Introduction

1. Here the term is taken to mean any face-to-face social arrangement that enables the participants to monitor each other in some formalized activity, whether a card game, a dance, a recital, a "theatrical," or simply a polite conversation. For an extended discussion of the concept, see Erving Goffman, *Encounters* (Indianapolis and New York: Bobbs-Merrill, 1961). A common meaning of the word as an unexpected or troubling occurrence is not primarily at issue here. In later discussions I introduce the Sartrean self/other as a specific narrative principle of the encounter.


4. Ibid., p. 195.

5. The first three editions of *Clarissa*, for example, provide a startling typographical record of the author's revisions and additions. After the first edition (1747-48), Richardson added more than a hundred pages to the second (1749) and third editions (1751). Not only did he publish in 1751 *Letters and Passages Restored to Clarissa* so that owners of the first edition could benefit by the additions, but he also used printer's bullets and dots in the third edition to show the reader exactly where the revisions occurred in the text. This procedure demonstrates the degree of responsibility that Richardson consigned to his reader in constituting the story. See Florian Stuber, "On Original and Final Intentions, or Can There Be an Authoritative Clarissa?" *Transactions of the Society for Textual Scholarship* 2 (1985): 229-44.


13. In *Factual Fictions: The Origins of the English Novel* (New York: Columbia University Press, 1983), pp. 42–70, Lennard J. Davis argues that the news/novel discourse was inherently reflexive and that the reader would have no way of knowing whether the account was true or fictional. The mere fact that something is printed, however, carries weight with the reader.


19. Ibid., p. 140.

20. Ibid., p. 144.

21. A recent Austen biographer, for instance, singles out her reflexive endings: "If she has one overriding fault as a writer, it is her obvious and overhasty desire, near the ends of her novels, to wrap up loose ends and get the thing over with, once the dénouement has been reached, as quickly as possible. It is as if she has had enough of her people by the end of the book and cannot wait to get rid of them once they have reached their happy ending" (John Halperin, *The Life of Jane Austen* [Baltimore: Johns Hopkins University Press, 186])
In contrast to such blanket dismissals, see the cogent defense of Austen's mixed narrative forms by Frank J. Kearful, "Satire and the Form of the Novel: The Problem of Aesthetic Unity in Northanger Abbey," *ELH* 32 (1965): 511-27. My own emphasis in this study, of course, should obviate Halperin's notion that Austen was tired of her characters in the end; on the contrary, she never had any doubts about their artificiality (artfulness/artifice) in the first place.

22. Nearly all of Austen's characters are round, as E. M. Forster observed (*Aspects of the Novel* [New York: Harcourt, Brace and World, 1927], p. 74); in other words, the most transparent stereotype exhibits some temporal dimension. In the comical proposal scenes, for instance, Mr. Collins and Mr. Elton both show a stock male presumption while reciting commonplaces of courtship; yet they are very different suitors of the moment, the former exhibiting no more than the empty gesture of passion, the latter at least individualized by the brief history of his misplaced feelings for the heroine. Despite his more burlesque role as foolish suitor, nevertheless Mr. Collins does have a past (as the narrator informs us in chapter fifteen of the first volume), which helps to account for his behavior and gives him the verisimilitude of a creature living in time. An interpretation that overlooks this important temporality in even some relatively minor characters is John Lauber's "Jane Austen's Fools," *SEL* 15 (1975):511-24.

23. Austen was perfectly aware of the narrative slippage created by printing conventions and tried to avoid the obvious signposts for the reader except when absolutely necessary. Consider her remark on *Pride and Prejudice*: "There are a few typical errors, and a 'said he,' or a 'said she,' would sometimes make the dialogue more immediately clear; but I do not write for such dull elves / As have not a great deal of ingenuity themselves" (Letters, pp. 297-98). Claude Rawson traces this speech-orientation of character in Fielding. See "Dialogue and Authorial Presence in Fielding's Novels and Plays," *Order from Confusion Sprung* (London: George Allen and Unwin, 1985), pp. 261-310.

Notes to Pages 17–19


Chapter 1


and Mozart (Athens: University of Georgia Press, 1983). A book that came to my attention too late to influence this chapter is Peter Hutchinson's *Games Authors Play* (London and New York: Methuen, 1983). Although he does not mention Austen, Hutchinson sketches the various functions of play in literature and the other arts, and emphasizes the way in which authors tease their readers.

4. I am following Northrop Frye's terminology here. The *alazon* and *eiron*, Greek words for an imposter and a self-deprecating person, respectively, are among the most common stereotypes in fictional modes. See his *Anatomy of Criticism*, pp. 39–41.


8. Throughout this chapter, at the risk of offending some readers who are allergic to the nomenclature of the social sciences, I use the concept of "flow" from Mihalyi Csikszentmihalyi: "In the flow state, action follows upon action according to an internal logic that seems to need no conscious intervention by the actor. He experiences it as a unified flowing from one moment to the next, in which there is little distinction between self and environment, between stimulus and response, or between past, present, and future." *Beyond Boredom and Anxiety*, p. 36.


10. Another self-critical performer takes the opportunity to be alone when playing before an indifferent audience: "These were some of the thoughts which occupied Anne, while her fingers were mechanically at work, proceeding for half an hour together, equally without error, and without consciousness" (P, 72). The Musgroves, however, deserve nothing better after having instigated the performance: "Well done, Miss Anne! very well done indeed! Lord bless me! how those little fingers of yours fly about!" (P, 47). After such rude inattentiveness, their compliments only exacerbate the individual's sense of isolation from the group.


12. Denis Diderot, "Rameau's Nephew" and "D'Alembert's


14. The modern reader may exaggerate the extent of this particular dance’s significance for the encounter. As Patrick Piggott observes (*The Innocent Diversion*, pp. 92-93), this “waltz” was not the new dance that had arrived in England by 1812 and was shocking because of its indecent requirement of holding the partner by the waist. Instead, it was probably no more than another country dance, but with a 3/4 tune. Thomas Wilson’s *An Analysis of Country Dancing* (1811), for instance, invented a “new & elegant system of dancing called Country dance Waltzing or Waltz Country dancing.” The “irresistible waltz” tune that joined Frank and Jane at Weymouth may have been more erotic than the popular German import of the time, “Ach du lieber Augustine.” See R. W. Chapman’s appendix, “The Manners of the Age,” *Emma*, pp. 503 and 511, respectively.

15. Piggott, *The Innocent Diversion*, pp. 91 and 92, respectively.

16. Roger Caillois gives a more systematic analysis of play than Huizinga and stresses the freedom from any pursuit in the real world as one of its defining characteristics. See “Unity of Play: Diversity of Games,” *Diogenes* 19 (Fall 1957): 105, 120, especially.


19. An implicit norm for the encounter of the Crown Inn is the English country dance, which was performed according to certain figures and in step with traditional folk tunes. In contrast to the minuet and other highly formalized dances, this ritual activity held a deep nationalistic significance and was ever an anomaly to the eighteenth-century dancing-master, who was usually a product of French court tastes. Raoul Auger Feuillet, for example, set out condescendingly to teach the French improvements on the original, “demonstrated in an easy method adapted to the meanest capacity” (*For the Further Improvement of Dancing*, trans. John Essex [1710], title page). A certain xenophobia against the French hegemony over the English body persisted throughout the period and is still evident in Dickens’s caricature of old Mr. Turveydrop’s Deportment, associated
with the Regency. Bob Acres's complaint in Sheridan's *The Rivals* reflects an age weary of the pressure to move strictly to foreign rule:

"Sink, slide, coupée. Confound the first inventors of cotillons! say I—they are as bad as algebra to us country gentlemen. I can walk a minuet easy enough when I am forced!—and I have been accounted a good stick in a country dance. Odds jigs and tabours!—I never valued your cross-over to couple—figure in—right and left—and I'd foot it with e'er a captain in the country!—but these outlandish heathen allemandes [probably the German dances P. Rameau had recommended in place of the English country dance] and cotillons are quite beyond me! I shall never prosper at 'em, that's sure—mine are true-born English legs—they don't understand their curt French lingo!

...—damn me! my feet don't like to be called Paws! No, 'tis certain I have most Antigallican toes!" (III, iv)


22. Austen's characters usually talk during *any* performance for obvious reasons, but it is the very simplicity of the country dance figures that helped make it popular among the sociable but musically indifferent English gentry. In the aftermath of the Revolution and the radical Jacobin spirit on both sides of the Channel, to judge by Thomas Wilson's 1809 indictment of public dancing, English motion was losing some of its traditional class hierarchy:

In our modern assemblies, a Dance composed of more than two parts, or what is called a single figure, generally gains the reception of a bad play, or rather worse, it is damned at its announcement; and the Lady who has the temerity to call it, is instantly pronounced the wife or daughter of a cheesemonger or oil-man. . . . It indeed appears now, in fashionable life, a crime to attempt any thing that requires a
capacity beyond what the more sagacious brutes are endowed with; for bad Dancing is now considered as strong a proof of good breeding as bad writing, good driving, or boxing.

_The Treasures of Terpsichore, Or, A Companion for the Ball-Room_ (London, 1809), pp. iii–iv. A dance that does not require finesse and exhibitionism in its performance is just the thing for a Darcy or a Knightley.

**Chapter II**


2. Cf. Roland Barthes: "What is proposed, then, is a portrait—but not a psychological portrait; instead, a structural one which offers the reader a discursive site: the site of someone speaking within himself, amorously, confronting the other (the loved object), who does not speak," _A Lover's Discourse: Fragments_, trans. Richard Howard (New York: Hill and Wang, 1978), p. 3.


5. Thackeray describes listening to a French singer of a sentimental ballad who not only made his audience weep but reduced himself to tears by his own performance. See _The English Humorists_, Everyman's Library (London: Dent, 1912), pp. 233–34.


11. At the center of Johnson’s essay is a norm hopelessly beyond the reach of the poor: although the action of giving and receiving is reciprocal among the privileged classes, “by what means can the man please . . . who has no power to confer benefits; whose temper is perhaps vitiated by misery . . . ?” The Rambler, ed. W. J. Bate and Albrecht B. Strauss, *The Yale Edition of the Works of Samuel Johnson* (New Haven and London: Yale University Press, 1969), 5:118.


16. Some modern readers welcome this diminution of the gentleman’s prerogative. Julia Prewitt Brown, for instance, remarks about Mr. Knightley’s move to Hartfield: “Since he has no really important relationship to give up in leaving his estate, the sacrifice is proper.” *Jane Austen’s Novels: Social Change and Literary Form*, p. 124.


19. Ibid., no. 28.


25. Letters, p. 175.

26. Ibid., p. 61.

Notes to Pages 69–75


30. Austen's theme regarding the clergy has a long history:

For if a preest be foul, on whom we truste,
No wonder is a lewed man to ruste;
And shame it is, if a prest take keep,
A shiten shepherde and a clene sheep.


31. As a foil to the enthusiasts of fresh air and exercise in Sanditton, Arthur Parker exploits the role of invalid in order to indulge in rich cocoa and buttered toast: "He could not get command of the Butter however, without a struggle. His Sisters accusing him of eating a great deal too much, & declaring he was not to be trusted;—and he maintaining that he only eat enough to secure the Coats of his Stomach" (MW, 417).

32. The OED gives a meaning as follows: "To handle roughly or indelicately; to tousle, tousle; to upset the arrangement of (anything neat or orderly); to disorder, rumple; to disarrange by tossing: e.g. to tumble bedclothes, a bed, or dress." Two quotations suggest possibilities for Austen's text: "Quoth she before you tumbled me, you promis'd me to Wed," Hamlet, IV, v, 62; "To deliver up her fair body to be tumbled and mumbled by Heartfree," Vanbrugh, Provoked Wife, V, iii.


35. Letters, p. 118.

36. Taken out of context, Austen's quip sounds remarkably Blakean: "Energy is the only life, and is from the Body; and Reason is the bound or outward circumference of Energy" ("The Marriage of Heaven and Hell," plate 4, Complete Writings, ed. Geoffrey Keynes)
In the era of Napoleon, Goethe, and Beethoven, the concept of energy as a global force emerges in almost any discourse; but its early application to understanding the phenomenon of electricity seems especially relevant to Austen's novels, where characters find themselves moving about like charged particles. Analogous with magnetism, electricity, according to one late-eighteenth-century writer, is a condition of "excitement" caused by the activity of ether and phlogiston on each other; and its distinctive feature is the power over movement:

A body is in an electric state, when it is capable of attracting, and then repelling light bodies, within a certain distance of it; and, as that state is communicable, or destructible, at pleasure, 'tis evident, that it must depend upon some kind of subtile fluid, surrounding the surface of the body electrified like an atmosphere; and all the phenomena of electricity are produced by the active properties of this electric atmosphere.

M. D. Peart, *On Electricity; With Occasional Observations on Magnetism* (Gainsborough, Eng., 1791), p. 1. Since her brother Edward was induced to take electric "bath" therapy for his gout, Austen probably knew about Francis Lowndes, the "medical electrician," who touted a cure-all from static electrical vibrations. In short, the idea that all motion is not only mechanical but also electrical in nature underlies the commonplace term energy in Austen's period.

37. *Letters*, p. 292. As Warren Roberts argues, despite her silence, Austen had a personal awareness of the war. While visiting Edward's family at Godmersham, she also visited Francis, who was stationed at Ramsgate and was organizing fishing fleets to help guard against an invasion. In May 1804, Francis was assigned to the *Leopard*, the flagship of a squadron blockading Napoleon's forces at Boulogne (see *Jane Austen and the French Revolution* [New York: St. Martin's, 1979], p. 95). Pasley's fervid imperialism doubtless gave meaning to the war effort, but it was his vigorous style that Austen specifically admired. Along with his thoroughgoing research into British naval history as well as into the precise details of Frank and Charles Austen's careers during this period, Park Honan stresses the author's unusual interest in military events of the day: "As a student of Pasley's work on military policy Jane Austen was to read demonstrations showing how numbers favoured a Napoleonic victory—and she would discuss foreign affairs, though women of the gentry were not meant to read public news." See *Jane Austen*, p. 199.

Chapter III


2. See ibid., chap. 1, “From Description to ‘Position.’”


A blend of features from direct and indirect discourse, this new style, if the latter is taken as the starting point, involves five grammatical transformations: (1) removing the construction of reporting verb (saying/thinking) and conjunction *that* (also *whether* and *if* in cases of questions and exclamations); (2) retaining the third person and past tense of indirect discourse; (3) using the auxiliary and subject word-order of direct questions; (4) reviving to such direct discourse features as interjections that were barred from indirect discourse; and (5) returning to the deictic elements of direct discourse, which may have been converted by indirect discourse. McHale points out that grammatically free indirect discourse may be indistinguishable from nonreportive narration; thus, despite the philological criteria, the objective approach inevitably falls short of the real complexity in recognizing free indirect discourse in context (p. 252).


16. These two extremes of responses to *Mansfield Park* may be represented by Lionel Trilling's and Douglas Bush's admiration,


23. "When we say of a novel, 'Yes, this is the world,' our act of recognition and surrender transcends all our critical theories. Most aesthetic systems, after all, are either rationalizations of taste or weapons in a continuing critical debate," Harvey, Character and the Novel, p. 183.


25. Docherty quotes Merleau-Ponty on how the baptism of naming is requisite in overcoming this basic indeterminacy of the object: "l'objet le plus familier nous paraît indéterminé tant que nous n'avons pas retrouvé le nom," Reading (Absent) Character, p. 46.


33. Uvedale Price, *Essays on the Picturesque, as Compared with the Sublime and the Beautiful; and, on the Use of Studying Pictures, for the Purpose of Improving Real Landscape*, 2 vols. (London, 1810), 1:22.


42. The phrase “Voice of the Author” is Hough’s term. Another supposed Johnsonian trait in Austen’s narrative is a stylistic hierarchy of the general over the particular: “It is noticeable,” according to Hough, “that material objects, physical details and practical arrangements appear very little in the speech of the most approved characters” (p. 217). But unfortunately he chooses as evidence the
dialogue between Mr. Weston (disapproved) and his wife (approved) about the length of the passage at the Crown Inn, a scene that contradicts his point: it is Mr. Weston, after all, who is telling his wife, always attentive to Mr. Woodhouse's fears, not to worry about narrow passages and drafts. A concern with trivial things may in some situations reflect a small mind (Harriet with the mementoes of Mr. Elton), but at critical moments it may actually reveal a magnanimous sympathy toward others (Emma's provident table for Mrs. Bates and Mrs. Goddard, her supplying the Hartfield porker to Miss Bates, and Mr. Knightley's meticulous preparations for Mr. Woodhouse's visit to Donwell).


44. Cf. Coleridge: "it was agreed that my endeavors should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth. . . . Mr. Wordsworth, on the other hand, was to propose to himself as his object to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention from the lethargy of custom and directing it to the loveliness and the wonders of the world before us." *Biographia Literaria*, chapter 14. *The Norton Anthology*, ed. M. H. Abrams et al., 4th ed. (New York: Norton, 1979), p. 397.


51. There is doubtless a residue of the eighteenth-century idiom of sensibility in Austen's affective taxonomy. What inspires Yorick to apostrophize the "great—great sensorium" is his belief


54. On the "naturalness" of Pope's Palladianism, which may be compared to Mr. Darcy's, see Maynard Mack, The Garden and the City: Retirement and Politics in the Later Poetry of Pope, 1731–1743 (Toronto: University of Toronto Press, 1969), esp. pp. 53–57.

Chapter IV


3. La Rochefoucauld, Maxims, no. 113.


5. Shortly after their marriage, Mr. B. admires his wife's body:

He was pleased to take notice of my dress, and spanning my waist with his hands, said, "What a sweet shape is here! It would make one regret to lose it; and yet, my beloved Pamela, I shall think nothing but that loss wanting to complete my happiness." I put my bold hand before his mouth and said, "Hush, hush! Oh fie, Sir! The freest thing you have ever yet said, since I have been yours!"


6. The motherly old woman who acts as go-between and advises young girls on the problems of love is a stereotype that seems

7. See Litz, *Jane Austen*, p. 79.
8. See above, chapter 1, n. 4.
9. Especially in her early letters, Austen showed a continuing interest in reading a woman's character from the evidence of her choice of a husband. An acquaintance living at Portsmouth without any servants in the house causes her to exclaim: "What a prodigious innate love of virtue she must have, to marry under such circumstances" (*Letters*, p. 26). Age difference could also arouse scorn: "Mrs. John Lyford is so much pleased with the state of widowhood as to be going to put in for being a widow again;—she is to marry a Mr. Fendall, a banker in Gloucester, a man of very good fortune, but considerably older than herself & with three little children" (p. 105).

10. In defining the genre of the sentimental novel, G. A. Starr observes the way in which Dickens creates sincerity vis-à-vis the alazons in *Hard Times* (Gradgrind, Bounderby, Harthouse, and Slackbridge): "Those who are 'no clackers'—Stephen Blackpool, Sleary—are barely articulate, and speech impediments, bizarre dialects, and a fundamental diffidence about verbal communication are stigmata attesting the validity of what they do manage to say. Sentimental figures tend to be babes linguistically (as in other ways), out of whose mouths comes much odd-sounding sense" (*Genre* 10 [1977]: 503). Though not so flatly consistent as Dickens's characters, Mr. Woodhouse and Mrs. Bates also exhibit "fundamental diffidence about verbal communication" that suggests the problem of living in good faith that lies at the heart of the story. In contrast to those gregarious talkers Miss Bates and Mrs. Elton, they withdraw to a warm corner and shirk not only society en masse but also the written letter itself as a sign of presence. Like speech impediments, illiteracy is a proof of linguistic innocence.

14. Ibid.
15. Ibid.
16. Halperin approvingly quotes Virginia Woolf’s sense of fear toward this author’s malicious intent, and this fear supports a reading of Miss Bates’s caution toward Emma. See *The Life of Jane Austen*, p. 186.
18. Without the option of marriage, the female déclassé character is usually powerless to repay beneficence. After receiving Jarndyce’s proposal, Esther feels ambivalent but is ultimately dutiful in her response: “To devote my life to his happiness was to thank him poorly, and what had I wished for the other night but some new means of thanking him?” *Bleak House* (New York: New American Library, 1964), chap. 44, p. 617.
20. See n. 1 above.
22. Ibid., p. 531.
23. Ibid., p. 175.
26. Ibid., p. 111.
27. Wemmick tells Pip: “No; the office is one thing, and private life is another. When I go into the office, I leave the Castle behind me, and when I come into the Castle, I leave the office behind me. If it’s not in any way disagreeable to you, you’ll oblige me by doing the same. I don’t wish it professionally spoken about” (*Great Expectations*, Everyman’s Library [London: Dent, 1962], chap. 25, p. 195). This inward turn, already clear-cut in *Sir Charles Grandison*, becomes fully expressed in the Victorian division between the private and the public self.
Chapter V

1. J. B. Priestley: "Jane Austen was no friend to romance, and she would certainly be surprised if one of her avowedly satirical figures were pressed into service in defence of the romantic attitude; yet the fact remains that this ridiculous Mr. Collins of hers, with his snobberies soaring sky-high, lost in wonder, innocently and ostentatiously marching under the banner of toadyism until it is no longer the banner of toadyism, this Mr. Collins is at once a child of romance and perhaps the happiest creature in all her pages" ("Mr. Collins," The English Comic Characters [London: Bodley Head, 1963], p. 177). Priestley forgets to mention the telltale sign of his happy performance as husband attested by the parting news of Charlotte's pregnancy.

2. Richard Savage, for instance, "willingly turned his Eyes from the Light of Reason, when it would have discovered the Illusion, and shewn him, what he never wished to see" (Samuel Johnson, Life of Savage, ed. Clarence Tracy [Oxford: Clarendon, 1971], p. 74). Mimetic illusion, in Austen's aesthetic, appears to depend on a similar participation of the reader's will.

3. Extreme psychic states as opposed to self-imposed delusions were not Austen's real subject. For a recent interpretation of Lennox's particular concern with woman's proclivity to madness, as well as to the reading of romances, see Leland E. Warren, "Of the Conversation of Women: The Female Quixote and the Dream of Perfection," Studies in Eighteenth Century Culture, vol. 11, ed. Harry C. Payne (Madison: University of Wisconsin Press, 1982), pp. 367-80. In 1807, Austen was rereading The Female Quixote and enjoying it as much as before (Jane Austen's Letters, p. 173).


9. "'I have heard of this book [Don Quixote] already,' said Don Quixote, 'and verily and on my conscience I thought it had been by this time burned to ashes as useless,'" *Don Quixote*, pt. 2, chap. 62, p. 777.


12. Cervantes plays upon this illusion of authenticity by interrupting the narrative with "missing text" and then continuing the story from the supposed manuscripts by Cide Hamete Benengali, an Arab scholar (see *Don Quixote*, pt. 1, chap. 9, pp. 66–68). Mackenzie's fat curate happens upon Harley's story in "a bundle of papers" but keeps it only for gun wadding because of its poor handwriting and lack of syllogisms. The narrator, however, is a true reader and can thus respond to "a bundle of little episodes, put together without art, and of no importance on the whole, with something of nature, and little else in them." See Henry Mackenzie, *The Man of Feeling*, ed. Brian Vickers (London: Oxford University Press, 1967), p. 5.

13. *Pamela*, 1:252 and 272, respectively.

14. Ibid., 1:133.

15. Mr. Collins bears a resemblance to Johnson's character of Goldsmith: "[He] referred every thing to vanity; his virtues, and his vices too, were from that motive. He was not a social man. He never exchanged mind with you" (*Boswell's Life of Johnson*, ed. R. W. Chapman [London: Oxford University Press, 1965], p. 743).

16. With such sound judgment here, it is not easy to decide between Emma and Knightley concerning Frank Churchill's handwriting; against her assertion that he "writes one of the best gentlemen's hands I ever saw," the jealous rival demurs: "It is too small—wants strength. It is like a woman's writing" (*E*, 297). Mr. Knightley, to his credit, had earlier pronounced Emma's hand to be strong. Unless we are to assume that Emma unconsciously admires Churchill's hand to provoke Knightley's reaction, from the evidence of her disinterested reading of Robert Martin's letter there is no unequivocal reason to side with the hero in this scene. What is most revealing here is that, even in the privacy of the act of reading, Emma is not alone but is conscious of Knightley's presence.

In comical contrast to Emma, Harriet is incapable of judging Robert Martin's character by his letter:

"A woman is not to marry a man merely because she is asked, or because he is attached to her, and can write a tolerable letter."

"Oh! no;—and it is but a short letter too."
Emma felt the bad taste of her friend, but let it pass with a "very true; and it would be a small consolation to her, for the clownish manner which might be offending her every hour of the day, to know that her husband could write a good letter." (E, 54–55)

Just as Harriet later treasures the material objects that, ironically, remind us of Mr. Elton's unmanly penmanship, so her only response to Martin's writing involves some "pencilled marks and memorandums on the wainscot by the window. He had done it" (E, 187). Illiterate ("Nobody cares for a letter" [E, 55]), Harriet is nevertheless inclined to make souvenirs of her suitors' writing implements and gratuitous jottings.

18. An example of an early collection of word games is the anonymous Delights for the Ingenious: or A Monthly Entertainment for the Curious of Both Sexes. Containing a Vast Variety of Pleasant Enigma's; Delightful Arithmetical Questions; Curious Stories; Witty Epigrams; Surprising Adventures; and Amazing Paradoxes. Together with Songs, Anagrams, Emblems, Dialogues, Elegies, Epitaphs; and other Useful and Diverting Subjects, both in Prose and Verse. To be continued Monthly. By the author of the Ladies-Diary (London, 1711). See the charades written by Austen and her family, Charades Etc. Written a Hundred Years Ago (London: Spottiswood, 1895). On the impact of printing on village culture, see Eisenstein, The Printing Press, 1:130.
19. As R. W. Chapman points out, Austen appears to have mistaken this anthology for another, The New Foundling Hospital for Wit, the Fourth Part (1771), which first published this riddle. It was reprinted later in many compilations. See The Novels of Jane Austen, 4:489–90, which also reproduces the complete version of the riddle discussed below.
23. On Richardson's manic attempts to control the essential instability of his text, see Terry Eagleton, The Rape of Clarissa: Writing, Sexuality and Class Struggle in Samuel Richardson, (Minneapolis: University of Minnesota Press, 1982), esp. pp. 21–23. The
striking idea of Richardson’s providing kits of spare parts for reading his novel is Eagleton’s.

24. William Wordsworth: “I should mention one other circumstance which distinguishes these poems from the popular poetry of the day; it is this, that the feeling therein developed gives importance to the action and situation, and not the action and situation to the feeling.” “Preface to Lyrical Ballads,” Norton Anthology, pp. 160 and 165, respectively.

25. See Margaret Kirkham, Jane Austen, Feminism and Fiction, pp. 147–48.


Conclusion


3. Ibid., p. 140.

4. Edmund Burke, The Sublime and Beautiful, p. 76.


11. Gilbert Austin, Chironomia: or, A Treatise on Rhetorical Delivery, p. 5.

12. Ibid., p. 7.

13. Ibid.
