not be improper for them to dance – they are not brother and sister.
01:19:14	Randalls (Not at the Crown Inn, as in the novel)	The music starts for the last dance, <i>Mr Beveridge's Maggot</i> . (The same music as in the 1995 BBC TV series <i>Pride and Prejudice</i> for the dance of Elizabeth and Darcy.)
01:19:36	Randalls (Not at the Crown Inn, as in the novel)	Dance starts. Emma and Knightley, Harriet and Frank, Mr Elton and Mrs Elton.
01:20:50	Lanes in Highbury	Emma and Harriet walk. The Gypsies approach them and try to take Harriet's purse. Frank arrives and scares the gypsies away.
01:26:07	Box Hill	Emma insults Miss Bates – Miss Bates will have more than three dull things to say at a time.
01:29:29	Highbury	Emma visits Miss Bates. Miss Bates and Jane do not want to talk to Emma.

Appendix F: References to music in the BBC TV series *Emma* (2009; Austen 2009a)

Episode 1		
03:33–04:14	Prelude	Probable variation on <i>Emma's Theme</i> .
04:53	Hartfield	In Jane Fairfax's letter to Miss Bates she writes that she and Miss Campbell (daughter of a Colonel) is learning to play the piano. Colonel Campbell has a large square piano.
05:03	Hartfield	A jump in time: Miss Bates reads a letter from Jane saying how well Jane plays piano.
05:38	Hartfield	Miss Bates: Jane has made a list of 100 books to read and she is halfway through that list.
05:54	Hartfield	Emma informs Knightley that she has made a list of 101 books to read and that she had started with the first (Milton's <i>Paradise Lost</i>).
23:49	Randalls	Knightley and Mrs Weston discuss Emma's friendship with Harriet. Knightley does not approve.
26:21	Randalls	Mrs Weston informs Knightley that Harriet and Emma can read together (which would be Harriet's contribution to the relationship).
31:20	Hartfield	Emma and Harriet paint outside the house. Mr Elton arrives and remarks to Emma how accomplished young women are in all areas these days.
35:37	Hartfield	Emma paints Harriet.
44:02	Hartfield	Emma unveils Harriet's portrait. Mr Elton praises her copiously.
45:08	Hartfield	Mr Elton offers to take the painting to London to have it framed.
51:41	Hartfield	Mr Elton arrives to fetch the portrait from Emma to take to London.
56:01	Postlude	Same music as in the Prelude.
Episode 2		
00:00–00:41	Prelude	Probable variation on <i>Emma's Theme</i> .
00:47	Hartfield	Emma and Harriet read together. Emma is still reading the book by Milton.
46:19	Hartfield	The Coles are to have a party to celebrate some improvements on their house. Frank Churchill persuaded them to have music.
50:10	Cole's	Mrs Cole saw an enormous pianoforte being delivered to Miss Bates's house – it was for Jane Fairfax. It is a very elegant instrument, but so large. Jane does not know who sent it.
50:50	Cole's	Frank and Emma speculate on who sent the instrument. Emma says Colonel Campbell but Frank suggests Mr Dixon (Miss Campbell's friend).
51:38	Cole's	Mrs Cole asks Emma to play for them.
51:74	Cole's	Emma plays and sings a folk tune: <i>Oh where, tell me, where is</i>

		<i>your Highland laddie gone?</i>
52:27	Cole's	At the second verse Frank falls in with Emma.
53:21	Cole's	Frank asks Jane to play. She plays the beginning of Beethoven's <i>Waldstein Sonata</i> . Emma admits to Knightley that Jane is a better player than she, Emma, is.
54:34	Cole's	Frank has persuaded Jane to perform three ballads but she asks to play only one.
55:31	Cole's	Mrs Weston informs Emma that she and Mrs Cole have solved the mystery of Jane's pianoforte: Knightley gave it to her.
55:47	Cole's	Jane begins playing and singing while Emma wonders if Knightley is interested in Jane.
56:42	Postlude	Same music as in the Prelude.
Episode 3		
00:00–00:41	Prelude	Probable variation on <i>Emma's Theme</i> .
01:59	Bates	Miss Bates asks if Emma, Harriet and Mrs Weston have come to see Jane's piano (Frank is already there). Inside, they all agree it is a beautiful instrument and Miss Bates says that, although they had to make room for it, it is no inconvenience.
02:51	Bates	Miss Bates asks Knightley if he wants to come in and see Jane's surprise gift. He agrees and comes up to their rooms. He concurs that it is a very fine instrument.
03:28	Bates	Knightley remarks to Emma and Mrs Weston that it is in fact a thoughtless gift. It is large and inconveniences the Bateses and since Jane is to become a governess she cannot take it with her – the Bateses will have to store it for her.
03:46	Bates	Mrs Weston tells Emma that Knightley may not have given Jane the piano but that he is very concerned for Jane's welfare.
04:30	Randalls	Frank has one criticism of Highbury – not enough opportunity to dance. He proposes a ball and Emma agrees. She is sure that at least in this she is the equal of Jane.
05:15	Highbury	Emma, Frank and Mr and Mrs Weston go to The Crown Inn to see if the space is big enough for a ball. Frank grabs Emma and dances with her to test the size of the room.
06:13	Highbury	Frank asks Emma for the first dance.
07:15	Hartfield	Mr Woodhouse: "Only young people can be expected to enjoy dancing."
07:22	Hartfield	Knightley will come to the dance but he will not take part – he does not enjoy dancing and is not very good at it.
17:25	Hartfield	Mr and Mrs Elton visit Emma. Emma tells Mrs Elton that they had heard she is musical. Mrs Elton says that it is so – she told her husband that she would give up a lot but she could not live without music.
17:40	Hartfield	Mrs Elton suggests that she and Emma must establish a musical club.
19:16	Hartfield	In her diatribe to Knightley on Mrs Elton's faults, Emma mentions that the ball she and Frank were organising had to be

		cancelled. Mrs Elton thinks it might be good since they did not have her insights.
25:58	Hartfield	Mr Weston brings news that Frank will be back soon and that the ball will happen.
27:08	The Crown Inn	Emma arrives for the ball.
27:45	The Crown Inn	The music starts.
28:23	The Crown Inn	Mrs Elton wants to lead the first dance with Frank but he promised to dance the first with Emma. Mrs Weston asks her husband to dance with Mrs Elton in front and Frank and Emma will dance further back (not leading).
28:53	The Crown Inn	Mrs Elton announces the first dance: <i>The Town Square</i> .
29:07	The Crown Inn	The dance starts.
30:19	The Crown Inn	Frank comes to fetch Emma for their second dance: <i>The Ship's Cook</i> .
30:54	The Crown Inn	The second dance starts.
31:21	The Crown Inn	Mrs Elton tells her husband that she wants to sit this dance out since she "cannot dance every dance with the same degree of accomplishment". Unlike Emma, she does not put herself out in front for admiration the whole time.
31:46	The Crown Inn	Mrs Weston asks why Mr Elton is not dancing. He will dance with her but she declines. He asks Mrs Goddard but she also declines. Mrs Weston suggests he ask Harriet to dance and he suddenly claims that "I am an old married man and my dancing days are quite over."
33:02	The Crown Inn	Knightley, having seen Mr Elton's rude behaviour, asks Harriet to dance (to Emma's relief)
34:09	The Crown Inn	Emma thanks Knightley for his kindness towards Harriet and remarks that his secret is out: he dances better than anyone.
35:06	The Crown Inn	Mr Weston announces that the dancing will start again. Mrs Elton calls for <i>Ginny's Market</i> .
35:12	The Crown Inn	Knightley asks Emma whom she will dance with, to which she replies: "Why, you, if you will ask me." Knightley: "Will you dance, dear Emma?"
37:39	Hartfield	Piano playing is heard. Emma practises the piano.
38:31	Hartfield	Frank arrives with Harriet. She had been attacked by Gypsy children who took her money and Frank arrived just in time to scare them away.
56:34	Postlude	Same music as in the Prelude.
Episode 4		
00:00–00:41	Prelude	Probable variation on <i>Emma's Theme</i> .
14:28	Box Hill	Emma insults Miss Bates – Miss Bates will have more than

		three dull things to say at a time which is the complete opposite of the proposed game.
18:41	Box Hill	Knightley scolds Emma over her treatment of Miss Bates, Knightley: “She should attract you compassion, not your contempt!”
22:08	Highbury	Emma arrives at Miss Bates’s house early the following morning to make up for her bad behaviour. Jane does not want to see her. Emma and Miss Bates make amends.
30:48	Randalls	Mrs Weston reveals to Emma that Frank and Jane are engaged.
58:06	Postlude	Same music as in the Prelude.
Emma’s music		
	Composer	Samuel Sim
	Director	Jim O’Hanlon
00:10	Samuel Sim	“There is a certain kind of magic that happens when you put music and film together. And I think they can really make and break a drama.”
00:21	Jim O’Hanlon	“What music can do is just subtly underscore or gently guide us in a certain direction or, I think, sometime give us a sense of how to read a scene. What I think music should not do is put a great big red arrow on, you know, “sad moment!” or “happy moment!” or “funny moment!” That’s where it is tragic. But neither should it just be wallpaper.”
00:47	Samuel Sim	“The skill is to pitch it just right so that the audience is taken with the drama rather than ever thinking too intently about what the music is doing or how the music is perhaps manipulating emotions.”
01:00	Jim O’Hanlon	“We have tried to be really precise and go “OK, do we really need music here?” “What do we want it to do?”
01:49	Jim O’Hanlon	“One of the things I felt about Sam’s stuff is it did not sound, you know, period classical. It felt very fresh and contemporary and I guess that is what we are trying to do with this <i>Emma</i> , is make it have one foot in the period and one foot in today. That is what Sam’s music felt like. It had a foot in either camp.”
02:10	Samuel Sim	“We have certainly talked a lot about how we want to make the music very fresh for this, and do something that you do not normally hear on this kind of period drama. Our conversations so far have been how we can push the music into a slightly new arena, but without alienating the audience.
02:27	Jim O’Hanlon	“It is about saying, this is <i>Emma</i> , this is how I see it as a piece. I think it is colourful, it is vibrant, it is energetic, it is witty, it is funny and Emma is all of those things herself. And so it is about saying to Sam, “Can we find a way for the music to enhance that? To also be colourful, vibrant, energetic, witty...?” ”
07:30	Samuel Sim	“ <i>Emma’s Theme</i> is melody-led. There is a lot of kind of playfulness in it. There is a slight kind of feeling of melancholy. But what is most important for me is that as a melody, I can

		manipulate it and bend it into whatever situation Emma's in. When Jim and I decide that there is a specific moment where we think this is a main theme moment, or <i>Emma's Theme</i> moment, then I can play it and manipulate it in several ways."
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