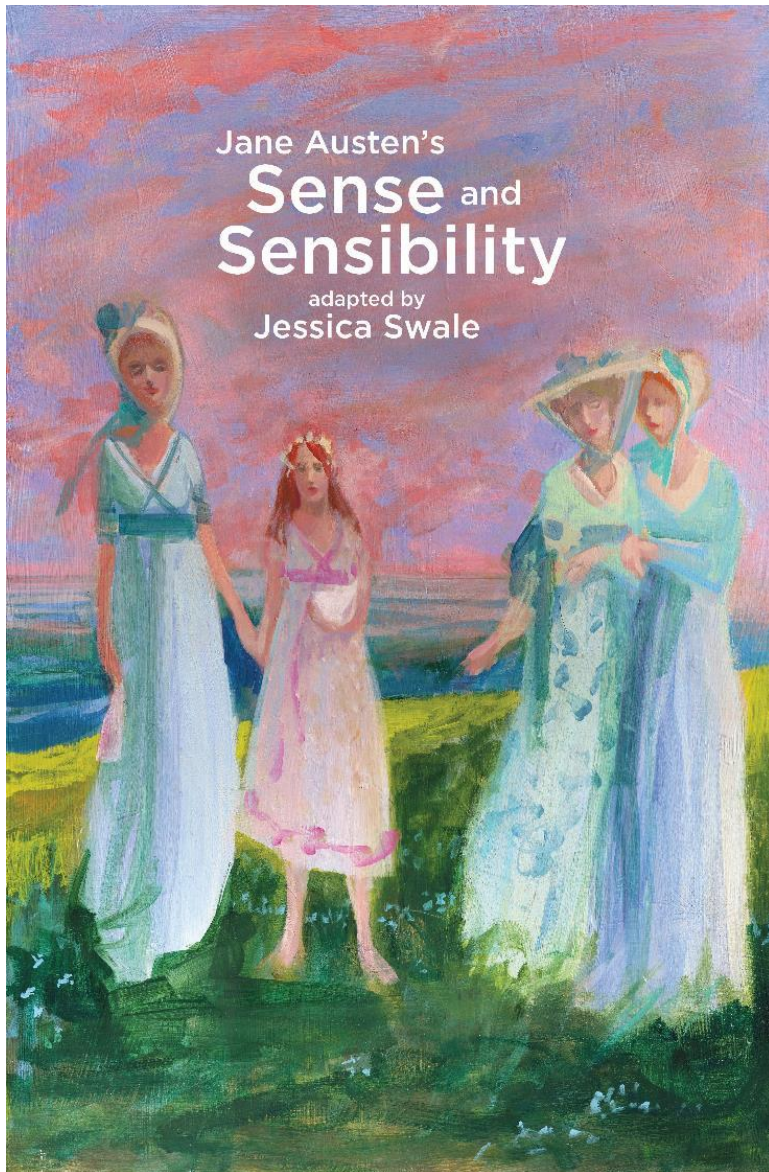




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STUDY GUIDE

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Jane Austen's *Sense and Sensibility* adapted by Jessica Swale

Three sisters and their widowed mother lose their family home and must create new lives for themselves in a tiny seaside cottage. Along the way they face kindness and cruelty, duty and deception, as they try to navigate the complex social rules for proper young ladies. What will lead to lasting happiness and true love: practical good sense or following the sensibility of your heart? Sit back and indulge yourself in the wit and wisdom, the beauty and charm of Jane Austen.

COVER ART BY KYLE RAGSDALE

ESTIMATED LENGTH Approximately 2 hours, 35 minutes

AGE RANGE Recommended for grades 9-12

CONTENT ADVISORY *Sense and Sensibility* is Jane Austen's period romance and is appropriate for grades 9-12.

STUDENT MATINEES AND ARTIST IN THE CLASSROOM

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HOW TO USE THIS GUIDE

To enrich your students' experience at the IRT production of *Sense & Sensibility*, this guide provides an overview of the materials available to you and your students. It is designed to aid you in accessing materials on companion websites as well as design lesson plans that can be used both prior to and following the performance.

The guide is divided into two sections:

- Information about the Production: includes a synopsis of the play, statements by the director and the designers, and a guide to the role of the audience
- Educational Materials: Focusing on materials on the history of Jane Austen's work, society in 19th century England, and how we can connect Austen to today.

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THE STORY OF JANE AUSTEN'S *SENSE & SENSIBILITY*

In Sussex, England, around 1811, Henry Dashwood dies. As required by British law, his substantial estate goes to his oldest son by his first marriage, John Dashwood. This situation leaves his second wife, Margaret Dashwood, penniless, along with her three daughters: Elinor, thoughtful and sensible; Marianne, impetuous and romantic; and Margaret, a 13-year-old who plans to become a naturalist. Although John has pledged to provide for his stepmother and stepsisters, his spiteful wife Fanny convinces him to claim their house and give them a mere pittance. In an era when genteel women are not allowed to work, it will be difficult for Mrs. Dashwood to support her family; and without dowries, it will be almost impossible for her daughters to find husbands.

As Fanny begins to make plans for remodeling their home before they've even moved out, the Dashwoods are visited by Edward Ferrars, Fanny's brother. He and Elinor are drawn to each other, but Fanny makes it quite clear that such a match would be unsuitable for her brother. Mrs. Dashwood accepts an offer from a distant cousin, Sir John Middleton, who has heard of her situation and offers the family a small cottage in Barton Park, located in Devonshire.

In their new home the family encounters new acquaintances, including the solid and dependable Colonel Brandon and the magnetic and impetuous John Willoughby. Colonel Brandon is clearly attracted to Marianne, but she is utterly smitten with Willoughby. Willoughby and Marianne become very attached, and it appears that their whirlwind romance will quickly result in an engagement; but Willoughby suddenly announces he must depart for London with little explanation. Meanwhile Lucy Steele, a distant cousin of Sir John's mother-in-law, Mrs. Jennings, arrives at Barton Park. Lucy is especially eager to meet Elinor, and after ingratiating herself she confides that she has been secretly engaged to Edward Ferrars for almost four years. Shocked and distressed, Elinor nonetheless keeps her feelings to herself and—when pressed—agrees to keep Lucy's secret.

Mrs. Jennings organizes a trip to London with Elinor and Marianne. At a party Marianne sees Willoughby, but he coolly rebuffs her. The next day Marianne receives a letter from Willoughby denying his feelings for her and revealing that he is to be married soon to Miss Sophia Grey. Colonel Brandon reveals to Elinor some dark truths about Willoughby. Meanwhile, Lucy reveals her secret engagement to Fanny, who is outraged and assures Lucy that Edward's mother will deny him his inheritance because of this relationship.

The grieving Marianne develops a severe cold that quickly worsens and threatens her life. As Mrs. Dashwood and Margaret travel to London to be with her, Willoughby arrives to express his concern about Marianne's health. The outraged Elinor listens to his side of the story and is only slightly mollified. The recovering Marianne overhears and finally realizes that she could never have found happiness with Willoughby. The family returns to Barton Park, where further revelations and surprises eventually lead both sisters to the altar.

FAMILY RESPONSIBILITIES

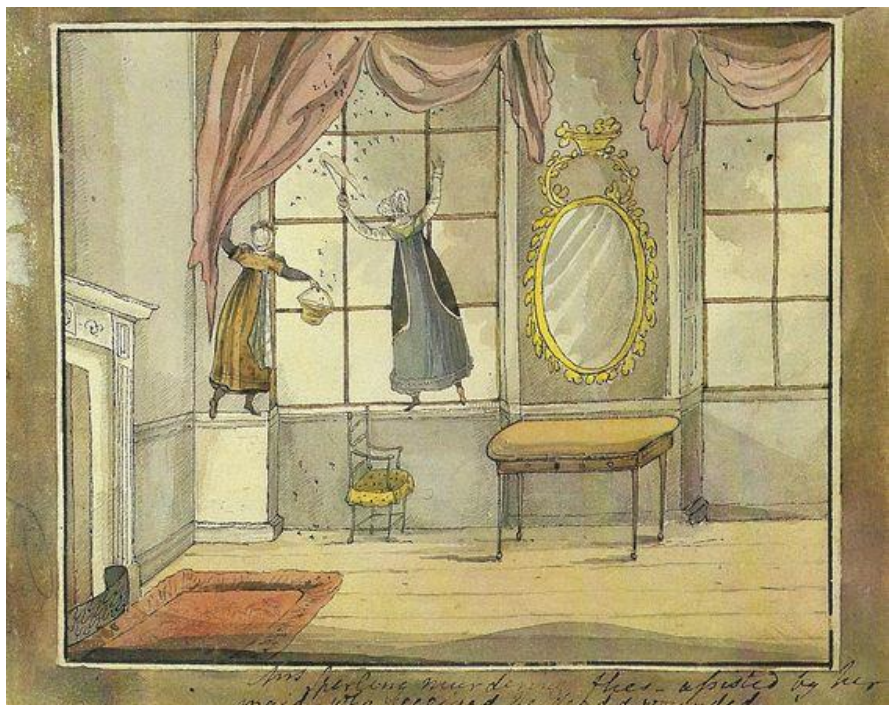
BY JANET ALLEN, MARGO LACEY ECCLES ARTISTIC DIRECTOR

Since our glorious production of *Pride and Prejudice* in 2004, we have been on the lookout for more Jane Austen stage adaptations. While there are many, it has been trickier than one might imagine to find one with a truly authentic voice. Our current era's craze for Austen seems to favor more comedic takes on the material, making fun of her character's over-the-top emotions and pretentious Georgian language. In my view, this misses the point. Jane Austen was writing skillful irony in response to the emotional "novels of sensibility" that were popular in her time, precisely because she found them hollow and insufficiently reflective of life. She was moving her pen, and our cultural taste in fiction, towards a more realistic mode in which social criticism and fully rounded characters in real danger would be the order of the day.

While we tend to generalize Austen as romantic fiction, we miss a lot in doing so. Her pen, even at age 20 when she wrote *Sense and Sensibility*, was actually exploring some very real gender and economic inequities of her time. The novel is fairly unflinching in characterizing the plight in which the Dashwood females find themselves on the death of their father/husband. As a second wife with only female children, Mrs. Dashwood has no choice but to cede her comfortable home and servants to her stepson, who is legal heir to the estate. Thus, she remains entirely at his whim as to any future financial security.

This was so common an occurrence at the time as to go without notice. But Austen notices it, and details the loss of stability and fear for the future that motivates much of the plot of the novel and play. The women's allowance from the stepson is so meager that they must leave their servants (save faithful Thomas) to their individual fates, and they must economize in every aspect of their lives from clothing to food supplies to means of transportation. They are forced to find new housing; eventually, through other relatives, they are offered at a reasonable rent a small remote country cottage far from their family home. Thus the death of the patriarch immediately impoverishes them, throwing into stark relief the diminished potential of the three daughters as commodities in marriage.

Women marrying for financial stability was nothing new or unusual in Austen's time, and for millennia before (and after). The situation in which the Dashwood daughters find themselves is, however, particularly dire. Elinor and Marianne, the two daughters who are of marriageable age, must think not only of their own security in marriage, but also of the financial needs of their mother and their adolescent sister, whose allowance from their stepson/brother is cruelly deficient. Elinor and Marianne must think not as individuals, but as a family.

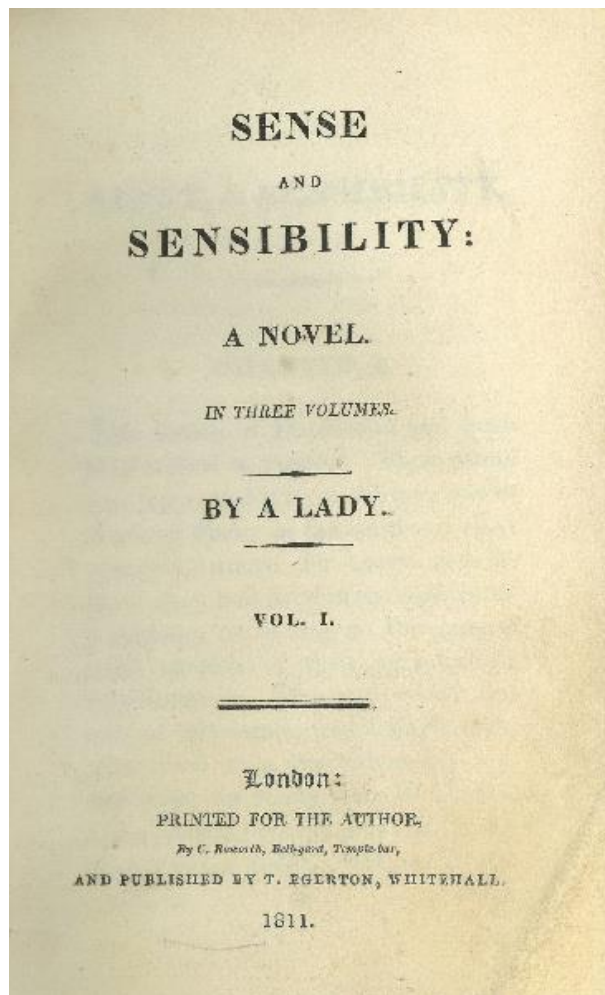


An illustration by Diana Spurling from the book *Mrs. Hurst Dancing*, one of the inspirations for scenic designer Ann Sheffield.

FAMILY RESPONSIBILITIES [CONTINUED]

This is where the meaning of the title of the novel comes into focus. Elinor represents the “sense” in the title. She is the sister who is compelled by nature and birth order to follow her intellect and ignore her heart. Marianne is the “sensibility” sister. In Austen’s time, this marked her as a person of spontaneity, reacting only with the sensitivity of emotions and without the leavening force of the intellect. Austen clearly etches them both as too severe in their views. Their opposite tendencies, and the friction that comes from those opposites, nearly upends the family. Both must moderate their behaviors: Elinor by admitting her heart to her life, and Marianne by using her head to balance her heart’s yearnings. And so, as in all good comedies, the progress of the story is the progress toward them meeting in the middle, learning from one another.

Readers have been asking for generations which of the sisters is the more sympathetic? Which ultimately makes the better match? Which is more likely to find happiness? Austen’s opinion is likely to have been very different from ours. The sisters succeed together, not only in matrimony, but in securing a future of care for their mother and little sister. They also achieve the harmony of securing husbands who are authentically devoted to them, who live “almost within sight of each another,” thereby keeping the family together. After much trial, they achieve the height of the Georgian lifestyle: means, ease, health, proximity, and the possibility for artful pursuits, all in the sylvan countryside of rural England. As Austen says in the final lines of the novel, “they could live without disagreement between themselves.”



Title page from the original 1811 edition.

DIRECTOR NOTE | EVENINGS WITH JANE

BY PETER AMSTER, DIRECTOR

It is deeply satisfying to be back in the company of Jane Austen, especially here at IRT, where my love affair with her novels first moved from page to stage. Sixteen years ago, I directed *Pride and Prejudice* here and found the experience to be ... well ... I can't think of a better word than joyous. That production went on to the Cleveland Play House and Northlight Theatre in Chicago, and in all of those places it held the stage, and also held the hearts of the people who came and witnessed Elizabeth Bennett and Fitzwilliam Darcy back themselves into love. Then came *Emma* at Cleveland, where the audiences cheered when our heroine finally stopped trying to manage other people's lives and concentrated on her own, and now ... *Sense and Sensibility*. I feel like I won the trifecta. Especially since I am privileged to work with many of the same actors who helped create *Pride and Prejudice*: Cassandra Bissell, Grant Goodman, Jenny McKnight, Jason Bradley, and the magnificent Priscilla Lindsay. Quite a homecoming.

Sense and Sensibility, of the three, seems like the most mature story, even though it was the first written. Two sisters, both of a marriageable age, are suddenly reduced to poverty, limiting their chances of marrying well. Each responds to the events and challenges of their lives quite differently: Elinor, the older, is more rational, more sensible, more aware of the implications of behavior in society, and more guarded emotionally. Marianne is passionate, reckless, tending toward emotional extravagance and having little regard to social decorum. In some way Elinor represents Sense and Marianne Sensibility (the word's original meaning was more closely aligned to "sensitivity" than what we now think of as "sensible"). But Austen is too clever and too compassionate to allow either to be mere paradigms or objects of ridicule. These women are complicated, interesting, and, most important, open to the changes, the re-balancing if you will, that their journey provides. And their journey is a fraught one. They do not, like Elizabeth Bennett or Emma Woodhouse, marry the Prince. Their destinies are less fairy tale and more earthbound.



But if *Sense and Sensibility* is less “light, and bright, and sparkling” than *Pride and Prejudice*, and less charmingly inconsequential than *Emma*, it still provides abundant comic characterizations, displays the author’s razor-sharp wit, and reveals a storyteller in complete command of her narrative strategies. Austen’s understanding of and compassion for the plight of Elinor and Marianne might well be based on her own relationship with her sister Cassandra. But what’s important here is that the novel—written by a backyard genius who never married nor was celebrated in her lifetime—endures. And now, it takes the stage.

An illustration by Diana Spurling from the book Mrs. Hurst Dancing, one of the inspirations for scenic designer Ann Sheffield.

DESIGNERS' NOTES | THE WORLD OF JANE AUSTEN

ANN SHEFFIELD | SCENIC DESIGNER

The design challenge presented by this adaptation was the question of how to take the audience to the many and varied locations so lovingly describes in the novel, whilst honoring the relatively uncluttered and elegant nature of the early 1800s. My mission was to find a design that was flexible, efficient, and recognizably “Austen” at the same time. For guidance in the structure of the set, *Mrs. Hurst Dancing*, a book I’ve cherished for decades, came to mind. It contains the charming illustrations of young Diana Sperling, who lived in the Austen era. Her delightful visual observations of Regency life affectionately capture the foibles of her milieu in much the way that Austen has done in her novels. Her illustrations reduce the architectural details to broad strokes and focus the attention on the players. My research also covered both period and contemporary interiors, the latter images chosen for their reflection of the past through contemporary eyes. With essentially a neutral palette that suggests architecture without being too specific, and that moves from large to small spaces with minimal furniture pieces, we can transform the space from city to country and from wealth to modesty with the efficiency of the projected image.

TRACY DORMAN | COSTUME DESIGNER

This adaptation is written cinematically, requiring actors to transition seamlessly from not only one scene to the next but to become sometimes three or even four characters throughout the play. We needed to simplify the changes and edit the costumes so that we could understand the essence of characters through simple gestures of silhouette, choice of fabric, accessories, and wigs. By coming up with iconic looks for each character, I can help the actors and the audience track through the play. I came up with ways to layer the costumes so that changes are more about removing or putting on pieces and less about complete costume changes. This period offers many elements to tell the story of wealth and how it’s reflected in the costume of the characters. Accessories, color, silhouette, and the richness or plain qualities of fabrics can tell us whether we’re in the city or the country.



Preliminary costume sketches for Mrs. Dashwood, Margaret Dashwood, Elinor Dashwood and Marianne Dashwood by costume designer Tracy Dorman.

DESIGNERS' NOTES [CONTINUED]

MICHAEL LINCOLN | LIGHTING DESIGNER

I immediately said yes to this project because scenic designer Ann Sheffield and I have known each other since we were young assistants in New York City. I'm on board any time Ann is creating the world that I need to light. Peter Amster and I have worked together many times and every time the collaboration brings more joy. With the addition of Mike Tutaj's brilliance as a projection and video designer, Tracy Dorman designing costumes, and Gregg Coffin composing music, I think we have a top-notch storytelling team. Lighting alone cannot tell this story sufficiently, and I'm guessing you, the audience will not even notice the lighting, but the choice to stage the story in a malleable box that is both of the period and yet very modern is the perfect inspiration for this lighting designer.

GREGG COFFIN | COMPOSER

The concept for the music of the production is to create melodies reminiscent of the tunes that Jane Austen loved, music that turns the page, scene by scene, to forward the narrative arc of the production. Austen once wrote "Without music, life would be a blank to me." Many of her characters are musicians or great appreciators of music. Jane herself played the piano very well and took lessons until she was 21. She studied with George Chard—the organist from Winchester Cathedral—and collected volumes of sheet music (some transcribed in her own hand). Director Peter Amster and I start by going through the script, spotting where music will occur and what its job is. Then I begin writing, sending recordings to be played in the rehearsal room. Finally, I land at the theatre and work closely with IRT resident sound designer Todd Mack Reischman in determining lengths of cues and rewriting to fit the music to the physical production.



Scenic model by scenic designer Ann Sheffield.

JANE AUSTEN | A QUIET LIFE

BY RICHARD J ROBERTS, DRAMATURG

Jane Austen was born in 1775 in Steventon, County Hampshire, England. The daughter of a scholarly country clergyman and his accomplished wife, she had six brothers and one sister: Cassandra, three years older. Jane grew up in a small cottage where her father taught lessons to seminary students and her mother ran the family farm. The two sisters had three years of boarding school; otherwise, they were educated at home. An avid reader, Jane began writing at age 13, stories and poems and even short books. Eventually, her childhood works were collected in three volumes entitled *Juvenilia*.

Jane's first major novel, written at 20, was *Elinor and Marianne*. Two more followed over the next few years, *First Impressions* and *Susan*. Like her childhood works, these were written for the entertainment of family and friends. Jane often read her works to visitors without revealing the author, in order to get their honest opinion. Like all of Jane's mature novels, these first three books focus on small-town life and the rituals of romance and marriage.

Much of what we know about Jane comes from 100 surviving letters to and from her sister, Cassandra. Jane was a sociable young woman who enjoyed parties, but for someone who wrote so much of love, there was little romance in her own life. Family legend suggests that Jane's one true love was a family friend who could not support her and left to pursue other possibilities, but there is no proof. There is also a suggestion of a brief summer romance, but the young man died. One man did propose to Jane while she was visiting his family, and she accepted; but the next day she changed her mind and left town. Cassandra seems to have burned all the letters from the time when these romances might have occurred, so to this day there is some mystery. In the end, neither sister ever married.



This hand-colored etching, published in 1873, is based on the only known life portrait of Jane Austen, a pencil sketch by her sister Cassandra.

JANE AUSTEN | A QUIET LIFE [CONTINUED]

When Jane was 25 her father retired to Bath, a resort town that was a bit too active for Jane's taste, and her writing came near to a halt. Four years later, her father died. Jane, Cassandra, their mother, and a spinster in-law had about £210 yearly to live on—less than one quarter of their previous income. They moved around for four years, seeking affordable lodging. Then a brother who had been adopted by a wealthy family came into his inheritance, and he gave them a little house on one of his estates in Chawton near their childhood home. The return to a quiet, peaceful home and a measure of economic security allowed Jane to begin writing again.

Over the years Jane had revised *Elinor and Marianne*, and under the new title *Sense and Sensibility*—"by a Lady"—it was published at her own expense in 1811. Within two years she had earned £250 from the book. This success encouraged her to revise and publish *First Impressions*. As another book by that title had recently been published, she changed the name. *Pride and Prejudice* was published in 1813 and became her most popular book during her lifetime.

Despite her newfound success, Jane refused to compromise her privacy and never revealed herself as the author of her books except to her closest relatives. She wrote on small papers that looked like stationary, and whenever visitors called she hid her pages away. She preferred to live quietly and enjoy her family status as a much-beloved maiden aunt.

In the peaceful serenity of Chawton Jane wrote *Mansfield Park*, and it was published in 1814. Emma was published in 1815, and she wrote *Persuasion* in 1816. She was working on a seventh novel, *Sanditon*, when ill health forced her to cease. She died in 1817, age 41, probably of Addison's disease—adrenal insufficiency—or a lymphoma such as Hodgkin's disease.

Persuasion and *Northanger Abbey* (the revised *Susan*) were published shortly after Jane's death. Again there was no name on the title pages, but now a brief note at the back of the books revealed the author's identity. Jane Austen was buried in Winchester Cathedral, where her tombstone keeps her secret and makes no mention of her work as an author.



A 19th-century illustration by Hugh Thomson showing Willoughby cutting a lock of Marianne's hair, from Sense and Sensibility.

CHARACTERS

MRS. DASHWOOD - Second wife & widow of Henry Dashwood; mother of Elinor, Marianne, & Margaret.

ELINOR DASHWOOD - Oldest daughter of Mrs. Dashwood; the “sense” of the title; in love with Edward Ferrars.

MARIANNE DASHWOOD - Second daughter of Mrs. Dashwood; the “sensibility” of the title; in love with John Willoughby.

MARGARET DASHWOOD - Youngest daughter of Mrs. Dashwood; wants to be a naturalist when she grows up.

JOHN DASHWOOD - Eldest son and heir of Henry Dashwood by his first wife; married to Fanny Dashwood.

FANNY DASHWOOD - Married to John Dashwood; sister of Robert & Edward Ferrars; takes over the Dashwood estate; ensures that Mrs. Dashwood and her daughters have very little to live on.

SIR JOHN MIDDLETON - Distant cousin to Mrs. Dashwood; son-in-law of Mrs. Jennings; offers Barton Cottage for the Dashwoods to live in.

MRS. JENNINGS - Mother-in-law of Sir John Middleton; mother of Charlotte Palmer; takes Elinor and Marianne to London for the social season.

CHARLOTTE PALMER - Daughter of Mrs. Jennings, wife of Thomas Palmer.

THOMAS PALMER - Husband of Charlotte Palmer.

COLONEL BRANDON - In love with Marianne.

JOHN WILLOUGHBY - In love with Marianne, but engaged to Sophia Grey.

SOPHIA GREY - Engaged to John Willoughby.

EDWARD FERRARS - Brother of Fanny Dashwood; in love with Elinor, but secretly engaged to Lucy Steele.

LUCY STEELE - Cousin of Mrs. Jennings; secretly engaged to Edward Ferrars.

ROBERT FERRARS - Brother of Fanny Dashwood.

THOMAS - The Dashwoods’ loyal servant.

MR. PERKS - Mrs. Jennings’s butler in London.

DOCTOR - Attends to Marianne when she is ill in London.

THEMES IN THE PLAY

PERSONAL CHARACTER

Austen's title suggests sense and sensibility as a kind of spectrum for looking at a person's character. Elinor represents sense. She is a rational thinker who values reason and restraint. She doesn't allow herself to be carried away by emotions. Marianne represents sensibility, or sensitivity, romance, impetuosity. She is a character of extreme emotions. She gives herself entirely to her feelings of love, happiness, or despair. Austen wrote this book as a response to the "novels of sensibility" or sentimental novels that were popular in her time, and much of her novel demonstrates the follies of excessive sensitivity like that of Marianne. It brings her to dangerous extremes of emotion and hysteria. Elinor, meanwhile, is generally admired for her good sense. However, in the end, it takes a bit of both sense and sensibility for each sister to achieve happiness. For both sisters, sense and sensibility become not so much opposites as complementary parts of their characters.

WOMEN'S PLACE IN SOCIETY

There are very definite gender limitations involved in the society Austen describes; women cannot own property, are expected to stay in the home, marry, and be polite and good company. Men can decide whether or not to pursue a career if they have enough money, and they have more latitude within society in regards to their behavior and life choices. Gender dictates acceptable roles and behavior, and even in the world of the novel, there is little room to deviate.

MONEY

Laws surrounding inheritance are what put the Dashwood women in limbo at the beginning of the novel; and their lack of money, compounded with their inability to work, means that they cannot ease their situation, except through marrying well. Money also dictates the eligibility of Elinor and Marianne, as women with larger dowries are of course seen as better prospects for marriage.

MARRIAGE

For Marianne and Elinor, marriage is not a choice, but a necessity; and their need to marry expediently and well is a pressing concern in the novel, as they look for suitors. Men may choose more freely when and whom they marry; but even for women who have money, marriage is necessary to secure their social positions and ensure financial stability for the future.



Kate Winslet and Greg Wise in the 1995 Sense and Sensibility film adaptation.

PLACES IN THE PLAY

SUSSEX - An historic British county located on the English Channel south of London.

NORLAND - Norland Park is the fictional family home of the Dashwoods, located somewhere in Sussex, probably about 25-35 miles south of London.

DEVONSHIRE - A county of southwestern England; the location of Dartmoor National Park.

EXETER - The largest city in Devonshire, home of Exeter Cathedral and Exeter University.

BARTON PARK - Fictional. The estate of Sir John Middleton, about half a mile from the Dashwoods' cottage.

WHITWELL - Fictional. A Devonshire estate with a coastline view; the site of Col. Brandon's planned picnic.

ALLENHAM - Fictional. The estate in Devonshire that Willoughby is to inherit from his aunt.

PLYMOUTH - A port city on the south coast of Devonshire, 37 miles south-west of Exeter.

LONGSTAPLE - A fictional town near the real city of Plymouth. Mr. Pratt, tutor of Edward Ferrars and uncle of Lucy Steele, lives in Longstaple.

DAWLISH - A seaside resort town on the south coast of Devonshire, 12 miles from Exeter.

COOMBE MAGNA - Fictional. The estate home of John Willoughby in Somerset, just east of Devonshire.

CLEVELAND - Fictional. The stately home of Thomas and Charlotte Palmer in Somerset.

DELAFFORD - Fictional. The site of Colonel Brandon's family estate in Dorsetshire.

MARLBOROUGH - A market town in the county of Wiltshire on the Old Bath Road from London to Bath. Marlborough is 114 miles east of Exeter and 77 miles west of London; it might have been the second night's stopping place on the journey from Devonshire.

LONDON - In 1811, London had a population of 1.2 million, and was one of the largest cities in the world.

BERKELEY STREET - Berkeley Street, where Mrs. Jennings has a house, is located in Mayfair, London's most expensive and fashionable neighborhood of the time and today.

ST. PAUL'S - St Paul's Cathedral sits on Ludgate Hill at the highest point of the city.

ONSLow SQUARE - A residential garden square in South Kensington.

HANOVER STREET - Mr. & Mrs. Palmer's London home is on Hanover Square.

BATH - Bath is the largest city in the county of Somerset, named after its Roman-built baths.



A panoramic photo of Exeter, Devonshire.

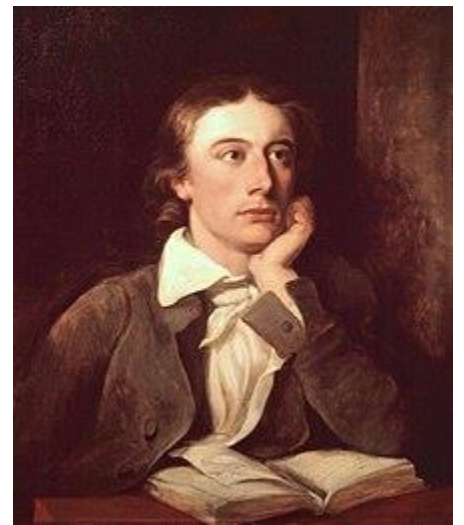
MARIANNE'S READING LIST

THE ROMANTICS

Marianne is living in the Romantic era, and she is an ardent devotee. Romanticism was an artistic, literary, musical, and intellectual movement that originated in Europe towards the end of the 18th century. It was at its peak from 1800 to 1850. The Romantic Era was characterized by its emphasis on emotion and individualism, as well as glorification of history and nature, preferring the medieval over the classical. Romanticism was partly a reaction to the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature—all components of modernity. The Romantic movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially that experienced in confronting the new aesthetic categories of the sublimity and beauty of nature. It was rooted in the German Sturm und Drang movement, which preferred intuition and emotion to the rationalism of the Enlightenment. Romanticism assigned a high value to the achievements of "heroic" individualists and artists, whose examples, it maintained, would raise the quality of society. It also promoted the individual imagination as a critical authority allowed of freedom from classical notions of form in art. Below are some of the artists of the Romantic era along with quotes of their works found in the play.

JOHN KEATS (1795–1821)

Keats was an English Romantic poet, one of the main figures of the second generation of Romantic poets, along with Lord Byron and Percy Bysshe Shelley. Although his poems were not generally well received by critics during his lifetime, his reputation grew after his death, and by the end of the 19th century, he had become one of the most beloved of all English poets. Among the most acclaimed works of Keats are "Ode to a Nightingale," "On First Looking into Chapman's Homer," and "Endymion" ("A thing of beauty is a joy forever").



A portrait of John Keats by William Hilton.

"Bright star, would I were steadfast as thou art!" ...

This love sonnet by John Keats was written sometime between 1819 and 1821. It is believed to be the last poem Keats wrote before he died of tuberculosis at age 25. It is thought to have been written for his fiancé and muse, Fanny Brawne (1800–1865).

"Where are the songs of Spring?"

From Keats's poem "To Autumn," written in 1919, one of the most anthologized English Lyric poems. It describes a progression through the season, from the late maturation of the crops to the harvest and to the last days of autumn when winter is nearing. It has been interpreted as a meditation on death, as an allegory of artistic creation, and as an expression of nationalist sentiment.

"The grass, the thicket, and the fruit-tree wild" ...

from Keats's "Ode to a Nightingale" (1819)

WILLIAM BLAKE (1757–1827)

Blake was an English poet, painter, and printmaker. Largely unrecognized during his lifetime, Blake is now considered a seminal figure in both the poetic and visual arts of the Romantic Age. He believed strongly in racial and sexual equality and was actively interested in politics and social reform. He claimed to have visions. Although he was considered mad by contemporaries for his idiosyncratic views, he is held in high regard by later critics for his expressiveness and creativity, and for the philosophical and mystical undercurrents within his work. In 2002, Blake was placed at number 38 in the BBC's poll of the 100 Greatest Britons.

“Thou fair hair'd angel of the evening,” ...

From William Blake's poem, “To the Evening Star,” originally published in Blake's first collection, *Poetical Sketches*, in 1783. The poem has been described as “pure Romanticism, way ahead of its time.”

“Never seek to tell thy love” ...

Sometimes rendered as “Never pain to tell my love,” this short poem was found in William Blake's notebook after his death. It was published in 1863.

ALEXANDER POPE (1688–1744)

Pope was the foremost poet of the early eighteenth century. He was well known for his satirical and discursive poetry, including *The Rape of the Lock*, *The Dunciad*, and *An Essay on Criticism*, as well as for his translation of Homer. Only a decade after his death, however, his reputation had begun to wane. The Romantics considered him quite old-fashioned (and Marianne obviously agrees). In the 20th century, however, his reputation revived. Today he is regarded as one of the greatest English poets. Pope is the second-most quoted writer in the English language, behind only Shakespeare.



A portrait of Alexander Pope.

GEORGE FRIDERIC HANDEL (1685-1759)

Handel was a German Baroque composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, concerti grossi, and organ concertos. Born the same year as Bach and Scarlatti, Handel is regarded as one of the greatest composers of the Baroque era, with works such as *Messiah*, *Water Music*, *Music for the Royal Fireworks*, and the opera *Giulio Cesare in Egitto* remaining steadfastly popular.

“Silent Worship”

The song “Silent Worship” is a 1928 adaptation by Arthur Somervell of the aria “Non lo dirò col labbro” from Handel's 1728 opera *Tolomeo* (Ptolemy). Somervell's English-language adaptation for voice and piano has remained a popular classic in song recitals and home music-making. Although Somervell's adaptation was written more than a century after Austen's novel, Handel's original aria was recorded in Jane Austen's own handwritten songbooks.

FRANZ JOSEPH HAYDN (1732–1809)

Haydn was an Austrian composer of the Classical period. He was instrumental in the development of chamber music. His contributions to musical form have earned him the epithets “Father of the Symphony” and “Father of the String Quartet.”

ELINOR'S BIRD DRAWINGS

Elinor is quite skilled at drawing birds, and Edward gives her a book about birds. Several breeds are mentioned in the play.

Partridge

Partridges are medium-sized birds (11-13" in length), intermediate between the larger pheasants and the smaller quail. They nest on the ground and have a diet consisting of seeds, grapes, and insects.

Jay

Jays are medium-sized (13-15" in length) birds in the crow family, usually colorful and noisy. The names jay and magpie are somewhat interchangeable. They are not related to the American blue jay.

Barn owl

The barn owl is the most widely distributed species of owl and one of the most widespread of all birds. It is a medium-sized (13-15" long, 31-37" wingspan), pale-colored owl with long wings and a short, squarish tail. Its pale white heart-shaped face with its black eyes give the bird a distinctive appearance, like a flat mask.

Tawny owl

The tawny owl or brown owl is a stocky, medium-sized owl commonly found in woodlands. Its underparts are pale with dark streaks, and the upperparts are brown or grey. Length ranges from 14-18 inches, wingspan 32-41 inches.

Woodcock

A wading bird, related to the snipe and the sandpiper. They have stocky bodies, brown and blackish plumage that camouflages them among the trees and twigs, and long slender bills.

Bird of paradise

The birds-of-paradise refers to a family of bird species that are native to the rainforests of New Guinea and eastern Australia. They are perhaps best known for the plumage of the males, in particular the highly elongated and elaborate feathers extending from the beak, wings, tail or head. The various species range in length from six inches to forty-three inches.



Chaffinch

The chaffinch is a bird in the finch family, about 6 inches long with a wingspan of 10 or 11 inches. The male is brightly colored with a blue-grey cap and rust-red underparts. The female is much duller in coloring, but both sexes have two contrasting white wing bars and white sides to the tail. The male bird has a strong voice and sings from exposed perches to attract a mate.

Lapwing

A lapwing is a crested plover, a wading bird noted for its slow, irregular wingbeat in flight and a shrill, wailing cry. Its length is 10 to 16 inches.

MARGARET'S NATURAL COLLECTIONS

Margaret's desire to be a naturalist shows her to be a forward-thinking and adventurous girl in her era. A naturalist is someone who studies plants and animals in the wild and their environments, which is referred to as natural history. The term naturalist is short for natural historian. Their work is observation, interpretation, collecting, and classification, rather than experimentation. Before Charles Darwin (1809-1882), most naturalists did not think of themselves as scientists. When they looked at nature, perhaps as explorers, they looked at everything: land, people, plants, and animals. Naturalists found new species and classified plants and animals. Naturalists then were educated amateurs; today they are trained professionals. This change happened slowly over the course of the 19th century. In fact, the very word scientist wasn't coined until 1837. Before then, natural philosophers studied the physical sciences (astronomy, physics, chemistry), while natural historians studied the biological sciences (biology, zoology). Margaret explores many species of animal in the play, which are listed below.

Stag beetle

Stag beetles are so called because of the large and distinctive mandibles found on the males of most species, which are thought to resemble the antlers of stags. Some species grow to almost five inches in length, but most are about two inches. They are quite common in southeast England. Although many people feel they look dangerous, they are generally harmless to humans.

Bumbles

Bumblebees.

Newt

A semiaquatic salamander.

Hermit crab

Hermit crabs have long, spirally curved abdomens which are soft, unlike the hard, calcified abdomens seen in related crustaceans. The hermit crab protects its vulnerable abdomen by salvaging an empty seashell (most often that of a sea snail) into which its whole body can retract.

Porcelain crab

Porcelain crabs are small, usually with body widths of less than 5/8 inch. They will often shed their limbs to escape predators and are quite fragile—hence their name. The lost appendages grow back. Porcelain crabs have large claws which are used for territorial struggles, but not for catching food.

Winkle

A small intertidal sea snail, about half an inch in diameter and an inch long. They are edible.

Stickleback

Sticklebacks are a fish most commonly found in the ocean, three to four inches long. They are characterized by the presence of strong and clearly isolated spines in their dorsal fins.



Sea star

A starfish.

MONEY & SOCIETY

From the 16th well into the 19th century, respectable wealth in England was accumulated primarily through the ownership of land. The land would be leased to tenants for farming, and the landowning families would live entirely off of the income generated by these leases. The families owning the largest of these hereditary estates, which varied in size but averaged about 10,000 acres, drew incomes sufficient to construct great parks and manors, purchase fashionable goods, retain servants and livery (horses and carriages), and meet other expenses related to keeping a country home. The most prosperous landowners also kept a town home in London, the social and political center of England, and lived there during the social season, January through July. The oldest, though not necessarily the wealthiest, of these families may have had some claim to nobility with inherited titles that gave “precedence,” or a higher rank at social functions in town or country. The term “aristocracy” referred somewhat more ambiguously to any keepers of London town homes whose social and political connections bought them seats in Parliament or influence in the royal court.

The £500 annual income that Mrs. Dashwood and her daughters receive from her stepson, John Dashwood, is equivalent to about \$42,000 today. This amount is just barely enough to keep this family of four on the edges of genteel society. They are fortunate to be living in a small cottage. They can afford to retain one serving man, Thomas, but they have neither a carriage nor horses. This is by no means poverty, but it is far below the life they lived when Mr. Dashwood was alive, with a large country house, grounds, a dozen servants, carriages and horses.

At the time of the play, investments payed an interest rate of 5%. Sophia Gray’s fortune of £20,000 pounds would bring her an annual income of £1000. This is the same income as Caroline Bingley in *Pride and Prejudice*. Of course, if she has land and tenants, there would be additional rental income.

Colonel Brandon’s annual income is £2000, equivalent to about \$168,000 today. This is a very comfortable income for a single gentleman, with a country house, servants, and stables. It is the same income as Mr. Bennet in *Pride and Prejudice*, who has a wife and five daughters.

Although there is a broad range of income seen in *Sense and Sensibility*, Jane Austen's universe remains a privileged world that conceals the harshness of the living conditions of the vast majority of the rural population, who are uneducated and impoverished.



Artist depiction of an estate in Devonshire, England. 1800s.

THE ROLE OF THE AUDIENCE

You, the audience, are one of the most important parts of any performance. Experiencing theatre is a group activity shared not only with the actors, but also with the people sitting around you. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Cell phones, tablets, watches, and other electronic devices should remain silent and dark during the performance. This is distracting to those around you and to the actors onstage.

Recording or photography of any kind is not allowed inside the theatre.

Gum, food and drink must stay in the lobby.

The house lights dimming signal the audience to settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors onstage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom during intermission or after the show.

Focus attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

When the show is over, you are welcome to applaud as a way to thank the performers.

Remain at your seat after the performance and IRT staff will dismiss your group to your busses if you are not staying for a post-show discussion.



Busses lining the IRT curb during a student matinee.

STANDARDS ALIGNMENT GUIDE

We recognize that teachers aim to align their lesson plans with standards and that it is important to be able to align your experience at IRT with curriculum standards. Seeing IRT's production of *Sense & Sensibility* is a great way to help make connections for students and facilitate their understanding of the text and key elements of classic literature. Some standards to consider on your trip would be:

READING - LITERATURE

- RL.1 – Read and comprehend a variety of literature independently and proficiently
- RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas
 - Sample: 9-10.RL.2.2: *Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details.*
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
 - Sample: 11-12.RL.3.2: *Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., satire, sarcasm, irony, or understatement) in order to understand the point of view.*
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

READING - VOCABULARY

- RV.3 – Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings
 - Sample: 9-10.RV.3.3: *Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*

MEDIA LITERACY

- ML.1 – Develop and enhance understanding of the roles of media and techniques and strategies used to achieve various purposes.
- MS.2 – Analyze the purposes of media and the ways in which media can have influences.
 - Sample .ML.2.1: *Interpret the various ways in which events are presented and information is communicated by visual image-makers to influence the public.*

DISCUSSION QUESTIONS

BEFORE THE STORY

Discuss the meanings of the words “sense” and “sensibility.” Remember that in the context of this novel and play, “sensibility” means something closer to the contemporary idea of “sensitivity.” Ask the students to name and discuss characters from other books and stories, movies, and television programs who seem to have viewpoints that lean towards one trait or the other. Which point of view seems to be more successful? Why?

AFTER THE STORY

How are the qualities of sense and sensibility represented in Elinor and Marianne? How does each sister demonstrate thinking that is the opposite of her typical viewpoint? How are these traits changed in each by the end of the play?

How do other characters in the play demonstrate qualities of sense or sensibility? Think particularly of Mrs. Dashwood, Margaret, Mrs. Jenkins, Willoughby, Colonel Brandon, Edward Ferrars, Fanny, and Lucy Steele.

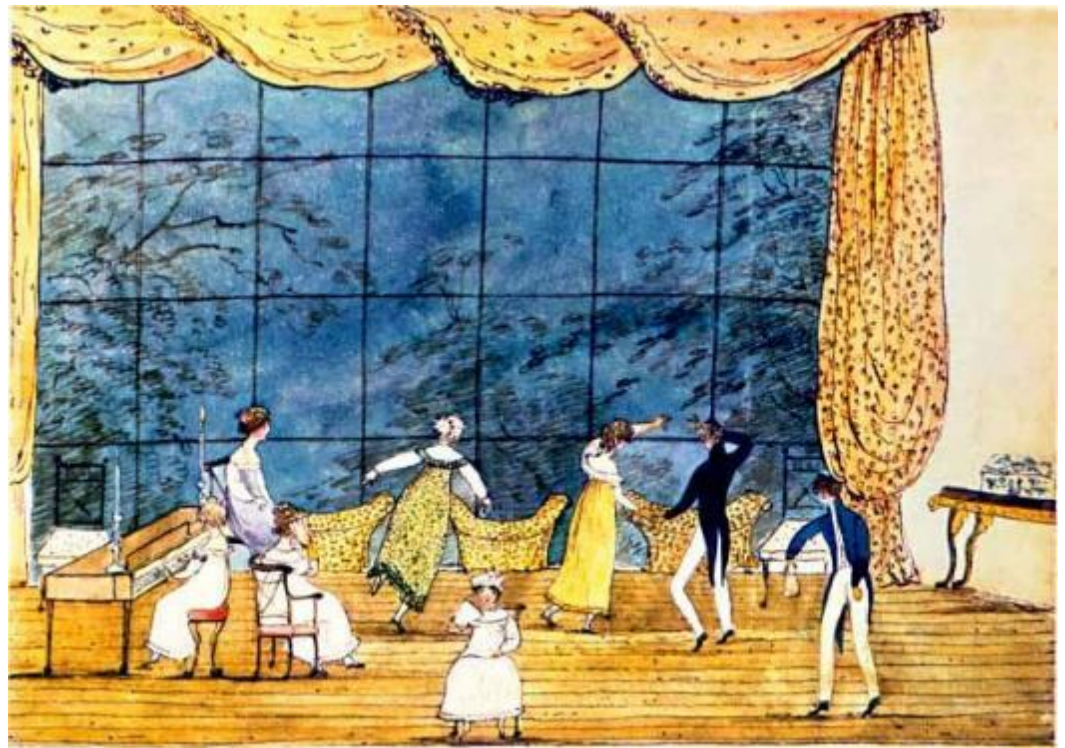
This novel was originally published in 1811. What elements of the story feel old-fashioned? What elements of the story feel more up-to-date? How does the story relate to the #metoo movement?

What is your opinion of Marianne at the beginning and then at the end of the play?

What qualities does Marianne find appealing in Willoughby? Compare Marianne’s initial impression of Colonel Brandon. What is she missing in her assessment of each?

One of the tenets of sensibility is that instinct and emotion are better moral guides than reason. In the original novel, Marianne tells Elinor, “If I were doing anything wrong, I would know it.” How do the events of the play support or disprove this statement? Do people usually know when they’re doing something wrong?

How did you feel about Willoughby when he first entered the play? What early clues are provided about his character? Is his apology to Elinor at the end of the play believable? How do you feel about him at the end of the play?



An illustration by Diana Spurling from the book Mrs. Hurst Dancing, one of the inspirations for scenic designer Ann Sheffield.

DISCUSSION QUESTIONS [CONTINUED]

What do you think of Edward? How are his actions toward Elinor similar to those of Willoughby toward Marianne? How are they different?

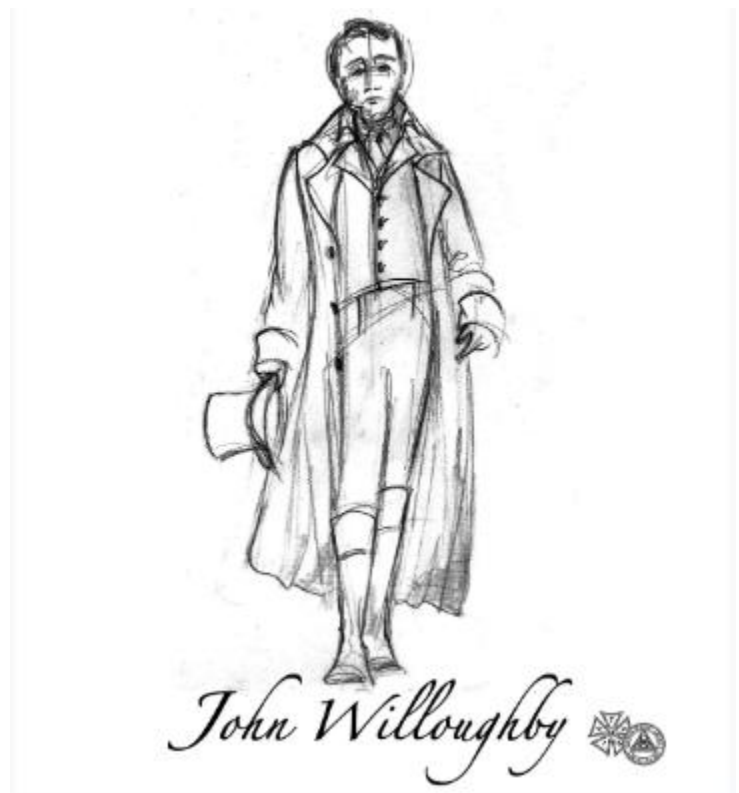
Do you think the marriage of Elinor and Edward will be a happy one? What about Marianne and Col. Brandon? Why or why not?

In the end, which triumphs: sense or sensibility? Or is Austen sympathetic to both perspectives? What does each sister come to learn from the other?

WRITING PROMPTS

Choose one of the characters from the play. Write a letter to a close friend of that character, telling them the events of the play from your character's point of view. Remember what your character knows and doesn't know about the other characters, and include his or her speculation about what might be going on.

Imagine that you are one of the single characters in the play. Write a profile about yourself for a 19th century version of a dating app. What are your interests, hobbies, favorite foods and books? What are you looking for in a partner? What is your idea for a first date?



Preliminary costume sketch for John Willoughby by costume designer Tracy Dorman.

BRINGING JANE AUSTEN'S SENSE AND SENSIBILITY INTO THE 21ST CENTURY

Jane Austen's life, when compared with those of other famous novelists, was relatively quiet. She preferred a life far from the city and successfully banished fame from her door. Yet her work is celebrated for its unsurpassed knowledge of human behavior. At the core of Austen's work is her ability to create compelling human relationships, personal motivations, and actions with consequences. These themes, along with her humor and ability to craft satire, have made her one of the most beloved authors throughout the world.

While the world in which Austen wrote feels very far from the one we live in today, the basis of her work, human relationships, still rings true to a modern audience, especially youth. Through her books and the numerous adaptations of her work, students can learn ideas on class, marriage, etiquette, money, and more, and connect them to current ideas. Below are ways to tie in Austen's *Sense and Sensibility* into your classroom.

PEER DISCUSSION

Have your students form two circles, one inside circle and one outside circle. Each student on the inside is paired with a student on the outside facing each other. Pose a question to the whole group and have the pairs discuss their responses with each other. After some time, have the students rotate so that they are talking to someone new. Once everyone is seated, another question can be offered, or you can continue with the same question.

DISCUSSION TOPICS:

- *Money*: The Dashwood sisters' lack of money, compounded with their inability to work without facing a permanent decline in status, means that the only way to stay afloat is to marry well. Money also dictates who the Dashwood sisters can marry: the larger the dowry (property, gifts, or money at the marriage of a daughter) the better the husband in terms of financial stability. Is money a consideration for love in today's relationships? How do we see money affect marriage today?
- *Gender*: There are very definite gender limitations involved in the society Austen describes: If they have enough money, men can decide whether or not to pursue a career, and have more leeway with what is considered acceptable behavior in society. Women cannot own property, are expected to stay in the home, marry, and be polite and good company. Margaret Dashwood, the youngest of the sisters, defies the mold for women and strives to be a naturalist, or environmental scientist. Are there expectations set for men and women today? Are there occupations or fields that are characterized with more men or women? Why?
- *Appearances and Secrecy*: Many characters in the novel present themselves as one thing, and end up being another. Willoughby is the prime example of this, as he seems romantic, open, and genuine, but ends up exposing himself as vain, idle, and cruel, having hidden most of his intentions from the Dashwood sisters. Discuss how we can hide parts of ourselves or create alternate personas in presenting ourselves to the world. Is it easy or fun to pretend to be someone else? How do you get out of that situation once you find yourself in it?

COMMUNICATION IN THE 1800S

The fastest and most common way people in Austen's time kept in touch with each other is through letters. The written word kept people up to date on the day-to-day lives of family members or popular gossip happening around town. Similar to letter writing, most of us today communicate via email or text, using these as a way to connect with those around us.

In an activity, students should take passages from *Sense and Sensibility* and translate them into text message conversations. Divide the students into different groups and have them each work on part of the story. Students should be encouraged to modernize the text into their own words – how would they tell their friends about what's happening? Once the groups are done, they should share what they wrote with the class. Students should be encouraged to express how they feel about each other's work. Do they have a better understanding about what is happening between the characters? Did anyone gain insights or new perspectives?

COMPLEX RELATIONSHIPS

Core to *Sense and Sensibility* is the interconnection between all of the characters within the story. Reading stories with these complex relationships helps develop what cognitive psychologists call our "theory of mind." Theory of mind is what allows us to assess the mental states (thoughts, feelings, beliefs) of others and use that assessment to predict and explain what people are thinking. Theory of mind allows us to strategize in a business context and navigate the unspoken steps of building romantic relationships. Austen's novels are filled with dozens of characters who constantly guess at the thoughts and intentions of the other characters; each interacts with the others in complex ways that influence the relationships of nearly everyone in the book. In the link below is a drawn out map that displays all of the characters within *Sense and Sensibility* and how they connect to one another. At first glance, this fictional network can seem very complicated, but in our own lives we are used to managing such complex connections every day. After studying this map with your students, instruct them to create their own relationship map using a story they've read or television show they are currently watching (*Grey's Anatomy*, *KUWTK*, etc.). Once students are done, have them compare what they created to the *Sense and Sensibility* map. What similarities do you notice?

<https://prezi.com/y0jzww0ttn1/sense-and-sensibility-character-map/>

ADDITIONAL RESOURCES

<https://www.sparknotes.com/lit/sensibility/>

[Course Hero Video](#)

[School of Life Video](#)

https://dl.pearson.co.jp/resources/9781405882033/searchdata/pdf/TN-Sense_And_Sensibility.pdf

<https://playmakersrep.org/wp-content/uploads/2017/10/SS-Teacher-Guide-PlayMakers.pdf>

http://www.richmond.sndinf.net/resources/sense_sensibility.pdf

http://www.scholastic.ca/education/magazines/elt_pdfs/sense-sense-150dpi-28-266378.pdf

PLAY GLOSSARY

Ablution

The act of washing oneself, for hygiene or for ritual purification.

Adieu

French: goodbye.

Anon

Soon, shortly.

Bluebells

A late summer and fall perennial with small blue flowers that hang in a bell shape.

Borne

Past participle of bear; in this context, the meaning is tolerated.

Brace

A pair.

Broadwood grand

John Broadwood & Sons is a notable English piano manufacturer, founded in 1728.

Chaise

A light two- or four-wheeled carriage for one or two people with a folding hood top.

Coal scuttle

A bucket-like container for holding a supply of coal convenient to an indoor coal-fired stove or heater.

Constantia wine

A South African dessert wine that was widely exported to Europe in the 18th and 19th centuries.

Consumption

Any potentially fatal wasting disease—that is, any condition that “consumed” the body. Eventually the word referred to tuberculosis, causing as many as 2 out of 3 deaths in Jane Austen’s time.

Competence

In this context, an income large enough to live on, typically unearned.

Curricie

A light two-wheeled carriage large enough for the driver and a passenger drawn by a pair.

Dovecot

A dovecot is a structure designed to house pigeons or doves.



A Gentleman, his bays harnessed to a curricie. 1806, oil by John Cordrey.

East Indies

The East Indies are the lands of South Asia (the Indian subcontinent) and Southeast Asia.

Eglantine

The eglantine rose, also known as sweet-briar, a pink shrub rose.

Eremit

A hermit: one who lives in seclusion from society, usually for religious reasons.

Evening star

The term evening star refers to the planet Venus when it appears in the western sky after sunset. It is the second-brightest natural object in the night sky after the Moon.

Ferret [them] out

To search tenaciously and find something. Ferrets like to find and hide small items.

Fortnight

Fourteen nights; two weeks.

French salon

A drawing room or parlor decorated in the French style.

Gamboling

To gambol is to run or jump about playfully.

Gentle address

In this context, address refers to one's manner of speaking.

Hanging wood

A woodland on the side of a hill, typically on the steep slopes.

Harrow

One of the most prestigious (and expensive) prep schools in the world.

Hawthorn

The common hawthorn is a shrub or small tree 15 to 45 feet tall, with sharp thorns.

Japes

Jokes, jests, quips.

Left behind in the stalls

A horse racing reference.



Lock of hair

Giving a lock of one's hair to someone was considered a sign of love and devotion. Jewelry made of human hair has appeared throughout the history of craft work.

Mulberry trees

The mulberry fruit looks something like an elongated blackberry or raspberry, about an inch long.

Music—the food of love

A reference to Shakespeare's *Twelfth Night*. "If music be the food of love, play on."

North Star

Polaris is commonly referred to as the North Star. It makes an excellent fixed point from which to draw measurements for celestial navigation.

Pall mall

Pall-mall was a precursor to croquet. Very popular in Britain in the 16th and 17th centuries, by 1811, it would have been considered very old-fashioned. In Britain, both syllables rhyme with gal or shall.

Paroxysm

A sudden attack or violent expression of a particular emotion

Parsonage

In this historic context, not just the home provided for a rector or vicar, but the job itself.

Patronized

The sense here seems to be to show support for and be a frequent visitor of.

Piano-forte

A fortepiano is an early piano, the late-18th to early-19th century instruments for which Haydn, Mozart, and the younger Beethoven wrote their piano music.

Piquet

An early 16th-century trick-taking card game for two players that is still popular today.

Pope Joan

Pope Joan was, according to legend, a woman who reigned as pope briefly during the ninth century. An 18th-century card game was called Pope Joan.

Porter

Porter is a style of beer that was developed in London in the early eighteenth century.

Proboscis

A proboscis is an elongated appendage from the head of an animal: in elephants or aardvarks, an elongated nose or snout. In flies and other insects, tubular mouthparts used for feeding and sucking.



Fortepiano by Paul McNulty after Walter & Sohn, c. 1805.

Queen Mab

A reference to Shakespeare's Queen Mab from Mercutio's speech in *Romeo and Juliet*.

Rheumatism

Rheumatism causes chronic, often intermittent pain affecting the joints or connective tissue.

Sampler

A piece of embroidery or cross-stitching showing skill. It often includes the alphabet, figures, decorative borders, etc.

Sherry

A fortified wine made from white grapes that are grown in Andalusia, Spain.

Siren

In Greek mythology, the Sirens were dangerous singing creatures who lured sailors to shipwreck.

Snap

A card game in which players deal cards and react quickly to spot pairs of cards of the same rank.

Sponging house

A place of temporary confinement for debtors in the United Kingdom. Not a debtors' prison, but a private house where a debtor would be held until they could make arrangement with their creditors.

St. James' street

St. James's Street is the principal street in the district of St James's, central London.

Stand upon

Idiom: to value or esteem, such as in "stand upon ceremony."

Stew pond

A fish pond used to store live fish ready for eating.

Summer house

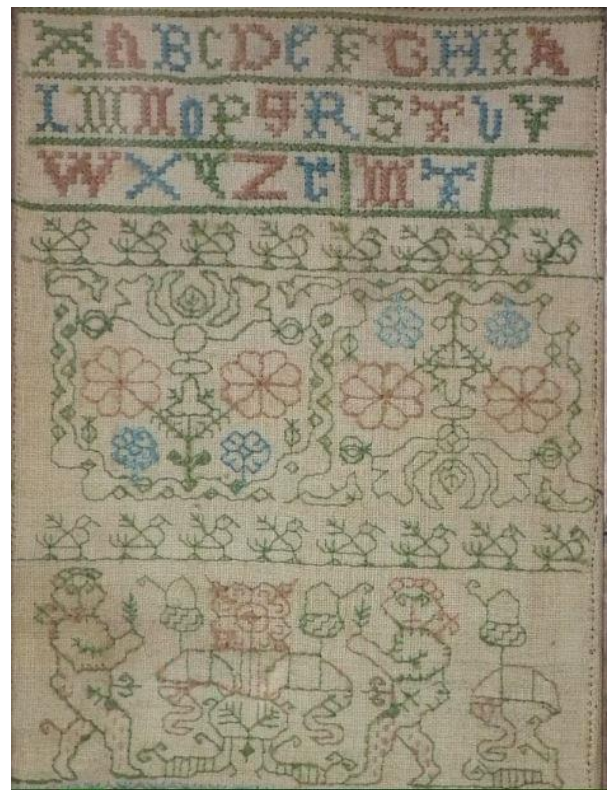
A small, typically rustic sitting shelter in a garden or park.

Tea caddy

A box used to store tea. When first introduced to Europe in the 16th and 17th centuries, tea was extremely expensive, and kept under the eye of the mistress of the house, often under lock and key. The containers used were often expensive and decorative, to fit in with the rest of the decor.

What larks

What fun!



English band sampler featuring 'boxers', circa 1650.

ADDITIONAL RESOURCES

BOOKS

Jane Austen: A Life by Claire Tomalin

Jane Austen: Her Life, Her Times, Her Novels by Janet Todd

Jane Austen at Home: A Biography by Lucy Worsley

Jane Was Here: An Illustrated Guide to Jane Austen's England by Nicole Jacobsen

A Jane Austen Education: How Six Novels Taught Me About Love, Friendship, and the Things That Really Matter by William Deresiewicz

What Jane Austen Ate and Charles Dickens Knew: From Fox Hunting to Whist—the Facts of Daily Life in Nineteenth-Century England by Daniel Pool

The Jane Austen Handbook: Proper Life Skills from Regency England by Margaret Sullivan

Jane Austen: A Companion by Josephine Ross

The Real Jane Austen: A Life in Small Things by Paula Byrne

The Making of Jane Austen by Devoney Looser

What Matters in Jane Austen: Twenty Crucial Puzzles Solved by John Mullan,

FILM/TV

Pride and Prejudice (1995 TV series)

Clueless (1995)

Emma (1996 film)

Sense and Sensibility (1995 film)

Mansfield Park (1999 film)

Pride and Prejudice (2005 film)

Bride and Prejudice (2005)

Becoming Jane (2007)

The Jane Austen Book Club (2007)

Miss Austen Regrets (2008)

Pride and Prejudice and Zombies (2016)

Emma (2020 film)

INTERNET

<https://www.janeausten.org>

<https://pemberley.com/janeinfo/janeinfo.html>

<http://jasna.org/austen/>

<https://www.janeausten.co.uk>

