WOMEN IN JANE AUSTEN

by

MABEL WOODS

A thesis submitted to the Department of English and the Faculty of the Graduate School in partial fulfillment of the requirements for the Master's Degree.

Approved; Charles G. Dunlap
Department of English.

June, 1916.
TO MY MOTHER
PREFACE

This paper has not been prepared with the intention of making it a learned thesis. It is rather an attempt at literary criticism in which I have discussed collectively the women characters in Jane Austen's novels, and have tried to show their mode of living and the author's attitude toward women in general.

Upon the suggestion of Professor C. G. Dunlap, I chose this work as a subject for a Master's thesis. To Professor S. L. Whitcomb I owe very much for suggestions. My knowledge of literary criticism, I owe to Professor E. M. Hopkins. I wish to express my gratitude to these instructors.

Mabel Woods.

Lawrence, Kansas.

June, 1916.
# TABLE OF CONTENTS

| Introduction | \----------------------------- | \----------------------------- |
|\----------------------------- | Page |
| Chapter I. General Criticism of Jane Austen's women characters | \----------------------------- |
| A. The education of women | 3 |
| B. Their number and importance as compared to men | 7 |
| C. Child life in Jane Austen | 9 |
| Chapter II. Form of Jane Austen's novels | \----------------------------- |
| A. Study of presentation of character | 13 |
| B. Discussion of Dialogue | 15 |
| C. The author's generalizations and purpose | 17 |
| Chapter III. The author's attitude toward women | \----------------------------- |
| A. Her ideas concerning marriage | 24 |
| B. The place of her women in society | 28 |
| C. Development of character | 34 |
| D. Characters in later books compared with those in earlier novels | 37 |
| E. Comparison of Jane Austen with Maria Edgeworth and Frances Burney | 41 |

| Appendix | \----------------------------- |
|----------------------------- | \----------------------------- |
| Chronology of books written | 47 |
| Bibliography of leading works about Jane Austen | 48 |
| Index to all women characters | 50 |
INTRODUCTION

If it were impossible to learn the facts about Jane Austen's life, we might judge some of them from the books which she has written. First of all we would say that she lived in a small village, not because all the scenes of her novels are laid in the country but, because she understands country life. She is thoroughly familiar with all the possible ways for enjoyment that it affords. No person who had lived in the City much of her time could portray simple village folk as Jane Austen does.

Judging from her books we conclude that she was interested mainly in home life. She does not mention politics, and in only a few places does she speak of religion. Although the French Revolution took place in her time she makes no reference to it in any of her books. Apparently she was not concerned about women's rights for all of her women characters are satisfied for the affairs of State to go on without their assistance.

(1) The truth of the matter is that Jane Austen was a member of a middle class family, and that she lived practically all of her life in the country. Her father and mother were well educated persons of simple tastes

(1) Constance Hill- "Jane Austen-Her Home and Her Friends- Ch.4
and manners. They conducted Jane's education after she was nine years old. She read French easily, knew a little Italian and was very well read in Eighteenth Century Literature. Aside from this, like most of the women of her time, she knew a little about music and drawing. She could sew some, cook certain dishes and could dance extremely well.

From the women in her books whom she wishes us to admire, we see that she had sincere sentiments, deep sympathies, and warm affections. We also see that she was an acute observer of character and that she was keenly alive to humor as well as to pathos.
CHAPTER I

General Criticism of Women in Jane Austen.

The person who is familiar with Jane Austen's work knows that she confines herself to narrow limits. She depicts life in a country village and usually she is concerned only with two or three families. Love and marriage are her principal themes. The reader has the pleasure of noting the behavior of the lovers in the social gatherings in the neighborhood but he knows little of their education, their religion or their places in the outside world.

Her women are simple, common-place creatures whose interests are confined strictly to their homes. They are all alike in that they are extremely entertaining, and they all possess one common quality, individuality. Some of them are emotional to a marked degree and they think of nothing but matrimony. Others are keen judges of human character and have some ideal toward which they are working.

A. The Education of Women.

None of Jane Austen's women are absolutely illiterate yet none are highly educated. The author probably had little opportunity to know persons outside of her class of society and since she takes most of her characters from real life, (1) it is not surprising that she portrays

(1) Constance Hill - "Jane Austen" - Ch. VIII.
no persons of the lowest rank. Some of her characters, it is true appear to have a very low type of mind yet they hold their place in the society of the middle class. Her heroines are no doubt as well educated as the average woman of the age. We know that in Jane Austen's time the education of women was not a matter of great importance. We are, however, a little incredulous about the remarks which Annette M. B. Meakin makes in her "Biographical Study of Hannah Moore." She says, "Every woman was expected to take music lessons regardless of talent so that she might make a show in the marriage market. They did little or no reading."

Jane Austen at least thought that women studied other things beside music. (1) She tells us in one of her novels that Julia and Maria Bertram could repeat the chronological order of the Kings of England and give the chief events in their reigns. They could also name the Roman Emperors and they knew about heathen mythology, and distinguished philosophers. Perhaps, she expresses her true idea of what a woman's education should be when she has Miss Bingley say (2) "A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages to deserve the word; and besides all

(1) Jane Austen - "Mansfield Park." p. 14
(2) Jane Austen - "Pride and Prejudice." p. 38
this she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half deserved."

Again, in speaking of a certain boarding school conducted by a Mrs. Goddard she says, (1) "Not of a seminary, or an establishment or anything which professed in long sentences or refined nonsense to combine liberal acquirements with elegant morality, upon new principles and new systems—and where young ladies for enormous pay might be screwed out of health and into vanity—but a real, honest, old-fashioned boarding school, where a reasonable quantity of accomplishments were sold at a reasonable price and where girls might be sent to be put out of the way, and scramble themselves into a little education, without any danger of coming back prodigies." From this statement, we judge that to her, education was by no means the most important thing in life. In all her books there is a woman who plays, but none of her heroines are especially talented, nor are any of them well educated. (2) Emma Woodhouse played with great expression but she knew she was lacking in technique. (3) Elinor Dashwood does not play or draw. She does however, read Eighteenth

(1) Jane Austen --- "Emma" p. 17
(2) Jane Austen --- "Emma" p. 1
(3) Jane Austen --- "Sense and Sensibility." p. 12
Century Literature, and she admires Edward Ferrars because he was well informed and enjoyed reading. (1) Fanny Price neither sings, plays, nor reads much; she distinguishes herself by her kindness, sincerity, and affections. (2) Elizabeth Bennet was not accomplished in music or drawing but she could dance with great ease. She has, perhaps, the keenest sense of humor of all Jane Austen's heroines. (3) Catherine Moreland appears to have little education of any sort. She is extremely fond of reading Gothic novels and is constantly looking for such situations, as she had found in them, in every day life. She is almost plain and is not adapt at conversation; yet she is attractive because of disposition, and her willingness to help others. (4) Anne Elliot appears at first to have little mind of her own. She does nothing well and apparently is of little use to any one. Before the end of the book, however, she proves that she is not only gracious and sincere but also that she has strength of character. She has the advantage of the other heroines in having maturity of mind.

Those uninformed women characters whom she wishes

(1) Jane Austen --- "Mansfield Park." p. 8
(2) Jane Austen --- "Pride and Prejudice." p. 4
(3) Jane Austen --- "Northanger Abbey." p. 1
(4) Jane Austen --- "Persuasion." p. 3
us to admire are characterized by quick intuition, sympathetic receptivity and a power of apt expression. Her men characters consider women beneath them in education and all of her married women derive instruction from their husbands. Mr. Bennet says of his daughters: (1) "They are all silly and ignorant like other girls; but Lizzie has something more of quickness than her sisters."

B. Their Number and Importance as Compared to Men.

Jane Austen does not confine herself alone to women characters although they are most important. In each novel the women exceed the men in number. "Pride and Prejudice" contains eighteen women, the greatest number in her novels. "Persuasion" contains eleven men. In each book, there is a clergyman, and in most of them there is a doctor and a soldier. The clergymen, like the various heroines, have absolutely different characteristics. In three of her books, "Northanger Abbey," "Sense and Sensibility," and "Mansfield Park," the clergymen are the heroes. Henry Tilney in "Northanger Abbey" is the most attractive character of the three, but in all probability the author did not intend that he should be.

(1) Jane Austen --- "Pride and Prejudice." p. 3
She says little about his ideals and nothing at all about his education. She creates in him a strong personality by making him keen and a very clever conversationalist. He says little about his work: in fact, he talks on such light subjects that the reader is surprised when he learns that this gay young man is a clergyman.

Edward Bertram in "Mansfield Park" is a very upright and honorable man. He is however, a trifle effeminate in that he makes no friends among the men and is guided constantly by Fanny Price's advice. Her opinions prove to be worthy ones and so Edward finds happiness in the end.

Edward Ferrars in "Sense and Sensibility" has the sympathy of the reader because he has not enough strength of character to fight for his own rights; he stands completely in awe of his mother who is a vain selfish woman. He had some education, but how much the reader cannot judge. He never expresses his opinion on religion and rarely, on literature. He is shy almost to the extent of the ridiculous. About the only praise that can justly be given him is that he is honorable and, he is considered by the people of the neighborhood to be a very high minded type of man.
Of the other clergymen, Mr. Collins in "Pride and Prejudice" is the most ridiculous. Mr. Elton in "Emma" is not more intelligent than Mr. Collins but he has a much more pleasing manner. Charles Hayter in "Persuasion" plays a very minor part in the story. The author speaks of him as being very studious. None of her men appear to have any definite work to do. They take no important part in politics or business. They seem to have one chief aim in life -- making love to the ladies.

C. Child Life in Jane Austen.

Jane Austen has made her men characters of much less importance than her women. She is little concerned with child life although (1) one of her biographers tells us that she was very fond of children. In her books, she appears to think the only striking thing about them is their noise. She says, (2) "Lady Middleton seemed to be roused to enjoyment only by the entrance of her four noisy children, who pulled her about tore her clothes, and put an end to every kind of discourse, except what related to themselves." In this instance, as well as in others, children are introduced to show some characteristic of a

(1) William Austen Leigh --- "Jane Austen" Ch. XIX
(2) Jane Austen --- "Sense and Sensibility" p. 27
grown up individual. Lady Middleton was so fond of her children and insisted on every one's being, that she made herself very unpleasant. (1) Charles and Mary Musgrove entertain their callers by discussing which one of them spoils the children the most. When their small son is injured, they are both much alarmed for a short time. Neither of them, however, is willing to take care of the child while the other goes to a party. We know that to love children was an art that was little cultivated in Jane Austen's time, and perhaps, it is for this reason that she has portrayed them only in a disagreeable way. Any lengthy treatment of child life would, no doubt, have been unpleasant to the reading public of her time.

CHAPTER II

Form of Jane Austen's Novels.

Jane Austen's faults as a novelist are quite obvious. She has no remarkable distinction of style. Her plots are neither original nor striking. Her chief use of story and situation is to throw light on character. This is best illustrated in "Mansfield Park". Her main object is to show the development of Fanny Price's character, and she makes every thing else in the story sub-

(1) Jane Austen --- "Persuasion." pp. 36-44
ordinate to this. She is the least dramatic in this book of all of her works. She takes several pages to show the reader the effect of a certain situation upon Fanny's state of mind. If she would use more incidents and show the effect upon Fanny by her conversation or her actions, the reader would certainly find the book more entertaining.

In "Emma" we have a comedy of errors which is almost beyond probability. Emma Woodhouse brings the situations about by her ardent enthusiasm over match-making. (1) In the first place, she becomes infatuated with Harriet Smith, a sweet, simple minded creature whose parentage is unknown. The entanglement begins when Emma influences Harriet not to marry Mr. Martin, who is a common farmer. She then takes every possible means to make Mr. Elton, the clergyman, fall in love with Harriet. Mr. Elton proves obstinate and prefers Emma herself. Harriet then falls in love with Frank Churchill, then, with Mr. Knightly much against Emma's will. She finally marries Mr. Martin just as she should do. In the meantime, Emma has designs on Frank Churchill who, quite unknown to Emma, cares for Jane Fairfax. Emma is half persuaded that Mr. Knightly is in love with Jane. It is only when Emma learns that Harriet Smith is in love with Mr. Knightly that

(1) -Jane Austen --- "Emma"
she becomes truly disturbed, and realizes that she herself is in love with Mr. Knightly. Jane Austen works out this complicated situation in a most entertaining way. The reader, however, is at a loss to see just what grounds the characters have for their erroneous ideas.

The plot in "Sense and Sensibility" is perhaps the least successful of all Jane Austen's plots. The events take place quite suddenly without giving the reader due warning. (1) One of the most startling occurrences is the duel between Col. Brandon and Willoughby. Again Lucy Steele's elopement with Robert Ferrars is a very great shock to the reader: in no way is he prepared for it. Although Lucy is rather unprincipled, the reader is not quite certain that she would be so fickle that she could switch her affections completely from one person to another as the occasion demanded.

Jane Austen should not be criticized too severely for her weak plots and her little use of incident since she has given us such delightful pictures of home life, and such keen observations on human character.

(1) Jane Austen --- "Sense and Sensibility." p. 169
A. Study of Presentation of Character.

In some of her books when the characters exaggerate themselves it is for a dramatic purpose. This is true of "Pride and Prejudice" in which the author's dramatic instinct is clearly shown. In fact this is the one thing which makes it, for most readers, the most entertaining of her novels. She does not create many stirring incidents but she presents her characters in a dramatic fashion. On the very first page the characters begin to talk and there are very few pages in the book which do not contain some conversation. The characters are introduced to the reader at the beginning and the majority of them are allowed to converse before the author sums up their characters in a few short sentences. The reader forms his own opinion of each of the characters but he is nevertheless delighted to hear the author's brief comments. In speaking of Mrs. Bennet she says. (1) "She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married: its solace was visiting and news."

The character of Mrs. Smith in "Persuasion" forms a

(1) Jane Austen --- "Pride and Prejudice" p. 3
striking contrast with that of Mrs. Bennet. (1) "Here was that elasticity of mind, that disposition to be comforted, that power of turning readily from evil to good and of finding enjoyment which carried her out of herself which was from nature alone. It was the choicest gift from Heaven." In describing Catherine Moreland, she says. (2) "Her heart was affectionate, her disposition cheerful and open without conceit or affectation of any kind; her manner just removed from awkwardness and shyness of a girl; her person pleasing and when in good looks, pretty; and her mind about as ignorant and uninformed as the female mind at seventeen, usually is."

One peculiar thing about these descriptions is that they are concerned with character and not with personal appearance. In fact the only reference the author ever makes to personal appearance is to say whether a certain character is pretty or homely. None of her women are beautiful, but some of the men are exceedingly handsome. She describes the character perfectly and leaves the reader to imagine the shape of the features and the color of the hair and eyes.

(1) Jane Austen --- "Persuasion" p. 156
(2) Jane Austen --- "Northanger Abbey" p. 6
B. Discussion of Dialogue.

Perhaps we form the best judgment of Jane Austen's characters by what they say rather than by what the author tells us about them. The women do not express themselves more often than the men but they make extremely long speeches. Emma Woodhouse frequently makes speeches twenty lines in length. Jane Austen differs from the modern author in that she does not interrupt her dialogue with incidental action. (1) Miss Bates speaks sixty-nine lines to Emma Woodhouse without so much as moving her hand. We know from our own observations and from previous descriptions that she was exceedingly nervous, and consequently, it is highly improbable that she would sit perfectly still while she was talking. In no place in her novels do we find incidental action occurring with conversation. She sometimes describes the voice of the speaker as "she said in a rather low voice," or "said he in a deliberating manner."

Some of the characters make not only long speeches but they use especially elegant language. Perhaps this applies more directly to the women than to the men.

(1) Jane Austin --- "Emma" p. 191
(1) Miss Bingley says to Mr. Darcy, "the nothingness and yet the self importance of all those people. What would I give to hear your strictures on them." "Strictures" is a good English word but the majority of people in conversation would have used criticism instead. (2) Elizabeth Bennet says to her mother, "I wonder who first discovered the efficacy of poetry in driving away love." Any other girl of Elizabeth's age would have probably said power in place of efficacy. (3) Marianne Dashwood in expressing her opinion of Edward Ferrars to her sister says, "I have not had so many opportunities of estimating the minuter propensities of his mind, his inclinations, and tastes as you have." Certainly a young girl in conversation with her sister would not use the word "propensities!"

The reader finds some expressions in Jane Austen that are quite different from those we use today. For instance in asking a question her characters say "is not it?" rather than "is it not?" They use "in good case" for "in good condition" and "vast deal" for "great deal." She invariably uses an adjective for an adverb as "exceeding large", "amazing fast." The language on the whole is quite clear and simple and for this reason her stories are very easy to read.

(1) Jane Austen — "Pride and Prejudice" p. 21
(2) Jane Austen — "Pride and Prejudice" p. 37
(3) Jane Austen — "Sense and Sensibility" p. 15
C. The Author's Generalizations and Purpose

Jane Austen frequently pauses in her story to state her opinions quite apart from those of the characters. She makes use of thirty-one generalizations. A number of these are concerned with love and marriage and will be discussed later. From the remaining ones we have an idea of some of her philosophy of life and it is very entertaining to note some of her ideas on certain subjects. In Mansfield Park she states in a few lines what I believe was her attitude toward writing. (1) "Let other pens dwell on guilt and misery. I quit such odious subjects as quick as I can, impatient to restore everybody, not greatly in fault themselves, to tolerable comfort and to have done with all the rest." It is true that she carried out this principle in her stories. She does not make use of passion and crime in her novels; her interest is chiefly in life's little perplexities of emotion and conduct.

As a rule, she states her opinions a bit ironically. She says, (2) "Human nature is so well disposed toward those who are in interesting situations that a young person who either marries or dies is sure of being

(1) Jane Austen --- "Mansfield Park" p. 401
(2) Jane Austen --- "Emma" p. 159
kindly spoken of." Again she says, (1) "To be disgraced in the eye of the world, to wear the appearance of infamy while heart is all purity, her actions all innocence, and the misconduct of another the true source of her debasement, is one of those circumstances which peculiarly belong to the heroine's life, and her fortitude under it, what particularly dignifies her character." The cause of this remark was Catherine Moreland's being obliged to remain sitting while the others were dancing because her partner had not come to claim her.

In all probability, Jane Austen was not in sympathy with the dress of the fashionable ladies of her time for she remarks (2) "Dress is at all times a frivolous distinction, and excessive solicitude about it often destroys its own aim. -- It would be mortifying to the feelings of many ladies, could they be made to understand how little the heart of man is affected by what is costly or new in their attires. No man will admire her the more, no woman will like her the better for it. Neatness and fashion are enough for the former and a something of shabbiness or impropriety will be most endearing to the latter." She does not describe the dress of any of her

(1) Jane Austen --- "Northanger Abbey" p. 42
(2) Jane Austen --- "Northanger Abbey" pp. 64-65.
heroines. In fact, she does not mention dress except to make some of her absurd characters discuss it to the point of the ridiculous.

She has expressed one novel idea which I believe is quite true if we stop to consider it. (1) "Everybody has their tastes in noises as well as in other matters; and sounds are quite innoxious or most distressing by their sort rather than their quantity."

(2) We are told by her biographers that Jane Austen's family relations were beautiful: that she held her brothers in the highest esteem, that she was extremely fond of her parents, and that she was on very intimate terms with her sister, Cassandra. The following quotation seems to bear out the truth of these statements. (3) "Children of the same family, the same blood, with the same first associations and habits, have the same means of enjoyment in their power which no subsequent connections can supply."

She makes no use of description of landscape in her novels but in a few instances she makes references to the weather, but only as it affects character. (4) "It was

(1) Jane Austen.--- "Persuasion" p. 136
(2) William Leigh Austen -- "Jane Austen" Ch. IV
(3) Jane Austen --- "Sense and Sensibility" p. 203
(4) Jane Austen --- "Mansfield Park" p. 356
really March; but it was April in its mild air, brisk soft wind, and bright sun occasionally clouded for a minute; and everything looked so beautiful under the influence of such a sky, the effects of the shadows pursuing each other on the steps at Spethead and the island beyond with the ever-varying hues of the sea now at high water, dancing in its glee and dashing against the ramparts with so fine a sound, produced altogether such a combination of charms for Fanny as made her gradually almost careless of the circumstances under which she felt them." This is the longest reference to the weather.

(1) "For sunshine appeared to her a totally different thing in a town and in the country. Here its power was only a glare, serving but to bring forward stains and dirt that might otherwise have slept. There was neither health nor gaiety in sunshine in a town." The reader cannot quite agree with Jane Austen that gloomy weather is preferable to the sunshine whether in town or country. Since she loved the country, she has probably expressed her true opinion. She apparently liked the sunshine in the country but there were times when wet days appealed

(1) Jane Austen -- "Mansfield Park" p. 356
to her. (1) "Sitting with her on a Sunday evening -- a wet Sunday evening -- the very time of any others when if a friend is at hand, the heart must be opened and everything told."

If she preferred one season to another it must have been Autumn for she says of Ann Elliot - (2) "And from repeating to herself some few of the thousand poetical descriptions extant of Autumn, that season of peculiar and inexhaustible influence on the mind of taste and tenderness, that season which has drawn from every poet worthy of being read some attempt at description or some lines of feeling." It is interesting to note that the majority of her generalizations are made in "Mansfield Park" which belongs to the period of later writing.

The question naturally arises whether Jane Austen's purpose was to tell a love story and amuse the reader or to convey some social and moral teaching. Many critics think her chief concern was to satirize matchmaking. It seems that regardless of her purpose in any novel that she has simply shown the charm of living a quiet life and of having beautiful family relations. For example, in "Sense and Sensibility", if we can judge from the title

(1) Jane Austen -- "Mansfield Park" p. 395
(2) Jane Austen -- "Persuasion" p. 85
of the books her purpose must have been to ridicule the emotional woman who thinks of nothing but marriage, and who imagines her sorrows more bitter than those of any others of her sex. At least, she has attempted to portray this sort of character, Marianne Dashwood, who stands for "Sensibility." In contrast with her the author makes her sister Elinor a girl of deep feelings, of broad-mindedness, and of thoughtfulness of others stand for "Sense."

If Jane Austen, however, had not given this title to her book, it is doubtful whether the reader would had discovered what her true purpose was. The fact is that Marianne, in spite of her emotion and her unreserve which the author ridicules, has beauty of disposition, and only needs a little experience to prove that she also has common sense. If the author intended to ridicule the emotional type of her sex she should have portrayed a mature woman and not a girl of seventeen years as is Marianne Dashwood. The latter is but little different from a girl of that age to-day. She is concerned about lovers; almost all girls are. She imagines that her sorrows are greater than they are, but who does not take a keen delight in proving that she has suffered more than certain of her other fellow beings? Marianne Dashwood at the end of the story proves that she has a strong regard for her mother by keeping her own griefs from her.
She has a close affection for her older sister and relies upon her advice on every occasion. So if the author intended her to be an object of complete ridicule, she has failed in her purpose. The reader is certain to like Marianne for her trust in those of whom she is fond and for her sympathetic nature. Although the author may have failed in conveying her purpose clearly to the mind of the reader, she has succeeded in writing a very entertaining novel; the average person is not concerned with the author's intention. This same statement might well be made in regard to all her stories.

CHAPTER III

The Author's Attitude Toward Women.

It is difficult to find out just what Jane Austen's true attitude toward women was. She usually makes her statements with an ironical view point, and the only safe way the reader has of ascertaining is by studying the characters that she has presented. Even this fails at times, as in "Sense and Sensibility" she has Marianne Dashwood turn out very successfully and even Catherine Moreland in "Northanger Abbey," whose character was planned as a satire upon the women characters in contemporary fiction, becomes a well liked character before the book is finished. The reader is certain of one thing
and that is, the author was familiar with many different types of women. She has portrayed the woman who is interested in nothing but her children: another who thinks of nothing but society and clothes; and finally, one who is concerned only with the gossip of the neighborhood. Her types of young girls are various. Some of them are proud and overbearing, others rattle-brained and foolish. Some are poor, others rich, and some of them are disappointed in love. Almost all of them succeed in getting married before the book is ended.

Her Ideas Concerning Marriage.

In a great many instances the author holds up matchmaking to ridicule but it appears that in her own refined way she was a matchmaker at heart. She certainly regarded marriage as a woman's vocation since all her heroines consider matrimony the only important thing in life. She has a strong contempt for mercenary marriages. Through her own remarks and those of her characters, we no doubt have many of her true ideas concerning love and marriage. In "Mansfield Park" in speaking of Fanny Bertram she says (1) "I believe there is scarcely a young lady in the

(1) Jane Austen -- "Mansfield Park" p. 350
United Kingdom who would not rather put up with the misfortune of being sought by a clever, agreeable, man than have him driven away by the vulgarity of her nearest relations." (1) "There are not so many men of large fortune in the world as there are pretty women to deserve them." (2) "Men think it justifiable to marry women of large fortune whether they are in love with them or not." She does not have her women marry for wealth but frequently her men are looking for large fortunes. (3) Mr. Willoughby distresses Marianne Dashwood very much and breaks his own heart in order to marry a woman of wealth.

Mrs. Grant says, (4) "I pay very little regard to what any young person says on the subject of marriage. If they profess a disinclination for it, I only set it down that they have not yet seen the right person." Jane Austen evidently agrees with Mrs. Grant in so far as she believes that all young persons do not possess a disinclination for marriage but many of her women characters have no trouble in finding the right person. They have only to see a man once to fall in love with him. Perhaps there is a touch of irony in Charlotte Lucas's idea.

(1) Jane Austen -- "Mansfield Park" p. 8
(2) Jane Austen -- "Persuasion" p. 136
(3) Jane Austen -- "Sense and Sensibility" p. 264
(4) Jane Austen -- "Mansfield Park" p. 36
of matrimony as Jane Austen presents it to us. (1) "Mr. Collins to be sure was neither sensible nor agreeable; his society was irksome and his attachment to her must be imaginary. But still he would be her husband. Without thinking highly of men or of matrimony, marriage had always been her object; it was the only honorable provision for well educated young women of small fortune, and however uncertain of giving happiness must be their pleasantest preservation from want." The author no doubt sincerely believes the latter part of this statement. We must take into consideration that professional women in her time were very few and that those who did venture into any kind of business were treated with the greatest disrespect. Since they were not educated, marriage was the only thing left for them. When Maria Bertram in "Mansfield Park" was twenty one years old, she began to think matrimony a duty. In "Persuasion", Jane Austen speaks of Ann Elliot's being old and faded at twenty-eight. None of her heroines are married at the beginning of a story and in no book except "Pride and Prejudice" does she deal particularly with married life. One of themost entertaining features of this story is the relations existing between Mr. and Mrs. Bennet. In several instances she makes

(1) Jane Austen -- "Pride and Prejudice" p. 137
a remark upon the relations of married people. She says in "Pride and Prejudice" that the married woman usually out talks her husband and that he pretends to be indifferent while in reality he is not. She says, "Husbands and wives generally understand when opposition will be vain."

It is quite natural that she would be more familiar with unmarried life since she herself never married. Most of her opinions on matrimony are concerned with persons who are going to be married or who have been disappointed in love. (1) "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." In selecting this wife her men characters pay more attention to good looks and to sweetness of disposition than to brains or ability to be a good wife and mother. All of her heroines are sweet whether or not they have another redeeming quality. (2) "That sweetness which makes so essential a part of every woman's worth in the judgment of man, that though he sometimes loves where it is not, he can never believe it absent." She seems to have observed the actions of lovers rather closely. She remarks (3) "For I believe it often happens that a man before he has quite made up his own mind will distinguish

(1) Jane Austen --- "Pride and Prejudice" p. 1
(2) Jane Austen --- "Mansfield Park" p. 254
(3) Jane Austen --- "Mansfield Park" p. 101
the sister or intimate friend of the woman he is really thinking of more than the woman herself." She may have had this idea proved in her own life. The reader is apt to think that Jane Austen has had a disappointment in love from some of the statements she makes. (1) "Friendship is certainly the finest balm for the pangs of disappointed love" and "Women live longest when existence or when hope is gone." Although most of the women characters are occupied chiefly with love and marriage they occasionally find time for other things.

B. The Place Of Her Women In Society.

Before we discuss the place of her women in society it is necessary that we note the chief differences between the society of her time and that of to-day. In the Eighteenth Century, society had a stationary character of conditions and outlook. Family generations were born and died, and were succeeded by their descendants, living in the same places and doing the same things. There was very little change of ideas.

It is quite natural therefore that Jane Austen's

(1) Jane Austin --- "Northanger Abbey" p. 21
characters should not be women of the world but quiet, simple persons who have no thought but of their own little affairs and who are not in the least concerned with the future. None of her women are extremely rich and none are exceedingly poor. They have sufficient money to live comfortably and they do not desire more. The majority of them belong to the well-to-do middle class, but they frequently consider persons who have money or noble birth very much superior to others. (1) Mrs. John Dashwood makes it perfectly plain that her mother wishes Edward Ferrars to marry some one of higher rank than Elinor Dashwood. Again, (2) John Dashwood only wishes to know whether Colonel Brandon is rich before he decides to like him. (3) Emma Woodhouse has a genuine quarrel with Mr. Knightly because he suggests that Harriet Smith, who has nothing but a pretty face, should marry Mr. Martin, a very respectable farmer, who greatly desires her hand in marriage. Emma expresses the greatest contempt for all farmers. (4) Mr. Darcy, because he is rich and is of noble birth, considers that Elizabeth Bennet is quite beneath him, that she should deem it a very great favor when he asks for her hand in marriage. He tells her that he

(1) Jane Austen --- "Sense and Sensibility" ch. IV
(2) Jane Austen --- "Sense and Sensibility" ch. 33
(3) Jane Austen --- "Emma" ch. 8
(4) Jane Austen --- "Pride and Prejudice" ch. 34
has learned to love her against his reason, against his will, and even his character, and is surprised and angry when she refuses him. (1) William Collins has very high respect for Lady Catherine de Bourgh because she condescends to give him advice and because she has a title before her name.

Jane Austen's women characters are not especially religious if we can judge by their actions. They do not attend church and they do not discuss religion in any form. In fact the author herself takes little note of the church or of religious beliefs. In almost all of her novels she has a clergyman but the reader is not allowed to know any of his opinions. It is not surprising that the author does not mention religion, any more than that she should not introduce affairs of state and of the commercial world into her stories.

Her women are not much interested in out-of-door sports. Some of them occasionally ride horse-back but usually they prefer to walk. Elizabeth Bennet and Fanny Bertram are the two who take their walks regularly for the pure enjoyment of the exercise. Dancing is their favorite amusement. This seems to be an artifice of the author's for getting persons into conversations. The chief object of the women was to have a partner for every dance, not

(1) Jane Austen --- "Pride and Prejudice" ch. 19
because they were so extremely fond of dancing but because they considered it a disgrace to remain sitting during a dance.

Few of the characters attend the theatre but the Bertrams never tire of talking about it. (1) "Happily for him, a love of the theatre is so general an itch for acting, so strong among young people, that he could hardly outtalk the interest of his hearers." From this statement we infer that the author herself was fond of plays and we are a little surprised that the Bertrams, the only family who resort to acting plays in their own home. No doubt there was a popular sentiment against this sort of amusement for Edmund, the clergyman, was much opposed to his sister's acting. (2) When Sir Thomas Bertram comes home unexpectedly, the acting comes to an end rather abruptly. (3) Ann Elliot attends a concert but she is so much disconcerted by the presence of Captain Wentworth that she cannot enjoy the music. Most of the audience talk during the numbers, and the women are far more interested in attracting the attention of the men than they are in the ability of the performers.

(1) Jane Austen — "Mansfield Park" p. 101
(2) Jane Austen — "Mansfield Park" p. 144
(3) Jane Austen — "Persuasion" ch. 20
On the whole it seems that none of Jane Austen's women have any thing more to do than be hospitable, and go to dinner parties. (1) Sir John Middleton never calls upon the Dashwoods without inviting them to dine at his house the next day, or to drink tea with him that evening. (2) Emma Woodhouse is considered quite a society leader yet she seldom does any thing more exciting than ask Mr. Knightly to tea or to take dinner with the Westons. We are told that she has been overseeing her father's household for some years, but she apparently has no duties about the house to perform. (3) When Sir John Middleton calls on the Dashwoods, he is surprised to find them always employed. Their employment however, is a pastime rather than a duty. Mrs. Dashwood mends, Marianne plays the piano, Margaret reads, and Elinor sees that they are comfortable and happy. In the daytime she occupies the time with drawing but she does not accomplish anything worth while. (4) When they moved into Barton Cottage, the only assistance that the young ladies gave was to arrange the books on the shelves. They kept three servants yet they were entirely too poor to afford a horse.

(1) Jane Austen - "Sense and Sensibility" ch. 18
(2) Jane Austen - "Emma" ch. 3
(3) Jane Austen - "Sense and Sensibility" ch. 9
(4) Jane Austen - "Sense and Sensibility" ch. 5 - 6
One of the most beautiful things about the home life of Jane Austen's women characters is the devotion which the members of a family show to one another. Emma Woodhouse never allows her pleasures to interfere with her father's comfort. She humors him constantly and never becomes impatient with his perpetual complaining. Elizabeth Bennet always behaves kindly toward her mother no matter what provocation Mrs. Bennet gives her to do otherwise. She endures serenely the boasting of her sister Mary and is Jane's constant companion and adviser. When the latter becomes ill at Mr. Bingley's home, (1) Elizabeth walks through the mud to reach her and does not leave her until she is thoroughly recovered.

(2) When Elinor and Marianne Dashwood make a visit to London they can scarcely stay the allotted time because they fear their mother may be lonesome without them. The mother, in turn, would endure any amount of discomfort if her children were any happier for it. Elinor's devotion to her mother is beautifully shown and Mrs. Dashwood has perfect faith in her oldest daughter's judgment. Both watch over Marianne and Margaret with a thoughtfulness that is by no means common-place. (3)

(1) Jane Austen -- "Pride and Prejudice" ch. 7
(2) Jane Austen -- "Sense and Sensibility" ch. 25
(3) Jane Austen -- "Mansfield Park" ch. 38
When Fanny Bertram returns to her own home after an absence of several years she finds that her mother is a very disagreeable woman and that her sisters and brothers are exceedingly rude and noisy. Fanny, however, retains her sweet disposition and tries to establish some sort of harmony and good feeling in the household. She soon makes friends with Susan, her younger sister and finally persuades Sir Thomas Bertram to make a place for Susan in his home.

C. Development of Character.

Not all of Jane Austen's women, however, have such beautiful dispositions as those whom I have just described. But in portraying her most disagreeable characters she somehow makes the reader feel that she has a kindly feeling toward them. After reading all of her stories the reader will probably consider Mrs. Bennet, one of the most disgusting characters. She is unpardonably rude, almost illiterate and talks continually, yet one can see that the author has some kindly feeling for her, for she makes her admire her children and do hard tasks to save them. The author evidently thinks it is better to bustle about the world like Mrs. Jennings in "Sense and Sensibility" than lie on a sofa and think of nothing, like Lady Bertram in "Mansfield Park." In spite of the many entertaining
characters which she portrays for us in a single book, her heroines always stand out clearly and the reader is most interested in the development of their characters. They frequently make mistakes but in the end they turn out successfully. Perhaps Marianne Dashwood in "Sense and Sensibility" is the best example of character development. At first, she is a constant worry to her mother and sister because she insists on telling her griefs to the world. She is in love with Willoughby and she wishes everyone to know it. She imagines that Elinor is not capable of feeling deeply because she is quiet. In the end, however, Marianne has an awakening and realizes that Willoughby is a scoundrel. She even refuses to tell her little grievances for fear of paining her mother. She proves that she is really quite sensible by marrying Colonel Brandon.

Emma Woodhouse in "Emma" at the beginning of the story is very foolish over matchmaking. She imagines that she is unusually keen in reading people's minds, but finally discovers that her judgments are entirely wrong. She has a strong dislike for any person who has a lower station in life than she. Through the influence of Mr. Knightly she learns to be more democratic and finds out that persons cannot be judged correctly by outward appearances.

Elizabeth Bennet in "Pride and Prejudice" has no
grave faults. At first, however, she is rather plain spoken and is quite easily deceived. She dislikes Mr. Darcy because he is proud and consequently is ready to believe evil of him at the first opportunity. In the end she discovers her mistake and marries Mr. Darcy. There is the least change in her of any of the heroines in Jane Austen.

Catherine Moreland in "Northanger Abbey" is certainly the most foolish one. She can be excused to some extent because she is very young and has had no experience with people when she is introduced to us. She is constantly making mistakes by trying to transfer situations from fiction into real life. She does not suffer from her errors as Marianne Dashwood does from hers. In fact, her greatest punishment is a little embarrassment when Henry Tilney discovers a mistake she has made.

Anne Elliot in "Persuasion" has had a very sad life. When she is introduced she is old and faded and has become so accustomed to submitting to the wishes of others that she is almost insipid and not at all entertaining. Several years before she has refused to marry the man whom she loves dearly, because a certain friend does not approve of him. As a result of this she has become most miserable and unhappy. She has apparently no mind of her own. When the discarded lover returns to her neighborhood, Ann
assumes a different attitude. The reader finds out that she has ideas which she means to carry out. When she begins to assert herself, we are inclined to forget her former timidity and to admire her for her kindness and patience.

Fanny Bertram in "Mansfield Park" is exceedingly sweet, but at first little else can be said of her. She is easily deceived and even when she realizes that she is in the wrong she fails to assert herself. In this much of her character corresponds to Ann Elliot. She is in mortal terror of her uncle, Sir Thomas Bertram, and the reader can see no possible excuse for her fears. At last as if by magic, she becomes chief spokesman in family affairs. It may be said of most of Jane Austen's heroines that they are so likable in the beginning that the chances for improvement are not great.

D. Characters in Later Books Compared with Those in Earlier Novels.

Critics differ widely as to which of Jane Austen's books is the most successful. "Pride and Prejudice" is read more than the others on account of its humor and good-natured satire. A great many persons consider it far superior to any of the others both in material and work-
manship. It was the first book which the author wrote, but was the second to be published. It is better than "Northanger Abbey" written in the same year and is equally good as "Sense and Sensibility." In all respects it is brilliant and entertaining, and the characters are cleverly done, but it does not show as great ability on the author's part as "Emma" does, which was written about fifteen years later. It is only natural that Jane Austen should have received new ideas in this time and that her judgments concerning character should have grown keener.

Emma, perhaps is not such a clever conversationalist as Elizabeth Bennet but she has other thoughts than going to balls. To be sure she is decidedly interested in marrying off her friends but she herself does not have designs upon every new acquaintance as Elizabeth does. Mr. Knightly is certainly superior to Mr. Darcy in every way as in fact the only real man character in all of her books. He is liked by the entire community and quite frequently has thoughts for other people besides himself. Mr. Woodhouse is of course very disagreeable and does not make us laugh as Mr. Bennet does but he is just as well conceived. Miss Bates in "Emma" is no doubt the best portrayed ridiculous character in the novels. Mrs. Bennet is well done but we feel certain that she will say much the same thing each time, and that it will be rude. Miss
Pates is really genuine. It is her greatest ambition to help others and if she insists on talking constantly, we can excuse her for it. We do not grow tired when she makes a long speech for we know that she has good intentions and that she talks in order to praise her friends and not for her own selfish interests. Jane Fairfax in "Emma" is a stronger character than Jane Bennet. In fact, she is worthy of being a heroine. She is entertaining and admirable because she is a puzzling character and because she can bear her own burdens calmly without the help of others, and can appear in society in the greatest calm while she is truly miserable. It is interesting to note that she is the only woman in Jane Austen who attempts to make her own living and this is a point decidedly in her favor. The reader may infer from this that the author's opinions may have grown broader as she became more experienced in life.

"Mansfield Park" is a much longer story than "Sense and Sensibility" and while it may not give us so beautiful a picture of quiet home life, it presents a greater variety of character analysis and is better managed as far as plot is concerned. Fanny Bertram is another such character as Elinor Dashwood. Both seem to have one chief task in life, keeping other people happy. Julia and Maria Bertram are better represented than the Miss Steeles in
"Sense and Sensibility." They are not rude and illiterate but underneath their polish they are a far worse type. Maria Bertram is the only woman in Jane Austen who is truly of low character. Unlike some of the others, she is not satisfied with just being married and having a title but she elopes with a worthless fellow after her marriage with a respectable gentleman. These two characters are not admirable, but they show that the author's range of vision had slightly expanded.

It is scarcely justifiable to compare the characters in "Persuasion" with those in "Northanger Abbey," when we take into consideration that the latter was begun for the sole purpose of satirizing the Gothic novel. It is certainly the least successful of all her books, both in character analysis and plot. If one were to read this and no other of Jane Austen's books, he would by no means have a true idea of the author's writing. On the other hand, one could read "Pride and Prejudice" or "Emma" and speak with some authority about the author. What is true of one is in great measure true of the others. It is only fair to say that in the thirteen years when the author did no writing, she was improving her mind by associating with clever people and that on the whole the characters in her later books are better portrayed and show a wider knowledge of human beings than those in the early novels.
E. Comparison of Jane Austen's Women with those of Maria Edgeworth and Frances Burney.

The women of Frances Burney, though in reduced circumstances, have little to do but amuse themselves. In this much they are like those of Jane Austen. Her "Evelina" is perhaps the best known of her works. Evelina is a country girl but the reader does not see her in country scenes. She goes to London for a long visit and the story is concerned with the incidents which take place there. In so far as she is shy to a degree of absurdity she is like Catherine Moreland in "Northanger Abbey" but Evelina has some wit and Catherine has not. She is a trifle more sentimental than any of Jane Austen's heroines and the reader for some reason does not feel as deep an interest in her. Miss Burney portrays more different scenes and introduces a greater variety of characters than Jane Austen. Some of her incidents, such as the interview between the Captain and Madame Duval, are a trifle overdrawn. Evelina's getting lost so many times becomes a little ridiculous. Her men characters on the whole have better brains than those of Jane Austen but some of the Lords which she has purposely, act in the most foolishly, are members of Parliament.

Maria Edgeworth's scenes are laid in higher life and varied by more romantic incident than those of Jane Austen
or Frances Burney. She has a remarkable power of embodying and illustrating national character. The main theme of her novel "Leonora" is jealousy and the author obviously intended it for a satire upon sensibility. We have a slight hint of the modern Feminism suggested. (1) Lady Olivia is constantly lamenting the fact that she is not a man so she can take part in the affairs of state. A prominent feature of the novel is the satire upon Parisian customs. Maria Edgeworth's "Leonora" and Frances Burney's "Evelina" are written in the form of letters and consequently the authors have no opportunity for dramatic action that Jane Austen uses to great advantage. Neither have they any chance to express their own ideas apart from those of the characters.

In both of these books and in "Northanger Abbey" the authors ridicule Mrs. Radcliffe's "Mysteries of Udolpho". In this book the author makes use of such devices as fear of impending evil, omen, prophecy, superstition, dreams, imagination, mystery in sounds, giant monsters and ghosts. Jane Austen brings in such artifices in "Northanger Abbey." In fact when she first began this novel her purpose was to satirize the Gothic Romance. (2) Catherine Moreland's favorite book is "Mysteries of Udolpho" and she has become so thoroughly imbued with the ideas that it presents that she is constantly looking for similar situations in every day

(1) Maria Edgeworth -- "Lenora" p. 42
(2) Jane Austen -- "Northanger Abbey" p. 83 - 129
life. Henry Tilney ascertains her views on the matter and prepares a trap for her which she immediately falls into. When daylight comes, her fears are easily explained away and she herself realizes the absurdity of her former beliefs.

F. Comparison of Jane Austen's Women Characters with Recent Characters in Fiction.

Jane Austen published her first work in 1811 and Frances Hodgson Burnett began to publish in 1867. In that interval of fifty years the women in fiction underwent a great change. Before comparing the two authors one should consider that Jane Austen lived all her life in a country village in England and that she never married. Frances Hodgson Burnett lived the first sixteen years of her life in Manchester, England and then had the good fortune to move with her parents in 1865 to Knoxville, Tennessee. Since that time she has lived in America. She has been married twice. "The Shuttle" which is considered one of her best books was published in 1907. Unlike Jane Austen she is constantly contrasting American and English conditions of society. By making her heroine an American and her hero, an Englishman, she has opportunity to bring out the differences in the national characteristics of the two. She devotes much space to external description and is apparently desirous that
the reader understand clearly the beauty of English landscape, but she evidently favors American people and conditions to English. The novel is very entertaining, because of the wide scope of treatment.

One cannot imagine two persons more different than Bettina Vanderpoel and one of Jane Austen's heroines. Bettina has been the constant companion of her father, who is one of the richest men in New York, and consequently she has a keen interest in the doings of the commercial world. She is so much concerned with the national affairs and with the helping of suffering humanity that she has no time to think of herself. She does not fall in love until she is twenty-one years old. At this time she makes a visit to England and meets the man whom she later marries. One of Jane Austen's characters would be considered quite an old maid at this time.

Frances Hodgson Burnett dwells at length on the subject of education, a topic that Jane Austen rarely mentions. Bettina Vanderpoel received her education in three different countries, America, France, and Germany. Unlike Jane Austen's heroines, she neither sings, plays, or draws. She does however, dance extremely well. She has such physical beauty as Jane Austen would not attempt to portray in a character. This and her extreme wealth make her a far different creature from the quiet English girls whose chief aim in
life is to get married.

While the love story in "The Shuttle" is a prominent feature, it does not stand alone as it does in Jane Austen's novels. Frances Hodgson Burnett devotes considerable space to the discussion of early and recent women in fiction. She is apparently interested in the recent movement of Feminism and is no doubt a strong believer in women's rights. She dwells upon social conditions and portrays several child characters. The child in Jane Austen's time was not often introduced into fiction. She is probably a highly educated woman, one who is not only interested in the affairs of her neighbors, but also in national conditions. Her books would perhaps, appeal more to the average reader than Jane Austen's stories because she does show many different phases of human life. Her men characters are far more entertaining than those of Jane Austen: they are men that take active part in the outside world. She makes much better use of the passions than Jane Austen and her plot is superior, but her character drawing is by no means as delicate. Bettina Vanderpoel might pass for any rich American girl but Elizabeth Bennet and Emma Woodhouse have personalities which are exclusively their own. Jane Austen was not concerned with the affairs of the world. She wished only to picture common individuals in situations which might occur on any day of ordinary life. Frances Hodgson Burnett was attempting to
show the differences in character and in society in England and America, and perhaps, bring the two nations a little closer together. Both authors have without doubt, succeeded admirably in their purpose.
## APPENDIX

### Chronology of Books Written

<table>
<thead>
<tr>
<th>Name of Book</th>
<th>Year Written</th>
<th>Year Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Pride and Prejudice&quot;</td>
<td>1796-1797</td>
<td>1813</td>
</tr>
<tr>
<td>&quot;Sense and Sensibility&quot;</td>
<td>1797-1798</td>
<td>1811</td>
</tr>
<tr>
<td>&quot;Northanger Abbey&quot;</td>
<td>1798</td>
<td>1818</td>
</tr>
<tr>
<td>&quot;Mansfield Park&quot;</td>
<td>1811-1814</td>
<td>1814</td>
</tr>
<tr>
<td>&quot;Emma&quot;</td>
<td>1811-1816</td>
<td>1816</td>
</tr>
<tr>
<td>&quot;Persuasion&quot;</td>
<td>1811-1816</td>
<td>1818</td>
</tr>
</tbody>
</table>
Bibliography of Leading Works about Jane Austen.

William Austen - Leigh and Richard Arthur Asten - Leigh-
"Jane Austen; her life and letters, a family record." -
London - Smith Elder and Company. 1913

F. W. Cornish
Jane Austen"
London - (English Men of Letters) 1913

G. Smith
"Life of Jane Austen"
London 1890

C. Hill
"Jane Austen; her homes and her friends."
London 1903

H. H. Bonnell
"Charlotte Bronte, George Eliot,
Jane Austen; studies in their works."
New York 1902
William Henry Helm

"Jane Austen and her Country House Comedy."
London - E. Nash 1909

E. G. Mitton-

"Jane Austen and her times."
London 1905

J. W. Dawson

"Jane Austen and the novel of social comedy."
(In his Makers of English Fiction) pp. 34-44
London 1905

A. A. Jack

"Essays on the Novel as illustrated by
Scott and Miss Austen."
London 1897

W. H. Pollock

"Jane Austen; Her Contemporaries and Herself."
London 1902

A. Lang

To Jane Austen
(In his Letters to Dead Authors)
London 1895
#50

Index to Women Characters.

<table>
<thead>
<tr>
<th>Name</th>
<th>Book</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Allen</td>
<td>Northanger Abbey</td>
<td>6</td>
</tr>
<tr>
<td>A friend of Catherine Moreland. The dominant interest of her life is clothes. Her chief characteristic is being late everywhere she goes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lady Bertram</td>
<td>Mansfield Park</td>
<td>1</td>
</tr>
<tr>
<td>The wife of Sir Thomas Bertram. She is very much afraid of her husband's displeasure and is more interested in pet dogs than her children.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Julia Bertram</td>
<td>Mansfield Park</td>
<td>9</td>
</tr>
<tr>
<td>The youngest daughter of Lady Bertram. She is extremely jealous and fickle.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Book</td>
<td>Page</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Maria Bertram</td>
<td>Mansfield Park</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Julia's older sister.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>She has an exaggerated</td>
<td></td>
</tr>
<tr>
<td></td>
<td>idea of her own beauty.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>She disgraces her family</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by eloping with a man</td>
<td></td>
</tr>
<tr>
<td></td>
<td>after she has become the</td>
<td></td>
</tr>
<tr>
<td></td>
<td>wife of another.</td>
<td></td>
</tr>
<tr>
<td>Mrs. Bates</td>
<td>Emma</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Grandmother of Jane Fairfax.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>She is poor but has some degree of refinement.</td>
<td></td>
</tr>
<tr>
<td>Miss Bates</td>
<td>Emma</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Daughter of Mrs. Bates.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>She has a very kind heart and is exceedingly grateful for any attention paid to her. She talks a great deal and says little.</td>
<td></td>
</tr>
<tr>
<td>Mrs. Bennet</td>
<td>Pride and Prejudice</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Mother of Elizabeth Bennet.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>She is one of the most ridiculous, and at the same time, disagreeable charac-</td>
<td></td>
</tr>
</tbody>
</table>
Name          Book                  Page

Elizabeth Bennet  
---
Pride and Prejudice  4

The heroine of the story.
She has enough brains to
prevent her from getting
into serious trouble and
sufficient wit and vivacity
to make her interesting. She
is a shrewd judge of character
and is not afraid of speaking
out her mind. She feels keenly
the inferiority of her own
family and this trait is per-
haps the least pleasant of her
characteristics.

Mary Bennet  
---
Pride and Prejudice  5
The third of the Bennet daughters. She is unusually dull, but imagines that she is well read and has great depth of mind. Mary takes every opportunity of playing in public much to the chagrin of Elizabeth. Her mother has the least love for her because she knows that no one will ever marry her.

**Jane Bennet**  
---  
*Pride and Prejudice*  
9

The eldest of the Bennet daughters. She believes that everyone is good, and trusts implicitly in her sister Elizabeth. She is a very sweet girl without brains or ambition.

**Kitty Bennet**  
---  
*Pride and Prejudice*  
4

She is quite shy and modest. She plays little part in the story.
<table>
<thead>
<tr>
<th>Name</th>
<th>Book</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lydia Bennet</td>
<td>Pride and Prejudice</td>
<td>5</td>
</tr>
<tr>
<td>The youngest of the Bennet girls. The best thing that can be said about her is that she is good natured. The worst that she is the facsimile of her mother.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miss Bingley</td>
<td>Pride and Prejudice</td>
<td>13</td>
</tr>
<tr>
<td>Younger sister of Mrs. Hurst. She is very ill-tempered. Her first interest is to marry well and the second to see that her brother does not marry some one beneath him.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miss Crawford</td>
<td>Mansfield Park</td>
<td>33</td>
</tr>
<tr>
<td>She appears to have some genuine regard for Fanny Price but causes her much unhappiness by trifling with the affections of Edmund Bertram. She has charming personality but no depth of character.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Clay</td>
<td>Persuasion</td>
<td>12</td>
</tr>
</tbody>
</table>
Daughter of Mr. Shep­herd. Sir Walter Elliot's lawyer. She forms a friend­ship with Elizabeth Elliot in spite of Lady Russell's disapproval. She knows the art of making herself agree­able and practices it when there is anything to be gained from it.

**Mrs. Croft**  
Wife of Admiral Croft, who rents Sir Walter Elliot's place while the latter is in Bath. She is the sister of Captain Wentworth with whom Anne Elliot is in love.

**Miss Carteret**  
Daughter of Lady Dalrymple. She is of no importance in the story.

**Mrs. Henry Dashwood**  
Mother of Elinor Dashwood,
the heroine. She is kind to her daughter and desires above all things that they have suitable husbands. Domestic comfort is very essential to her happy frame of mind, and she has no sense of economy.

Mrs. John Dashwood Sense and Sensibility 5
She succeeds in making her husband turn completely against his mother and three sisters. She is selfish and narrow-minded, but is quick to see her husband's weak points.

Margaret Dashwood Sense and Sensibility 5
Youngest daughter of Mrs. Henry Dashwood. She is good humored without much common sense.

Marianne Dashwood Sense and Sensibility 13
She stands for "Sensibility".
She is absent minded and is unwilling to be pleased when her lover is not present. Her unreserve is an essential part of her character. Her disposition is somewhat absurd but it has beauty.

**Elinor Dashwood** --------- *Sense and Sensibility* 12
Oldest daughter of Mrs. Henry Dashwood, and the heroine. One of her best qualities is consideration for her mother. She is broad minded and has wonderful self-control. She is to be praised for constancy of feeling and patient endurance of suffering.

**Lady Dalrymple** --------- *Persuasion* 147
Distant relative of Sir Walter Elliot. She is vulgar and disagreeable but because she is "Lady," Sir Walter tries to improve his acquaintance with her.
<table>
<thead>
<tr>
<th>Name</th>
<th>Book</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miss Darcy</td>
<td><em>Pride and Prejudice</em></td>
<td>69</td>
</tr>
<tr>
<td>Mr. Darcy's sister.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>extremely shy and is very glad to have Elizabeth Bennet for a friend.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lady Catherine De Bourg</td>
<td><em>Pride and Prejudice</em></td>
<td>55</td>
</tr>
<tr>
<td>Aunt of Mr. Darcy, who succeeds in attending to every one's business but her own.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miss De Bourg</td>
<td><em>Pride and Prejudice</em></td>
<td>71</td>
</tr>
<tr>
<td>A cross, sullen, girl who is completely ruled by her mother.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Elton</td>
<td><em>Emma</em></td>
<td>242</td>
</tr>
<tr>
<td>She is very proud of her rich relations and talks constantly about them. She is the most self-satisfied of all the characters in the story.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Book</td>
<td>Page</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Elizabeth Elliot</td>
<td>Persuasion</td>
<td>3</td>
</tr>
<tr>
<td>Oldest daughter of Sir Walter Elliot. She has physical beauty but is haughty and disdainful, and considers herself superior to her sisters. She is a great admirer of rank and fortune and will be satisfied with nothing less than a baronet for a husband.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anne Elliot</td>
<td>Persuasion</td>
<td>3</td>
</tr>
<tr>
<td>The heroine of the story. She is sweet and good, but it is only at the last of the book that she acquires any power of self assertion. Her opinions have absolutely no weight with her father or her sister, Elizabeth.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Ferrars</td>
<td>Sense and Sensibility</td>
<td>187</td>
</tr>
<tr>
<td>Mother of Edward Ferrars. She makes her son's life quite unhappy by opposing his determination to be a minister.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
She desires that he marry for money.

**Mrs. Forster** — *Pride and Prejudice* 197
A friend of Lydia Bonnet, and very much like her in character.

**Miss Grey** — *Sense and Sensibility* 154
She becomes the wife of Mr. Willoughby. She is very rich and famous for her stylish clothes.

**Mrs. Grant** — *Mansfield Park* 32
The sister of Miss Crawford. Her place in the story is to afford a home for her sister.

**Mrs. Gardiner** — *Pride and Prejudice* 123
Aunt of Elizabeth Bennet. She is a relative of whom Elizabeth is not ashamed and proves a close companion to her.
<table>
<thead>
<tr>
<th>Name</th>
<th>Book</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Goddard</td>
<td>Emma</td>
<td>16</td>
</tr>
<tr>
<td>Mistress of boarding school in Highbury.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Harville</td>
<td>Persuasion</td>
<td>97</td>
</tr>
<tr>
<td>A sister of Captain Benwick, who entertains Captain Wentworth and his friends while they are in Lyme.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Hughes</td>
<td>Northanger Abbey</td>
<td>49</td>
</tr>
<tr>
<td>A friend of Miss Tilney's mother. Her chief role is to supply Mrs. Allen with information about the Tilneys.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Hurst</td>
<td>Pride and Prejudice</td>
<td>12</td>
</tr>
<tr>
<td>Older sister of Mr. Bingley. She is very much dissatisfied with life.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Jennings</td>
<td>Sense and Sensibility</td>
<td>28</td>
</tr>
<tr>
<td>Lady Middleton's mother. Her chief ambition is to find husbands for young girls, and she is very clever in discovering attachments. Her impertinent</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
questions are a constant source of dread to Elinor and Marianne Dashwood.

<table>
<thead>
<tr>
<th>Name</th>
<th>Book</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. John Knightly</td>
<td><em>Emma</em></td>
<td>80</td>
</tr>
<tr>
<td>Older sister of Emma Woodhouse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miss Lee</td>
<td><em>Mansfield Park</em></td>
<td>17</td>
</tr>
<tr>
<td>Mrs. Lucas</td>
<td><em>Pride and Prejudice</em></td>
<td>13</td>
</tr>
<tr>
<td>Charlotte Lucas</td>
<td><em>Pride and Prejudice</em></td>
<td>14</td>
</tr>
</tbody>
</table>

She is a nervous little woman who is over anxious about her children. She can see no fault in those she likes.

She is very careful to tell Mrs. Bennet anything that she thinks will cause her pain.

She is plain and nearing an uncertain age. She realizes her shortcomings and so accepts her first offer of marriage. The
reader admires her for her attempt at making the most of everything.

Maria Lucas -------- Pride and Prejudice 14
Sister of Charlotte Lucas.

Lady Middleton ------ Sense and Sensibility 24
Wife of Sir John Middleton, of whom Mrs. Dashwood rents her cottage in Devonshire. She has no thoughts outside of her own home, and takes keen delight in making her children "show off."

Henrietta Musgrave ---- Persuasion 33
Younger sister of Charles and Louisa Musgrave. She is pleasant and agreeable. She causes her cousin, Charles Hayter, whom she finally marries, much discomfort by her fondness for Captain Wentworth.
Name | Book | Page
--- | --- | ---
Louisa Musgrave | Persuasion | 33
Older sister of Henrietta. She is very fond of having her own way. This characteristic she passes off for strong mindedness while in truth it is nothing more than foolish stubbornness.

Mrs. Musgrave | Persuasion | 34
Mother of Charles Musgrave. She is more interested in the management of her household than in the marriage of her daughters.

Mrs. Charles Musgrave | Persuasion | 3
Youngest daughter of Sir Walter Elliot. She continually complains of her husband's lack of attention, and of her ill health.

Catherine Moreland | Northanger Abbey |  
The heroine of the story. She is neither beautiful or clever but her innocence and sincerity are attractive.
Mrs. Moreland classroom Northanger Abbey 3
The mother of Catherine
She is more occupied in
teaching her younger children
than in hunting husbands
for her older daughters.
Her chief part in the story
is to shed tears of sadness
when Catherine leaves and to
weep tears of joy when she returns.

Sarah Norland classroom Northanger Abbey 6
Catherine's younger sister.

Mrs. Norris classroom Mansfield Park 1
Lady Bertram's sister.
The only person who cares for
her opinion is Sir Thomas Bertram.

Fanny Price classroom Mansfield Park 8
The heroine and a niece of
Lady Bertram. She has great
depth of feeling and is a
constant inspiration to
Edmund Bertram with whom she
is in love. She is always
agreeable and never asserts herself.

Mrs. Price ———— Mansfield Park 2

Fanny's mother. She has married against the wishes of her family and for this reason, she does not visit her sister. She has no control over her children and no idea of keeping house.

Susan Price ———— Mansfield Park 321

Fanny's younger sister. She is eager to learn and would make a more interesting heroine because of her vivacity.

Mrs. Philips ———— Pride and Prejudice 22

Mrs. Bennet's sister. She is important because she lives in Meryton and her home is an excellent place for Kitty and Lydia Bennet to meet the officers.
<table>
<thead>
<tr>
<th>Name</th>
<th>Book</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Palmer</td>
<td>Sense and Sensibility</td>
<td>85</td>
</tr>
<tr>
<td>Lady Middleton's younger sister. She does not understand her husband and apparently thinks her husband's indifference, amusing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Reynolds</td>
<td>Pride and Prejudice</td>
<td>201</td>
</tr>
<tr>
<td>Mr. Darcy's housekeeper. Elizabeth Bennet considers Mrs. Reynolds admiration of her master an index to his character.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lady Russell</td>
<td>Persuasion</td>
<td>3</td>
</tr>
<tr>
<td>A friend of Sir Walter Elliot. She is a woman of strong mind but is unfortunately too decided in her opinions and is unwilling to be convinced when she is in the wrong.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Rushworth</td>
<td>Mansfield Park</td>
<td>70</td>
</tr>
<tr>
<td>She cares only for her son and no one admires her.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Book</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Lucy Steele</td>
<td>Sense and Sensibility</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>She could keep up a brilliant conversation but she is inquisitive and often times rude. She pretends that she is in love with Edward Ferrars but she later marries his brother on very short notice.</td>
<td></td>
</tr>
<tr>
<td>Miss Steele</td>
<td>Sense and Sensibility</td>
<td>97</td>
</tr>
<tr>
<td>Lucy's older sister. She is exceedingly vulgar in speech and takes great liberty with Elinor Dashwood the first time they meet.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harriet Smith</td>
<td>Emma</td>
<td>17</td>
</tr>
<tr>
<td>A friend of Emma Woodhouse. She is ready to fall in love with any man who speaks pleasantly to her. She has very little common sense.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs. Smith</td>
<td>Persuasion</td>
<td>127</td>
</tr>
<tr>
<td>A former schoolmate of Anne Elliot. It is through her that</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Name

Anne learns the true character of her relative, Mr. Elliot, who is in love with her. She is very optimistic.

Miss Tilney

Sister of Mr. Tilney, with whom Catherine falls in love. She is constantly in awe of her father's temper but has very sound judgment.

Mrs. Thorpe

She is an indulgent mother and desires especially to find a good husband for her daughter. Her chief subject of conversation is the merits of her children.

Maria and Anne Thorpe

Younger sisters of Isabella. They are usually excluded from their older sister's society much to their distaste.
The first girl whom Catherine Morland meets at Bath. Her friendship for Catherine is a pretense. Besides being silly and insincere, she is of questionable character.

Miss Taylor ------------ Emma
Governess in Mr. Woodhouse's family, and marries Mr. Weston. She is a woman of great resource and is careful not to wound others. The one thing which is distinctive about her is the absolute lack of any definite trait.

Mrs. Whitaker ------------ Mansfield Park
Mrs. Rushworth's housekeeper.

Emma Woodhouse ------------ Emma
Heroine of the story. She has an exaggerated idea of her own worth and her powers of judgment. She finally learns that noble birth and wealth are not the only things that are worth while.