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Dancing - in Jane Austen's Novels, and in her Life.

Dancing was an extremely important facet in the life of a young woman in Jane Austen's day. In a closely chaperoned society, there was little chance for a girl to meet eligible young men with much frequency. At a ball, however, in local Assembly Rooms or at a fashionable "watering place", or at impromptu "hops" at country houses, the young people could meet, talk, and get to know each other, even in fairly formal surroundings.

In almost all Jane Austen's novels, the ballroom scene has an important function, either to delineate character, or to advance the plot. Jane Austen's personal experience of dances roughly parallels what occurs in the novels. Her earliest letters are full of references to dancing – looking forward to balls and describing their joys afterwards.

Jan. 9, 1796: We had an exceeding good ball last night . . . I am almost afraid to tell you how my Irish friend and I behaved. Imagine to yourself everything most profligate and shocking in the way of dancing and sitting down together.

Dec. 24, 1798: Our ball [at Basingstoke] *was very thin, but by no means unpleasant. There were 31 people and only 11 ladies out of the number . . . There were twenty dances, and I danced them all, and without any fatigue. In cold weather and with few couples I fancy I could just as well dance for a week together as for half an hour.*

The waltz

The young heroines in the novels are equally enthusiastic.Catherine Morland *found herself addressed and again solicited to dance, by Mr. Tilney himself. With what sparkling eyes and ready motion she granted his request, and with how pleasing a flutter of heart she went with him to the set, may be easily imagined . . . It did not appear to her that life could supply any greater felicity (p.75).*

In **Northanger Abbey**, also, Henry Tilney gives his famous comparison of dancing and marriage:

I consider a country-dance as an emblem of marriage. Fidelity and complaisance are the principal duties of both; and those men who do not chuse to dance or to marry themselves, have no business with the partners or wives of their neighbours . . . In both, man has the advantage of choice, woman only the power of refusal; that in both, it is an engagement between man and woman, formed for the advantage of each; and that when once entered into, they

belong exclusively to each other till the moment of its dissolution; that it is their duty, each to endeavour to give the other no cause for wishing that he or she had bestowed themselves elsewhere, and their best interest to keep their own imaginations from wandering towards the perfections of their neighbours, or fancying that they should have been better off with any one else. . . In one respect, there certainly is a difference. In marriage, the man is supposed to provide for the support of the woman; the woman to make the home agreeable to the man; he is to purvey, she is to smile. But in dancing, their duties are exactly changed; the agreeableness, the compliance are expected from him, while she furnishes the fan and the lavender water. . . (p.76-7).

Marianne Dashwood, another young heroine, finds her ideal man:

"He is as good a sort of fellow, I believe, as ever lived", repeated Sir John. "I remember last Christmas at a little hop at the park, he danced from eight o'clock till four, without once sitting down." "Did he indeed?", cried Marianne, with sparkling eyes, "and with elegance, with spirit?" "Yes; and he was up again at eight to ride to covert". "That is what a young man ought to be." (p. 44).

The Devonshire minuet

In **Pride and Prejudice**, the very plot itself is structured like the movements of a dance: Darcy and Elizabeth move towards each other, then move back again; circle around each other as they try to understand each other; are parted by others, and joined again, and at last go together down the set hand in hand. Characters are revealed in the ballroom:

Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves . . . Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening walking about the room. . . (p.10.)

Sir William Lucas began: What a charming amusement for young people this is, Mr. Darcy! – There is nothing like dancing after all. – I consider it as one of the first refinements of polished societies." "Certainly, Sir, [replied Darcy] and it has the advantage also of being in vogue amongst the less polished societies of the world. Every savage can dance." (p.25).

Mr.Collins, awkward and solemn, apologizing instead of attending, and often moving wrong without being aware of it, gave [Elizabeth] all the shame and misery which a disagreeable partner for a couple of dances can give. The moment of her release from him was ecstasy. (p.90).

In **Mansfield Park**, it is in the <u>preparations</u> that Jane Austen brings out character. William Price has wanted to see his sister Fanny dance, and Sir Thomas has decided to give a ball at Mansfield. Henry Crawford mentions that he has seen Fanny dance:

True enough, he had once seen Fanny dance; and it was equally true that he would now have answered for her gliding about with quiet, light elegance, and in admirable time, but in fact he could not for the life of him recall what her dancing had been, and rather took it for granted that she had been present than remembered any thing about her. (p.251).

Sir Thomas . . . remained steadily inclined to gratify so amiable a feeling - to gratify any body else who might wish to see Fanny dance, and to give pleasure to the young people in general; and having thought the matter over and taken his resolution in quiet independence, the result of it appeared the next morning.(p.252).

Mrs. Norris is almost speechless: *"She saw decision in his looks, and her surprise and vexation required some minutes silence to be settled into composure. A ball at such a time! His daughters absent and herself not consulted! There was comfort however, soon at hand. She must be the doer of every thing."* (p.253).

Edmund's feelings were for [William and Fanny]. His father had never conferred a favor or shewn a kindness more to his satisfaction. (p.253).

Lady Bertram was perfectly quiescent and contented, and had no objections to make. Sir Thomas engaged for its giving her very little trouble and she assured him "that she was not at all afraid of the trouble, indeed she could not imagine there would be any". (p.253).

The balls in **Emma** serve mainly to show the machinations of Frank Churchill, and to give Emma the chance to see Mr. Knightley in a way she never had before. We see Mr. Knightley rescue Harriet from her humiliation by Mr. Elton.

"[Mr.Knightley's] dancing proved to be just what she had believed it, extremely good; and Harriet would have seemed almost too lucky, if it had not been for the cruel state of things before, and for the very complete enjoyment and very high sense of the distinction which her happy features announced. It was not thrown away on her, she bounded higher than ever, flew farther down the middle, and was in a continual course of smiles." (p.328).

Jane Austen's letters reflect her changing attitude to dancing as she grows older:

Jan.8. 1799: I do not think I was very much in request. People were rather apt not to ask me till they could not help it. One of my gayest actions was sitting down two dances in preference to have Lord Bolton's eldest son for my partner, who danced too ill to be endured.

Nov.20, 1800: It was a pleasant Evening . . . There were only twelve dances, of which I danced nine, & was merely prevented from dancing the rest by the want of a partner.

Jan. 24, 1809: Your silence on the subject of our Ball, makes me suppose your Curiosity too great for words. We were very well entertained, and could have staid longer but for the arrival of my List shoes to convey me home, and I did not like to keep them waiting in the cold. The room was tolerably full . . .

In the later novels, we read: Mrs. Weston "*capital in her country-dances, was seated, and beginning an irresistible waltz", in* ***Emma*** (p.229); and Anne Elliot, in **Persuasion**, *"her fingers were mechanically at work, proceeding for half an hour together, equally without error, and without consciousness* (p.72) . . . *Once she knew that he must have spoken of her . . . she was sure of his having asked his partner whether Miss Elliot never danced? The answer was, "Oh! No, never; she has quite given up dancing. She had rather play. She is never tired of playing" (p.72).*

When the Austen family are preparing for their final move to Chawton, Jane Austen wrote to her sister, Dec. 27, 1808: *Yes,yes, we will have a pianoforte, as good a one as can be got for thirty guineas, and I will practise country dances, that we may have some amusement for our nephews and nieces, when we have the pleasure of their company.*

*

Jane Austen and the Men in Her Life and Novels: Audrey Hawkridge (2000).

"George Knightley possesses all the attributes that her most independent and critical heroine, Emma Woodhouse, requires in a man and which Jane herself would surely have demanded. Mr. Knightley has a more rounded character than any other of her leading men, and we see more of him, in many different situations.

He plays rough games with delighted little nephews; sits a horse with serene ease while dictating, against all odds, the pattern of a conversation from street to upstairs window; walks in all weathers to evening functions without bothering to cut a dash in his carriage unless he needs it to give an invalid a lift home; takes a fatherly interest in his tenants; is kind, generous and helpful to poor old Mrs. Bates and her garrulous daughter and timi dMr. Woodhouse and fragile Jane Fairfax; refuses to be nettled or overridden by pushy Mrs. Elton; and, though he hates dancing, is happy to tread a graceful measure when it is the means of rescuing Harriet Smith from her solitary station by the wall.

He is a natural psychologist and, though looking every inch the gentleman, is truly liberal-minded and tolerant: ' Little things do not irritate him,' says Mrs. Weston. Even more important, he is severe with Emma when he feels her cleverness has overstepped the bounds of good manners and yet avoids giving offence when he tells her about it. So, though never beating about the bush, his basic goodwill serves him excellently in lieu of smooth tact.

Jane endows Emma and Mr. Knightley with the kind of unspoken camaraderie which would stand any married couple in good stead and which includes the ability to communicate succinctly with no need for formal trimmings. When they are among a small party at Mr. and Mrs. Weston's, an unexpected snowstorm blows up, giving rise to a variety of reactions among the guests: distress to Emma's feeble father and sister Isabella; terseness from Isabella's husband, who had not wanted to go visiting in the first place; and unrealistic offers of a night's lodging from the determinedly hospitable Mr. Weston, to his wife's silent anguish. But there is one small island of quiet common sense among the waves of fluster:

Mr. Knightley and Emma settled it in a few brief sentences: thus –

"Your father will not be easy; why do not you go?"
"I am ready, if the others are."
"Shall I ring the bell?"
"Yes, do."
And the bell was rung and the carriages spoken for.

Emma and Mr. Knightley are therefore marked out for cosy compatibility of the kind which Jane would have loved to find in a man herself but - except perhaps once - never did. Misunderstanding plays such a large part in most romantic literature, with plenty of it in the rest of Jane's works, that in *Emma*, a novel almost entirely based on misunderstandings and misconceptions in the mind of the central character, such effortless and deep-rooted rapport between this most calmly masculine of all Jane's heroes and the most self-possessed of her heroines cuts like a clean knife through the complexities of the plot. The only surprise is that, despite all the signals, Emma takes so long to find out with whom she and Mr. Knightley are each really in love. . .

Down-to-earth George Knightley, all-wise, all-seeing, master of a large estate which prospers despite his proclivity for giving away the apple crop to less fortunate neighbours, is the one who would have made Jane happy."

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"Some Real Women in Jane Austen's Era", by Sandy Lundy.

When we heard Sandy Lundy's title, at the meeting on November 15, 2008, our thoughts turned to well-known women of the 17th and 18th centuries: other noted writers - Emily Bronté, George Eliot, Mary Wollstonecraft, for example; or perhaps the rich and proud society hostesses who ruled regally in their own circles.

But Sandy had a surprise for us. She had been exploring the lower classes in English society, the ill, the weak, the suffering women we usually don't hear about, and often wish to ignore. She described these people: working women, unemployed and perhaps unemployable; ill with no money for medical care; downtrodden, discouraged and distressed. And at the very bottom of the social scale, women who had even been driven into a life of slavery - depressed, desolate, in despair.

Sandy had done her research well - we had to believe in the tragic sketches she painted of these unfortunates, and contrasted them with what we wanted to think of the characters in Jane Austen's novels.

It was a terrible picture, and when we rose to go to lunch, we were forced to contrast our lives, and those Sandy discussed - a give heartfelt thanks for our good fortune, and a private pledge to do what we could for those who had so little.

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Reading in the Novels.

"If we read *Persuasion* in part for its lyric pleasures, what do the characters in the novel read for? Sir Walter is not the only reader in the Elliots' world. Even Mary Musgrove seems to read: she enjoys her stay at Lyme in part because she gets so many books at the library, 'and changed them so often.' Elizabeth Elliot's rejection of the books Lady Russell lends her is surely a sign of her complete apostasy. But Austen herself sometimes appears to reject the notion that a taste for reading accompanies a higher moral sense, a deeper emotional sensitivity. Captain Wentworth seems to think that because Captain Benwick is 'a reading man', he must be subject to deep mental sufferings and long-lived feelings: 'He considered his disposition as of the sort which must suffer heavily, uniting very strong feelings with quiet, serious, and retiring manners, and a decided taste for reading.' Captain Wentworth is of course wrong about Benwick, who quickly overcomes the loss of Fanny Harville to fall in love with Louisa Musgrove. Books do not prepare or extend the psyche's receptivity to pain; they do not supplement or aid memory. Nor, as Anne Elliot discovers, does literature always provide consolation. . . .

The only people in *Persuasion* who have satisfying relations to books are men. Both Sir Walter Elliot and Captain Wentworth find pleasure and consolation in reading books which mark their own place in national history, Sir Walter in the Baronetage, and Wentworth in the Navy List, a 'precious volume' he cradles in his hands. While men can find their past in books of public chronicle, women, like Anne Elliot, can turn only to personal memory, for which there is no book."

"Lost in a Book: Jane Austen's *Persuasion,"* by Adela Pinch, in *Studies in Romanticism.* Vol.32, No.1, Spring 1993.

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Authors' Lives. On Literary Biography and the Arts of Language. (1990) **Park Honan.**

Honan analyzes what a biography is, how it should be written - the language, the style, the point of view, comparing and contrasting various works. He considers Dr. Johnson's "Lives" (in Boswell's words) "The richest, most beautiful, and indeed most perfect production of Johnson's pen." Of Boswell, Honan says "Boswell's glory is to have shown us in 1791 what modern biography requires and to have given us a technical example that no one has ever equaled".

In Chapter 5, Honan studies Jane Austen. He alludes to his *Jane Austen Her Life,* describing his theories and how he set about researching and writing. Then in Part II, chapter 7-10, he discusses the influences of Richardson, especially *Sir Charles Grandison, and* Sterne (*Tristram Shandy*) on her wit and style; how the American Revolution affected people like the Austens; and how she used the ideas of advice and persuasion in her novels.

The Jane Austen chapters are interesting, clearly written and informative.

(The rest of the book treats Victorian and modern authors.)

English Society in the Eighteenth Century. (1982) **Roy Porter.**

Porter gives us social history of a limited period in England, in very great detail, covering every imaginable aspect of his subject, from rural conditions in most of the country, to the early events of the Industrial Revolution. Referring to each chapter are several pages of "Further Reading", but no footnotes give specific references to a source - a great lack for a book which should be a major reference book.

The Index is superb - a great help in finding an exact topic or individual.

Rhetorical Traditions in British Romantic Literature. (1995) **Don H. Bialostosky and L.Needham, (eds.)**

"The Conversable World" – Nancy S. Struever. [Part of chap. on JA, p.241-247]

" ' Conversation is the site and mode of discovery of character and plot, of insight and issue' - the premise of Austen's rapid and efficient dialogue and also the series of neatly demarcated debates dispersed throughout her novels."

Not quite "jargon", but a lot of "hard words" and complex ideas, not easily put into a simple, enjoyable, and interesting form.

Jane Austen: A Companion. Josephine Ross. 2003.
Themes I.

Ch. 1. 'A Brief Life.' - biography - nothing new, but well told.

Ch. 2. 'Common, daily routine' - household chores, budgets and prices, foods and drinks, medicine and doctors, music and dancing, letter-writing.

Ch. 3. 'Present Fashions' - changing styles in each century, dominance of France or England. Men's ordinary dress, uniforms, fashion magazines, home sewing, shopping, fabrics, cosmetics, hair styles.

Ch. 4. 'Subject of Books'. Her father's library, children's books, scribbles in books. Three manuscript notebooks of earliest work. *Vol. The First,* etc. *History of England, Love and Freindship.* Books of sermons. Importance of wide reading. Literary taste as guide to character. Books and writers. *Letters* and conversation.

Ch. 5. 'Of Lovers and Husbands' - men and women in JA's real life and in novels: 'an absence of any explicit sex scenes . . . but the erotic interplay between heroes and heroines is never less than powerful'. (p.137.)

Themes II.

Ch. 6. 'The Beauty of the Place'. JA's lifetime was a period of great British architecture and design. JA had not real home of her own: Steventon Rectory, later Chawton Cottage - was a countrywoman at heart - as all heroines. Bath - reluctant resident 1801-06 - unhappy and uncreative period. Many of her fictional characters visit or live in Bath. Cottages. Improvements. Neo-Classic design. Landscape gardening. Fictional houses express character of the proprietor. Pemberley - "innate excellence." Sotherton: "respectable but heavy looking". Mr. Elton - "not very good house, but very much smartened up". "JA's own preference in architectural and domestic style was clearly for the balanced, dignified understatement of handsome Georgian homes." (p.174). "London, with its population of almost 1,000,000 citizens, its newly gas-lit main streets and rudimentary public sewage-system, did not seem to depress Jane's spirits, unlike Bath. She enjoyed driving about town, visiting shops and theatres, and calling on friends and acquaintances; and she seemed charmed by Henry's successive houses - Sloane Street . . . Henrietta Street . . . Hans Place." (p.185). Characters live in appropriate parts of the city."

Ch. 7. "The Distinction of Rank". Stickler for giving accurate social details: correct titles, matters of precedence in introductions, social status, and names: Mr. Knightley and Mr. John Knightley; Miss Austen and Miss Cassandra Austen and Miss Jane Austen. "The code of manners and conduct in her novels would have been wholly familiar to her Regency readers." (p.190).

Ch. 8. "Politics and Public Events." During her lifetime: French Revolution, Napoleonic Wars, American War of Independence; Gordon Riots, etc. Militia Regiments. "Reality is never far below the surface in JA's outwardly escapist, playful fiction." Captain Weston in militia rises in world and marries an heiress. Jane Fairfax has lost her father in the regular army on active service. French aggression in West Indies - Lord Craven took Thomas Foyle who died of Yellow Fever. Francis Austen earned enough prize money in naval action of Santo Domingo - triumphal return to marry Mary Gibson. "In 1803, there would have been a special weight to General Tilney's patriotic choice of English breakfast-china, as he 'thought it right to encourage the manufacture of his country'." Navy Lists. George III and Prince Regent.

Ends: religious views of Jane Austen.

Errors: p.209 - Mrs. Annesley : "Georgiana Darcy's *governess*" - Called in *P&P* : "The lady she lived with in London" p.267-8. "Col. Brandon, who served with his regiment in the *West Indies* (p.222). Should be: "in the *East* Indies" (*S&S* p.206).

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Regency Slang.

The Regency period had a vigorous, evocative, humorous body of slang words and phrases. Jane Austen must have heard much of this from her brothers and Mr. Austen's students living in their house, but she was too well brought up to use them, either in her letters or in the speeches of her characters. (Even somebody like John Thorpe, whose conversation is well laced with "d----"s, doesn't use crass slang words).

"Every generation invents its own slang, words and phrases which seem as dated to the next as the 'What Ho!' and 'Top-hole' of the 1930s do today. To go 'upon the strut' in Hyde Park, for example, says it all; so does the phrase a 'peep o'day boy' to describe a young blood about town. A 'swell cove' needs no explanation, though the uninitiated might have difficulty in realizing that a 'flash mort' meant an upper-class girl. The modern mind might well misunderstand the continual references to young men as 'roses', 'pinks' and 'tulips': they were an indication of breeding, not sexual preference, shorthand for saying that the young man in question was 'a member of the *'ton'*.

Describing the *look* of a gentleman: 'This cover-me-decently, was all very well at Hawthorn Hall, I dare say; but here, among the pinks in Rotten-row, the lady-birds in the Saloon, the angelics at Almack's, the top-of-the-trees heroes, the legs and levanters at Tattersall's, nay, even among the millers at the Fives, it would be taken for nothing less than the index of a complete Flat. . . .'

The words for cash included 'blunt', 'dibs' and 'rhino', while being able to 'flash the screens', 'post the pony', 'stump the pewter' or 'tip the brads' is translated as being rich. Walking around took the form of 'A *turn* or two in Bond Street - a *stroll* through Piccadilly - a *look-in* at Tattersall's - a *ramble* through Pall Mall - and a *strut* on the *Corinthian Path'* (i.e. a visit to Gentleman Jackson's boxing saloon). Later they cruise the Burlington Arcade, looking for girls, colloquially referred to as 'straw-chippers' or 'nob-thatchers': the slightly more expensive prostitute was 'a bit of muslin' or a 'fair Cyprian,' and the serious courtesan a 'prime article'. 'A bolt to the Village' meant going to London, and when funds ran out they went into the country 'on a repairing lease'. That famous, all-embracing phrase 'the thing', meaning acceptable, as opposed to unacceptable, behaviour has passed into the vernacular.

'Cant' was the generic term for the language used by beggars, gypsies and thieves. A 'Dandiprat' seems an excellent word for an 'insignificant or trifling fellow'; and a 'Demi-rep' for a woman of doubtful morals. A 'Game pullet' or 'Bird of Paradise' meant the same thing. To call a man a 'Flat' was to indicate that he was honest, but a fool, easily taken in by a 'Captain Sharp', his opposite number . . . To arrive at 'Point Non-Plus' meant having run out of both money and credit, while a 'Nonesuch' or 'Nonpareil' was a leader of fashion. . . . 'ogles' were eyes, the head was a 'pipkin' or 'pimple', and the stomach a 'bread-basket'. A 'Snowball' was the rather silly name for a black man or chimney-sweep but a 'Town Tabby' is perfect for an aristocratic dowager." From: *High Society*, Venetia Murray.

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Charlotte Bronte wrote of Jane Austen's "Chinese fidelity, a miniature delicacy in the painting " much like Jane Austen's own description of her work: "a little bit (two Inches wide) of Ivory."

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HOLIDAY TRAVEL.

"In the 18th century, it became customary for families or groups of friends to take a holiday associated with travel. Before that, holidays were associated with religious ritual , and usually took place within the community; it was extremely rare for a family to go off on their travels just for the fun of it, or to indulge themselves by visiting the world around them.

The origin of holiday travel, and indeed the beginnings of towns devoted almost entirely to leisure, were rooted in health, for the leisure towns of 18th century Britain were the spas - Bath, Scarborough, Buxton, and others.

People in the 18th century were prone to a host of minor ailments - particularly skin diseases and rheumatism - due to unbalanced diets, overcrowded housing and excessive clothing necessary for poorly-warmed houses and coaches. Also, food was extremely cheap and, amongst the middle classes, over-eating was so common that the huge, fat men and women were a popular target for the satire of a Gilray or a Rowlandson. And the medical profession, as well as their patients, believed passionately in the value of the purge. On a fine day, at the crack of dawn, crowds of men and women would leave London on foot, on horse or in a coach, flocking to Epsom Downs, there to take the strong purgative waters that acted with dramatic alacrity and sent the men and women hastening to their own tract of bushes. The rich, however, with time on their hands, preferred a more leisurely and a more genteel procedure. They hacked down the Great West Road to Bath, whose hot chalybeate springs had been discovered by the Romans and remained in use, particularly for barren women, ever after. It was only in the late 17th century, however, that taking the waters at Bath began to be transformed into an occasion for social delights. When card-sharpers, ladies of the town and widows looking for husbands soon followed the sick and the not so sick, Bath became a boisterous town. It was cleaned up in Queen Anne's reign by 'Beau' Nash, the Master of Ceremonies, who not only abolished riding boots, swords and aprons, and insisted vigorously on genteel behaviour, but introduced music, encouraged the theatre, turned dances into balls, beautified the Pump Room, yet permitted - indeed, encouraged - gambling, and tolerated intrigue so long as it was discreet. And so within ten years Bath became the summer colony of the beau monde, the home of heads of fashion, who drew crowds in their wake. Old Bath was torn down and the Bath which we know, one of the loveliest of all towns in Europe, was built – its squares and crescents and terraces all in the great tradition of classical architecture. Indeed, there are few cities in the world which reflect an age so completely as Bath, or more accurately the eighteenth-century attitude to life - its charm, its wit, its never-ending delight in the physical world."

Georgian Delights - J.H. Plumb.

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Earlier, I quoted from an article on Jane Austen's mentions of Ireland and the Irish.

I was interested to make a comparison between Ireland and Scotland, from Jane Austen's point of view. In two cases, a pianist plays "lively Scotch airs, or reels"; Northanger Abbey has a grove of "old Scotch firs"; and in *Emma,* a neighbour "is intending to have a bailiff from Scotland". Otherwise, Scotland is referred to *only* as a destination for couples eloping! In *Mansfield Park*, Julia Bertram eloped with Yates to Scotland; and in *Pride and Prejudice*, there are half a dozen references of Lydia and Wickham leaving Brighton to elope to Scotland, possibly not going to Scotland at their elopement, perhaps having eloped but not to Scotland, and then definitely found in London, not on the way to Scotland, before they were married.

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English Landed Society in the 18th Century. G.E. Mingay.
Routledge and Kegan Paul, London, 1963.

(Excerpt only)

Three large categories of:

(1) Great landowners - great house, London residence, at least £5,000 a year, and about 10,000 – 20,000 acres. (Darcy)

(2) Lesser landowners -
   a. wealthy gentry (£3,000 to £5,000 per annum)
   b. squires (£1,000 to £3,000)
   c. gentlemen (£300 to £1,000)

(3) Freeholders.

John Dashwood	£5,000-6,000 per annum
Mrs. Dashwood	£500 p.a.
Darcy	£10,000 p.a.
Emma	£30,000 capital
Mary Crawford	£20,000 capital
Henry Crawford	£4,000 p.a.
Rushworth	£12,000 p.a. (richest character in all the novels)
Willoughby	£600 p.a.
Bennett family	£2,000 p.a.
Bennett mother and girls (when father dies)	£250 p.a.

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