

Merits and Mercenaries



The Bath Novels of Lady A~™

A~nnotations to the Text

VOLUME ONE

CHAPTER 1:

1. *Corydon*: named specifically after a (briefly) furtive character in *The Mystery*, a short ‘unfinished comedy’ by Jane Austen (hereafter **JA**), the manservant’s name is meant to conjure up a significant connection to the central theme of this, one of **JA**’s earliest prose works or ‘juvenilia’. *The Mystery*’s first and only act ends upon the imparting of a ‘secret’ to an unconscious ear. Thus the presence of a ‘Corydon’, alongside *Merits and Mercenaries*’ first portentous scenes, suggests that some certain mystery—perhaps even a *secret*—also remains unearthed and may yet materialize in the chapters ahead. Additionally as **JA** is generally acknowledged to be herself something of a fine mystery writer, e.g. particularly in such novels as *Emma*, *Northanger Abbey*, and *Pride and Prejudice*, this obvious and early parallel in *Merits and Mercenaries* pays homage to that laudable talent and its attending school of thought, while also purposely advancing the enigma and ambiguity behind the authorship of *The Bath Novels of Lady A~*.

CHAPTER 2:

1. *Miss Katherine Jane Huntley*: the heroine’s name in this, the first novel of *The Bath Novels of Lady A~*, is again a deliberate allusion to **JA** and her unexampled work. *Catherine* was one of the original titles (*Susan* being its first) given to **JA**’s first novel sold, i.e. to publisher Richard Crosby (although he failed to ever publish it). It was later retitled *Northanger Abbey* by both **JA**’s sister Cassandra and brother Henry, and when finally it went to press posthumously under John Murray’s imprint. ‘Catherine’ remained the name of *Northanger Abbey*’s very imaginative, ingenuous heroine, Catherine Morland. She similarly inspired the character of Katherine Huntley, with the essence of both her (inexact) name and ingénue-like qualities. The choice of Katherine Huntley’s middle name is self-evident.

2. *Mr. Thomas Rostings*: as few earldoms descend in the female line, it is clear that Thomas bears no hereditary title because his late grandfather (an earl) died before he was born. Evidently the Earl, being blessed with only a family of daughters during his lifetime, has bequeathed his title and properties away from his female children and their subsequent issue. Even as the son of an earl’s daughter, Thomas would not be distinguished with any title. It is



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also clear that Thomas's father must have been a knight and not a baronet because, if he were the latter, the title 'Sir' would have been passed on to his son.

3. *companion of quality*: unlike other poor women in her situation that often took up menial posts as 'companions' to richer gentlewomen, Mrs. Masters' position alongside Lady Myriam and her niece does not involve those droll tasks and idle amusements, e.g. reading and playing with pets, of less fortunate ladies holding similar posts. Mrs. Masters has rather been elevated as a respected member of the family, entrusted first with Katherine's sound education, and then retired as a likely confidante. Mrs. Masters gives out her measured advice as freely as if she were an equal, and Lady Myriam receives it in such a manner as to affirm that she is—a clear indication of the tendency of her ladyship's enlightened and liberal mind-set.

4. *the aristocracy or the gentry*: the ranks of the nobility versus the ranks of established landowning families that fall just below the nobility in terms of status and birth.

5. *the upper or lower nobility*: or 'the old and new nobility', i.e. the aristocracy as distinguished by hierarchical title.

6. *It will not do ... nothing but deer and welsh cows to count*: Katherine's vision of the country is indeterminate, hyperbolic and informed by a philosophy she does not properly understand. She initially invokes a highly romantic vision of Hampshire as a 'savage wilderness', which she then embellishes with 'hermits' and a (redundant) 'dilapidated folly' (i.e. edifice[s] often resembling ancient ruins, erected as summerhouses in gardens or parks, and hence already artificially aged). Finally, she adds a queer grouping (of the landscape-painting ideal) to the mix, by throwing in some 'deer' together with 'welsh cows'. All of these images are drawn from a hotchpotch of tenets by the great exponents of the 'picturesque' such as William Gilpin, Uvedale Price, Richard Payne Knight, 'Capability' Brown' and Humphry Repton. The overall effect of Katherine's muddled ideas on landscape gardening and the 'picturesque' creates a capricious scene of rural realm gone mad. Most importantly however, it symbolizes the 'landscape' of an eager young mind only wanting experience and maturity.

7. *Hampshire*: a historical nod to JA's native county in England, and the county in which she is accounted to have spent the most happy years of her short life. In Hampshire she produced all of her six completed novels, while it is conjectured that in the (unhappy) years that she was away from it, i.e. while living in Bath and visiting relatives and resorts, she is thought to have done very little creative writing—a supposition teasingly contested by *The Bath Novels of Lady A~*. It is significant that this collection's first novel should be initially set against such a backdrop, in order to illustrate the extent and nature of JA's inspiration and influence behind this next generation of fanciful 'effusions'.



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8. *Hastings Park*: a name inspired by the estate's proximity to the New Forest, a densely wooded area that was established as a royal hunting ground (with [for the common man] highly exclusionary, appropriating and encroaching game laws) by William the Conqueror in 1079. The latter, formerly, William, Duke of Normandy, became England's reigning sovereign after the Battle of Hastings in 1066. In naming the estate 'Hastings Park', this establishes that degree of tradition observed and preserved, for good or bad, by generations of the Park's aristocratic landlords.

9. *old-fashioned perfection*: the 'craze' for improving everything, from architecture to landscapes, gained significant ground in the eighteenth century. The succession of Hastings Park's owners, from that time, appears to have resisted this fashionable trend, however, suggesting a historical allegiance to the 'ancient' ruling elite's sense of tradition, rather than submission to the 'romantic' whim of popular sentiment. The axial formal layout of the landscape about the Park's mansion house, in particular, reflects this choice—most especially in the outdated 'avenues', 'parterres' and 'fountain gardens'. See: n. 8/ *Hastings Park*.

10. *This kindly neglect*: the layout, furnishings and old-fashioned style of the mansion house further reveal what the grounds and gardens have declared outside—that the owners of the Park are, and have been, steadfast preservers of history, rather than a set of fashionable improvers. See: n. 9/ *old-fashioned perfection*.

11. *the first quarter ... by nearly one month*: an allusion to the allied defeat of Napoleon Bonaparte in April 1814, which necessarily meant an end to the protracted hostilities between England and France, and the ever-looming threat of a French invasion.

12. *Basingstoke*: another significant landmark of JA's history in Hampshire. Located some seven miles from Steventon, the small rural village where JA was born, Basingstoke was the 'market-town' where Jane, her family and friends would often do their shopping or regularly attend the 'Basingstoke Balls' at the Assembly Rooms in the Angel Inn.

13. *nuncheon*: a light repast.

14. *common house*: an (indifferent) coaching or a posting-inn where horses might be changed, travelers might find accommodation and refreshments, and chaises and hackney coaches might be hired.

CHAPTER 3:

1. *improved*: See: Ch. 2/ n. 9/ *old-fashioned perfection*/ n. 10/ *This kindly neglect*.



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CHAPTER 4:

1. *a knight, elevated from trade*: Sir Hilton, a successful businessman, who by aspiring to the lifestyle of the established landowning families in his neighborhood, has not only achieved as much by acquiring property through the trade that has made him very rich, but has been honored with the ultimate recognition of his accomplishments in receiving a knighthood. This significantly increases his standing amongst his neighbors, but it does little to remove the stigma attached to his wealth, which places him, purely in status, rather more comfortably with the gentrified meritocracy than it does with the landed aristocracy.

2. *later that morning*: the nineteenth century concept of ‘morning’ would have encompassed the time from which persons ate their breakfast until dinner time, which took place in the early evening or later. Essentially the morning would reach its end, when all the daily activities and employments were concluded.

3. *blessed by a baronetcy ... descended from noble lines*: although Sir Edmund, not unlike Sir Hilton Devon, has accumulated his fortune through canny venture, he is, nevertheless, a true member of the gentry, both in the value of his baronetcy and his aristocratic connections. See: n. 1/*a knight, elevated from trade*.

4. *Miss Beckett had inherited her father’s vast fortune*: as the title of baronet is a hereditary honor descending from father to son, Sir Edmund’s title—unlike his fortune—cannot pass to his daughter Maria. In fact the title becomes extinct, as a consequence of Sir Edmund being its first holder and his subsequent failure to produce a son.

5. *William*: by using this informal mode of address, Elizabeth Devon is suggesting that there is a serious attachment between herself and William Halford. The choice of the name ‘William’ for the novel’s male protagonist is also significant. It does not merely serve as another nod to William the Conqueror’s historical ‘encroachment’ in Hampshire, but it symbolically raises questions about the nature of William Halford’s understanding of—and alignment with—such history as a modern meritocrat. See: Ch. 2/ n. 8/ *Hastings Park*.

CHAPTER 5:

1. *capital chaise-and-four*: drawn by two or four horses, the chaise was a closed, four-wheeled carriage seating three persons. As this was usually considered a suitable conveyance for a family of some affluence, it bespeaks the general extravagance of Charles Devon’s taste as a single gentleman, and the indulgence of his father’s pocket book.

2. *cocquelicot*: poppy-red.

3. *sarsenet*: a delicate silk fabric.



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4. *a style à la victime*: a fashionable hair-do that has its origins in the French Revolution. The hair is worn off the neck in an up-do, as guillotine victims were forced to style their hair for precise beheadings! It is an ironic metaphor that foreshadows the evolution of Miss Beckett's character and its effect upon the 'execution' of the novel's plot.

5. *a mirror image ... well-disciplined restraint*: especially in contrast to his glittering guest, Maria Beckett, William Halford's home—and character—reveals nothing so 'gaudy nor uselessly fine'. The interior of the house, like his moral perspective, reflects a 'regulated' alignment of the old (updated) with the new. This, in turn, reveals his perfect understanding of the moral 'politics' of improvement, i.e. history balancing advancement and moderation countering excess. See: Ch. 2/ n. 10/ *This kindly neglect*/ Ch. 4/ n. 5/ *William*.

6. *aimable*: derived from the French 'l'aimable'; in this context: worldly and ingratiating, as opposed to possessing a pleasing disposition.

7. *Broadwood Grand*: a pianoforte manufactured by John Broadwood's firm in Great Pulteney Street, London.

8. *whist*: a card game, played by four, where winning the balance of 13 tricks is the aim of each pair of players. A trick is a series of cards, played in turn, in a round of play. The highest value card of each of the single cards laid down by each player is the winner. Not unlike the significance of the card games integrated into JA's novels, specific games are chosen for the people that play them in *Merits and Mercenaries*, which, in turn, reflect the social 'games' they play with one another.

9. *circulating libraries*: these libraries were particularly associated with resort towns and were themselves public places of social fare. Charging admission and annual subscription fees, and often capitalizing on the taste for popular fiction, particularly (romance) novels, one could also buy a gallimaufry of trinkets and jewelry, and tickets for theater, musical concerts, &c. Fearing that William Halford might deem such places as vulgar, and her patronage of them 'undiscriminating', Katherine feels the need to explain herself and her reading tastes to clearer effect, lest he misunderstand the rational nature of her education.

CHAPTER 6:

1. *cat-Latin*: nonsense or idle chatter.



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CHAPTER 7:

1. *Steventon*: Steventon is the small rural village in which **JA** was born. She lived more than half of her life at the Rectory there, or as her nephew James Austen-Leigh calls it, ‘the cradle of her genius’. It is fitting that Katherine makes this seminal journey because the significance of her ‘pilgrimage’ leads her into an eventful ‘Janeite’ story of her own, thus conceptually and symbolically connecting *Merits and Mercenaries* (as the first of *The Bath Novels of Lady A~*) to the ‘heart’ and ‘mind’ of its literary muse.

2. *Overton*: a town, situated some 3 miles from Steventon, where **JA**’s close friend Anne Lefroy was killed (en route) in a riding accident, and where Jane’s eldest brother, James Austen, served as a curate in the late 1700’s.

3. *to set their caps at poor William*: inviting overtures to indicate a marked (conjugal) interest in William Halford. Miss Beckett’s informal use of Mr. Halford’s first name is an appropriate form of address in this context, given her long and close association with the Halford family, and, of course, her seeming prospects with its most significant son. See: Ch. 4/ n. 5/ *William*.

4. *some abstracted bower*: another allusion to the choice of ‘Katherine’ for the heroine’s name, and its significant link to **JA**’s work. One of the short stories/novellas of **JA**’s juvenilia is entitled *Catharine, or the Bower*. The heroine in the latter is a ward of her ‘Maiden Aunt’ and is particularly fond of spending time in her ‘fine shady Bower’. The allusion to this virginal ‘sanctuary’ is ironically placed in the salacious thoughts of John Danbury who, as a stalwart mercenary, can find any number of ways to ably exploit a heroine’s ‘sacred’ retreat.

5. *Goldsmith’s History of England*: a reference to Oliver Goldsmith’s four-volume long popular history of England (1771), which is conjectured to be the inspiration behind **JA**’s own such history, written in her youth, i.e. *History of England*. This is a significant find in relation to both of these reference points. As the volume has been located in the Halford family library, the endowed repository of the ancient family’s own history, a naive eye with an entirely fresh perspective has alighted upon the book—and its awe-inspiring surroundings—for the first time. Just as **JA** offered up her wryly nascent version of England’s long history, along Goldsmith lines, Katherine’s view of the Halford legacy, as symbolized by the library, its pedagogical contents—and William’s name—indicates that her unexpected presence might set something as similarly divergent against the Halfords’ ostensibly pedantic history. See: Ch. 4/ n. 5/ *William*.

6. *the Earl ... your grandfather*: Miss Beckett’s superior feelings and behavior are completely without merit with regard to Katherine’s very palpable aristocratic connections, and Edwina is rightly very taken aback by it. See: Ch. 2/ n. 2/ *Mr. Thomas Rostings*

7. *She had found Madame d’Arblay’s best*: Fanny Burney (1752-1840) or Madame d’Arblay, as she was also known, was, amongst other things, a celebrated novelist who is credited as



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being one of the first to write in the ‘comedy of manners’ genre. Her playfully sentimental novels about young women embarking upon journeys of self-discovery, as they venture into the world, are thought to not only have inspired **JA** to a similar pursuit, but to make the latter the nonpareil of the genre. Notable works: *Cecilia* (1782), *Evelina* (1778), *Camilla* (1796) and *The Wanderer* (1814).

8. *two of ‘Lady A—’s’ ... their excursion*: ‘Lady A—’ was the pseudonym ascribed to **JA** by fashionable circles (the *beau monde*), transforming her own nom de plume ‘a Lady’ to ‘Lady A—’. Not unlike the discovery of some of Madame d’Arblay’s books in the Halford library, Katherine has apparently stumbled upon an equally unlikely find in the form of Lady A—’s first two novels, *Sense and Sensibility* (1811) and *Pride and Prejudice* (1813). As these are evidently rather recent additions, hidden away in a rather ‘inaccessible bookcase’, it says something about what William Halford may privately be reading—and it is significant that Katherine makes the discovery. Under this apparent influence of their common love for **JA**’s genius then, and in the light of the ‘excursion’ to her native village, Katherine’s and William’s journey now augurs as much in the way of self-discovery as it does sightseeing—and, not unlike the ‘journeys’ towards self-knowledge undertaken by their fictional counterparts in *Sense and Sensibility* and *Pride and Prejudice*.

9. *that lady’s latest*: Katherine is alluding to *Mansfield Park* by Jane Austen, published on 9 May 1814. As the novel is just out in London it is very unlikely that William Halford would have acquired it so soon, given that the trip to Steventon takes place (according to the internal timeline) at the end of May.

10. *his evaluation of her choice of books*: Edwina misinterprets William Halford’s reaction to Katherine’s selection as one of learned disdain. His seemingly disapproving looks and air are rather that of suppressed surprise. To discover that, not unlike himself, the lovely Miss Huntley holds Lady A— in high esteem, and reads and enjoys Madame d’Arblay besides, is at once a very satisfying but unsettling discovery—especially in the light of his long-term commitment to Miss Beckett.

CHAPTER 8:

1. *Mr. Danbury’s barouche ... sudden alteration in weather*: a four-wheeled carriage, with two seats facing one another (each seating two passengers), and with either a roof that was collapsible on both sides or a half-hood on the rear that could be raised or folded down. Mr. Danbury’s barouche has a half-hood only, and thus could admit driving rain in the event of a downpour.

2. *modest beauty*: according to a philosophy frequently referred to in **JA**’s novels, the fashion of the ‘picturesque’, as defined by (e.g.) William Gilpin’s *Observations on the River Wye and*



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Several Parts of South Wales (1782), the Hampshire landscape possesses nothing ‘romantic’, i.e. no ragged ruins, craggy cliffs, ‘torrents’ or ‘petrified spars’ worthy of delineation. Instead, the honest charm of the county’s landscape is more in keeping with landscape designer Capability Brown’s ‘placid scenes’, and fellow landscape-gardening exponent Humphry Repton’s ‘gentle undulations’. It is significant that Katherine’s former vision of the country is now gradually being moderated by her better understanding of it, and these ‘modest’ views are the first real measure of this. See: Ch. 2/ n. 6/ *It will not do....*

3. *barouche box*: the driver’s seat at the front of a barouche. See: n. 1/ *Mr. Danbury’s barouche....*

4. *I am rather taken ... more and more impresse’*: Katherine confirms the progress of her developing perspective of the country by this comment. Seemingly her growing understanding of the ‘simple charm’ of her surroundings—and her purpose in it—is concomitant with William Halford’s rational influence. See: n. 2/ *modest beauty*.

5. *rude rock*: a term used by Whig philosopher, Anthony Ashley Cooper, in his *Characteristics of Men, Manners, Opinions, Times* (1711) where he refers to ‘rude Rocks ... mossy Caverns [and] ... unwrought Grottos’, while applauding the attention to natural forms, as opposed to the artificiality and ‘formal mockery of princely Gardens’. The term is used ironically in this scene because Miss Beckett, who is herself punctiliously traditional and full of artifice, is neatly tripped up by a very unceremonious obstacle of nature.

6. *Elizabeth gradually enlivening her Darcy*: an allusion to the protagonists of **JA’s** *Pride and Prejudice*, Elizabeth Bennet and Fitzwilliam Darcy. When finally Elizabeth and Darcy are united in their mutual love, Elizabeth’s repressed spirits about the formerly proud Darcy soon rise to their usual ‘playfulness’. Katherine feels this same effect as she extols the virtues of Steventon’s provenance to William Halford. Little does she suspect that his interest is not only warmed by her very sparkling instruction, but also by his own (preexisting) marked preference for Lady A—’s work. The journey to Steventon is a significant one because it reveals the nature of a common perspective that is evolving between Katherine and William, as they begin to discover more about one another and more about themselves; and all under Lady A—’s influence. See: n. 2/ *modest beauty*/ n. 4/ *I am rather taken....*/ Ch. 7/ n. 8/ *two of ‘Lady A—’s’ ... their excursion*.

7. *her sister*: Cassandra Austen.

8. *out in society*: the ‘out’ refers to both Katherine and Edwina having formally been introduced to society and all of its privileges, e.g. attending balls, evening parties, etc. Essentially, this proclaims their marriageability (i.e. both girls have ‘come out’).



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9. *furlong*[s]: 220 yards/201.168 meters. The use of this word in this context echoes Mary Crawford's comment to Edmund Bertram in *Mansfield Park*, where they have both lost track of the distance they have walked in the Sotherton grounds: 'Oh! I know nothing of your furlongs, but I am sure it is a very long wood' (*Mansfield Park*, Volume 1, Ch. 9.) William Halford's 'perspective', along the journey to Steventon, is also similarly confounded, when the interference of others unhappily distances him from Katherine.

10. *league*[s]: an archaic measure of distance of 3 miles.

CHAPTER 9:

1. *mizzle*: a dialectal word for drizzle.

2. *Maria Beckett ... a new knight could muster*: all the work of door attending, admittance, announcing and ushering should properly fall to the male servants, such as the butler and footmen, in elegant and socially elevated homes. Thus Sir Hilton's less than decorous arrangement—probably a custom of his plainer pre-knighthood period—of having female servants assume these duties, reveals the 'inferiority' of his (and his family's) qualifications alongside the rest of the Hampshire gentry. See: Ch. 4/ n. 1/ *a knight, elevated from trade*.

3. *bowling green to the pleasure-grounds*: Sir Hilton's garden, with its formally planted bowling-green and its pleasure-grounds (pleasure-gardens) designed along 'Natural-Artificial' lines of the late seventeenth century, allegorically reveals the problem with 'form' that Sir Hilton's rise in social status has presented. Constrained somewhere between the traditional and the natural and artificial, Sir Hilton's upward trajectory has not thoroughly gentrified his 'coarser' nature.

4. *pleached laburnums*: another (figurative) incongruity in Sir Hilton's garden. Pleaching was a popular formal gardening practice, i.e. entwining tree branches to fashion a hedge (traditionally with lime trees), while, in contrast, laburnums were notably 'talk[ed] of' by JA in her Southampton garden, in reference to the English poet William Cowper's glowing line: 'Laburnum, rich / In streaming gold; syringa, iv'ry pure'. Cowper, an admirer of the picturesque, who extolled the simple virtues of country life in his work, and everything natural that abounded in it, is hardly well matched, in the context of this novel, to anything rigidly formal.

CHAPTER 10:

1. *floated by rain*: drenched by or soaked in the rain.



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2. *a chooser of his books*: a line ironically echoing that of Fanny Price in JA's *Mansfield Park*: 'She became a subscriber ... a chuser [sic] of books' (*Mansfield Park*, Volume 3, Ch. 9.) As a subscriber Katherine has also exercised her right to read anything she chooses and, in doing so, provocatively flouts every moralizing standard of the Halford library. Furthermore, instead of selecting something acceptably edifying from its scholarly collection, she unearths, and chooses, an anomalous collection of novels that are truly William Halford's books. See: Ch. 5/ n. 9/ *circulating libraries*/ Ch. 7/ n. 5/ *Goldsmith's History of England*/ n. 8/ *two of 'Lady A—'s' ... their excursion*.
3. *pin-money*: an allowance of money for personal expenses.
4. *half-boots*: modish ladies' footwear for exercise, e.g. walking and riding. As the upper-part of these boots was made of cloth, 'fashionably sturdy' or not, they are an impractical choice in view of any mud the friends may encounter along their amble.
5. *Mill's library*: a fictitious circulating library. See: Ch. 5/ n. 9/ *circulating libraries*.
6. *pastry-cook*: a pastry-cook sold iced treats, e.g. ice cream and ices.

CHAPTER 11:

1. *very dear brother and sister*: Lady Myriam, by way of being Katherine's maternal guardian, has fostered a sibling-cousin relationship between Thomas and her niece; and in consequence of her marriage to Mr. Rostings, Eleanor is considered to be Katherine's sister-in-law. The term 'sister-in-law', during the Regency, was often simply shortened to 'sister'.
2. *their mother*: the term 'mother-in-law' would also have been abbreviated to 'mother'; hence Lady Myriam is referred to as both Eleanor's and Thomas's 'mother'.
3. *Hampshire ragout*: a seasoned stew of meat and vegetables. Ragout was seen to be a sophisticated dish, but in her unpretentious way, Lady Myriam has her cook concoct a Hampshire version of it that is in keeping with simpler country tastes.
4. *Constantia wine*: a dessert wine from the Constantia wine estate in Cape Town, imported to England following British rule of the Cape (1795). A mark of Lady Myriam's excellent taste and generous indulgence, rather than a conspicuous sign of her wealth.
5. *an understanding*: to become unofficially engaged.
6. *if Colonel Huntley were alive to own it*: Maria Beckett finally qualifies her *hauteur* with regard to Katherine's connections. Notwithstanding the latter's being directly descended from



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the aristocracy, it is Lady Louisa's marriage to a meritocrat that has diminished Katherine's status irreparably. Undoubtedly, in Miss Beckett's opinion, if Colonel Huntley had survived his valorous service, the harm might have gone further still. See: Ch. 7/ n. 6/ *the Earl ... your grandfather*.

CHAPTER 12:

1. *Lady A—'s new novel*: another allusion to *Mansfield Park*. Katherine, though doubting her success, and while not suspecting Mr. Halford's real interest in the acclaimed book, is daring to hope that she might find *Mansfield Park* on her next visit to the Halford Manor library.

2. *enclosed commons*: as a counterpart of landscaping, schemes of 'improvement' regularly brought about the 'enclosure' of commons. Essentially the local common, upon which the rural community gathered vegetation and pastured their livestock was enclosed to effect larger farming units for usurping rich landowners, who, more often than not, were the sole recipients of the income generated from such enclosure or 'encroachment'. Unlike his neighbors Lord Hollingbrook and Sir Hilton Devon, William Halford has embraced modern advancement and has made the necessary improvements to his estate; these changes, however, are openly motivated by both an individual and civic sense of responsibility. William Halford's enclosure is no rich man's usurpation. Instead, as a just landlord, he has introduced progressive methods of husbandry and reclamation to benefit all of the community that live off and farm on his land, rather than resorting to the unjust practice of turning his tenants into (dependent) farm laborers. See: Ch. 2/ n. 8/ *Hastings Park*/ Ch. 4/ n. 5/ *William*.

3. *haycocks*: conical stacks of hay.

4. *This native landscape ... merely commonplace*: William Halford has fashioned his estate with every attention to history, nature and art. Besides the progressive but sympathetic improvements to the manor house, he has also seamlessly fashioned his utilitarian landscape mainly in line with the principles of Humphry Repton, but has also done so alongside the 'natural medium' of the 'wilder hinterland'. Repton advocated 'propriety', functionality and convenience over 'contrived irregularity', and a very clear 'picture' of his utilitarian landscape is depicted in this scene: a gently undulating, luxuriant plantation, its turf animated by livestock (or deer). The latter, however, are distinctively 'grouped' in keeping with William Gilpin's 'doctrine', and they are done so besides his ideal of the native natural forms beyond; thus to frame the harmonious scene with the 'bold roughness of nature'. This 'medium of creation' reveals then, that through the equity of both William Halford's mental and moral merits, he has skillfully managed to fashion a landscape that properly balances Reptonian utilitarian rationality with Gilpin's aesthetic of 'romance'. Mr. Halford's emotional landscape, however, is neither so perfectly poised nor aligned. The rational world,



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in which he has created the improved scenes of his well-managed and efficient estate, is no good reflection of his present feelings. Not unlike the reasonable effect he is having on Katherine Huntley's romantic predisposition, her quixotic influence is also beginning to challenge his 'conventional wisdom' in ways beyond his measured control. See: Ch. 8/ n. 6/ *Elizabeth gradually enlivening her Darcy.*

5. *well connected*: integrated. A term used frequently in landscape gardening and estate practices to denote progressive methods of husbandry, as instituted by 'a watchful squire' for the benefit of his general farming community—perfectly in keeping with the Reptonian landscaping philosophy. See: n. 2/ *enclosed commons.*

6. *within the sketch*: the idyllic scene William Halford has created is also eminently worthy of delineation, and aesthetically conforms to the Gilpin landscape painting ideal.

CHAPTER 13:

1. *under[s]*: a term **JA** used for a kitchen-maid. It is obvious from Mrs. Falstead's derogatory comment concerning all of the 'unders' her brother insists on employing that she does not share his magnanimous philosophy of estate management for the betterment of *all* of those who are supported by it. Invariably servants that served in manor houses of the early nineteenth century were members of the small farmers' and cottagers' families that worked and lived near or on the surrounding estates.

2. *improvements to the Manor*: See: Ch. 5 / n. 5/ *a mirror image ... well-disciplined restraint*/ Ch. 12/ n. 2/ *enclosed commons*/ n. 4/ *This native landscape....*/ n. 5/ *well connected.*

3. *still-hunting*: one of four techniques employed in hunting large game such as deer. Still-hunting is the method by which the quarry is not immediately visible and must be located using tracking skills. The hunter follows the latter with stealthy vigilance; being constantly at the ready to shoot, when finally the animal is sighted.

4. *exotic deer*: something like a very rare breed of deer e.g. the Milu deer, such as those bred in Bedfordshire, England; or a herd of specially bred white fallow deer such as those bred in Norfolk, England. This is another sign of William Halford's sensible improvements. He has especially stocked his park with such deer in accordance with aesthetic picturesque principles, but at the same time encourages (what was then) the practical sport of hunting game for both trophy and table. No doubt those working on his estate will also enjoy their share of the bag.

5. *Diana*: the Roman goddess of the hunt and the moon, protector of streams, springs and wild animals. An ironic reference to Mr. Devon's precarious vulnerability under Miss



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Beckett's invincible predatory power, and an apt analogy in view of the day's anticipated sport.

CHAPTER 14:

1. *dear confidante*: an early revelation of a particular and inappropriate relationship. During the Regency women were considered natural confidantes to one another, but much less so to men.

2. *cribbage*: a card game requires that each player play his/her cards to get to a pip value of precisely 15 or 31; assorted card combinations are also awarded points. Cribbage is normally played by two players. See: Ch. 5/ n. 8/ *whist*.

CHAPTER 15:

1. *fine blue gown*: **JA** was always inclined to refer to, what was then, the fashionable color blue in her novels and, in that firm tradition, Katherine's 'glorious debut' sees her grace the Hastings ball in a blue gown.

2. *his brothers*: as Edward's brother-in-law, Mr. Falstead would be termed a 'brother' alongside Mr. Halford. See: Ch. 11/ n. 1/ *very dear brother and sister*/ n. 2/ *their mother*.

3. *dark dandy costumes*: this refers to the mode of dress made popular by English 'dandies' such as George Brummel (1778-1840). Dandyism was not vivid or ornate; the dandy's coat was high-collared, and was invariably dark blue or black, with trousers or breeches of a corresponding, similar or different color. Silk stockings and pumps, pantaloons or tights were also worn. Elaborate neckwear, e.g. cravats or stocks, was also a trademark of the 'dandy's' attire.

4. *bold buck ensembles*: 'Regency bucks', as they became known, were devilishly fashionable young men, generally known for their libertine antics and liberal attitudes. Figure-hugging, swallow-tailed coats, waistcoats, trousers and (rather revealing) knee-breeches, silk stockings, cravats and chapeaux-bras (three-cornered silk hats) would be some of the staples of a buck's wardrobe.

5. *loo*: similar to whist, this popular Regency gambling card game is played by (a minimum of) five or more players; a sum (the 'loo') is forfeited to the pool by any person who does not win a trick. See: Ch. 14/ n. 2/ *cribbage*.



A~nnotations to the Text

CHAPTER 15 CONT.

6. *English quadrille*: one of two kinds of ballroom dance that were popular during the Regency, the other being the English country dance. The English quadrille was a square dance performed by a grouping(s) of four couples; this square dance was made up of 3, 5, 6 ‘cotillion figures’, each of which comprised an entire dance on its own.

7. *performing venture*: multi-figure quadrilles were an ideal means for exhibiting qualities of eligibility: carriage, ensemble and dance skill were all put on show for this express purpose. This is no doubt what Lady Myriam has in mind for her niece, with respect to William Halford, in having the Hastings Park ball open with such a dance.

8. *archaic arrangement*: Edward expresses his opinion as a rational meritocrat. As someone who has earned his way very profitably through means of a profession, he cannot support the traditionalist notion of his brother’s marrying without love and for the sake of duty and fortune alone.

9. *the country’s*: the county’s.

CHAPTER 16:

1. *his confidante*: in confiding in Edwina at so public an occasion as a ball, Edward has paid her an extraordinary but meaningful compliment. Rather than taking any unnecessary liberty in doing so, he has risked decorum in order to speak to his belief in the integrity of her character, and the meritorious intention of his attentions. Compare with: Ch. 14/ n. 1/ *dear confidante*.

2. *Yes, I suppose ... naturally artificial in it*: Katherine’s metaphor of Elizabeth Devon’s Hampshire ironically mirrors the anachronistic formality of Sir Hilton’s garden and grounds. In saying as much, Katherine reveals what she thinks of his daughter’s corresponding artifice and, inadvertently, the state of Elizabeth’s contemptible moral and intellectual values. See: Ch. 9/ n. 3/ *bowling green to the pleasure-grounds*.

3. *glee*: a company of singers singing ‘part-songs’. Musical performances of this sort were ideal ways for single men and women, whose public interaction was otherwise restricted, to hint at the nature of their feelings for one another or to reveal their ‘inclination’ towards intimacy.

CHAPTER 18:

1. *se’nnight*: a contraction of ‘seven night’; a week.



A~nnotations to the Text

CHAPTER 18 CONT.

2. *proof of the understanding ... the prospective reach of his devotion*: when an unmarried couple began corresponding with one another in the Regency it, more often than not, declared that they were unofficially engaged or, at the very least, promised to one another in such a way that would, in the end, bring about a marriage. The latter is clearly Edward's open intention and, in this context, the 'understanding' that exists between himself and Edwina, is more that of an unspoken commitment to a forthcoming and certain engagement. See: Ch. 11/ n. 5/ *an understanding*/ Ch. 16/ n. 1/ *his confidante*.

3. *in the distance like a soft hazy image in a pale watercolor*: invoking William Gilpin's distinct language and vision of the picturesque. Katherine's perspective of the country is now far better informed by her recent enlightening experience in it. Compare with: Ch. 2/ n. 6/ *It will not do....*

CHAPTER 19:

1. *finessing*: cunning, scheming.

2. *your Mr. William*: Lady Devon's colloquial style and inappropriate use of Mr. Halford's name to her daughter, further reveals what the gilding of Sir Hilton's wealth cannot properly disguise. See: Ch. 9/ n. 2/ *Maria Beckett....*

3. *animalcule*: a word coined by JA's father, Revd. George Austen, when exhibiting microcosmic life under his microscope. An ironic metaphor for Elizabeth Devon's ill use at the hands of her adversary, as it reveals just how inconsequential her powers are within the microcosm of Miss Beckett's merciless Hampshire intrigue.

VOLUME TWO

CHAPTER 20:

1. *Mr. Rostings' house ... in Duke Street*: Park Street, Brook Street and Duke Street were all very fashionable addresses in the most modish residential area in Regency London, the west side of Mayfair. This is an indication not only of the families' wealth, but their prominent social status. See: Ch. 7/ n. 6/ *the Earl ... your grandfather*.

2. *a past favorite of Miss Beckett's*: a former lover.



A~nnotations to the Text

CHAPTER 20 CONT.

3. *Grosvenor Square*: another prestigious address in Mayfair.

4. *ticket*: a card detailing the visitor's name and credentials. Properly, Susan Osborne would leave her card, i.e. if she had visited and no one was at home, but, in her capacity as a complete stranger and finding Katherine ready to receive her at Park Street, she employs this transitional step in social intercourse to fashion her ceremonious entrance.

5. *Holland House*: Holland House in Kensington. The residence of Lady Holland and an infamous meeting-place for the liberal *beau monde*: the literati, Whig politicians, dandies, 'wits and reformers'. Just the kind of society that Mrs. Osborne and John Danbury would move in, though rather less to expound liberal reformist philosophy than to indulge in such a gathering's currency of fashionable fare.

CHAPTER 21:

1. *assizes*: a circuit judge's trying cases in the country town at which William Halford presides as a magistrate. In relation to the towns and villages already mentioned in the vicinity of William Halford's estate, this might likely be Basingstoke or Kingsclere. Again William Halford's attention to public duty appears faultless. In attending the assizes, he shows little regard for his personal inconvenience in having to travel back to Hampshire from Kent, and rigidly tries to suppress his private suffering over Katherine by rather prioritizing his civic obligations. See: Ch. 12/ n. 4/ *This native landscape*....

2. *truest confidant*: Mrs. Osborne's having Mr. Danbury's ear as a male confidant defines the very improper nature of their relationship, both in the context of the novel and their social milieu. Publicly the pair is flaunting what should not exist between them, even in private. See: Ch. 14/ n. 1/ *dear confidante*. Compare with: Ch. 16/ n. 1/ *his confidante*.

CHAPTER 22:

1. *mechlin*: a type of delicate lace made in Mechlin, (Mechelen/French name: Malines) Belgium, in which the patterning/motifs is/are defined by a heavy lustrous thread. Patterns comprised sprigs, flowers and leaves. During the Regency this was a popular trim for muslin gowns.

2. *Capital*['s]: Paris. During the Napoleonic Wars the English were heavily influenced by French fashions, which emanated from Paris, and were brought back to the homeland by the officials, military personnel, aristocrats, gentry, etc. who traveled between England and France on account of the hostilities.



A~nnotations to the Text

CHAPTER 22 CONT.

3. *the lost Emperor*: Napoleon Bonaparte. Pope is referring to the latter's abdication following his defeat in April 1814. See: Ch. 2/ n. 11/ *the first quarter ... by nearly one month*. Although Pope's expression is that of a Francophile, it has an added air of treachery that exceeds the vogue of the period. This foreshadows what may yet be expected from the nature of his influence.

4. *frogging*: ornamental braid on coats, and a (sartorial) pun.

5. *confidant*: see: Ch. 21/ n. 2/ *truest confidant*.

6. *allemande*: an 18th-century country-dance figure where adjacent dancers execute turn maneuvers while joining hands or linking arms.

7. *Hatchards*: an acclaimed bookshop, established in 1797, which was regularly patronized by the *beau monde* during the Regency.

8. *Lady A—'s third book ... put it off any longer*: another allusion to **JA's** *Mansfield Park*, which went on sale in May 1814 at a price of 18s. and was sold out by November of that year. According to the internal timeline of the novel, Katherine and Edwina would have made their attempt to purchase *Mansfield Park* near the end of August.

9. *Mount Street*: though a bona fide street in Mayfair, in view of her infamous and liberal lifestyle, Mrs. Osborne's fashionable address might very well be read as a bawdy pun.

10. *England's finest preserves*: in turning his mind automatically to his shooting and hunting privileges, and during the course of a delicate debate about Katherine's marital prospects, Thomas reveals how little he understands of romantic love and equality as significant components of marriage.

11. *vindicate the rights of women*: an allusion to Mary Wollstonecraft's *A Vindication of the Rights of Women*. As one of English literature's earliest feminists, Wollstonecraft pioneered the British feminist movement with *Vindication*, a treatise on women's 'rights and manners'. Eleanor is obviously no stranger to it and duly corrects and enlightens her husband's plodding sexist views. **JA's** characters very often portray what Mary Wollstonecraft's *Vindication* criticized, therefore, invoking Wollstonecraft during this exchange also serves to reflect upon the significance of **JA's** artfully subtle contribution to the emancipation debate.

12. *preux chevalier*: (in this context) a chivalrous gallant. A contradiction in terms that ideally describes what a mixture of parts is comprised in the character of the knavish John Danbury. It is also an ironic one in view of the preceding debate between Thomas and Eleanor.



A~nnotations to the Text

CHAPTER 22 CONT.

13. *rout*: a large reception or party held in the evening.

14. *indische Blumen*: an exotic painted decoration, derived from the Chinese ‘Famille Verte’, on (the equally foreign) Meissen china. Mrs. Osborne’s china, amidst all of the ostentatious display, is just one amongst many of the evening’s ‘exhibits’ that reflects her Epicurean tastes and consumerist metropolitan lifestyle. Compare with: Ch. 11/ n. 3/ *Hampshire ragout*/ n. 4/ *Constantia wine*.

15. *sugar bust*: another impolitic sign of Mrs. Osborne’s conspicuous consumption. Unlike those reformers of the Whig community present at the Holland House gathering, for example, Mrs. Osborne hails from that liberal set who would rather be noticed for what they are worth, rather than how worthy they are. To have a bust fashioned in sugar clearly reveals that Mrs. Osborne is no friend to the abolitionist movement: persons who supported the abolition of the slave trade in 1807 on the colonial plantations which sustained it. The large sugar estates that produced England’s wealth of sugar in the West Indies, for instance, were some of the locations that were rife with the infamous practice. Generally abolitionists showed their solidarity with those who were cruelly wronged by slavery by refraining from using sugar in any form.

16. *hand-painted blue Chinese paper ... silver O’s*: the fashion for ‘chinoiserie’ was largely the rage thanks to the most extravagant consumer of them all, the Prince Regent. Mrs. Osborne has, in her omnivorously acquisitive way, put her own showy stamp on the fashion, however, by having the wallpaper diffusely and vainly ornamented with the first letter of her surname.

CHAPTER 23:

1. *Kent is so horribly tedious at this time of the year*: according to the internal timeline of the novel it is the end of August, which signals the start of the partridge-shooting season (September 1st) in the country. As the gentlemen of her party, more particularly William Halford, would have been largely abstracted from her company because of the daily sport, Miss Beckett has come seeking the livelier diversions of town and its attentions.

2. *four former lovers*: a delicate situation, especially for the ladies, as both have sampled the favors of Francis Pope and John Danbury. In Regency society indiscretions were far weightier to bear for women, while men were encouraged to think of their promiscuous dalliances as conquests.

3. *injudiciously awarded benefactions of the male line*: entailment, i.e. any settlement that places certain terms and restrictions upon the bequeathal of an estate to subsequent generations. Francis Pope has inherited his late uncle’s estate upon such terms, i.e. the



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CHAPTER 23 CONT.

property has remained intact through a succession of generations in his family that have passed it exclusively along the male line.

CHAPTER 25:

1. *nine classes of humankind*: a nod to James Austen's 'nine parts of all mankind'. A 'divine' hierarchy, 'designed' so that the poor might serve the rich, was a definitively strict belief upholding all orders comprising the social system.

2. *Pickering Place*: John Danbury is referring to the notorious situation of a particular gambling den, where he will locate Charles Devon, in the male preserves of the St James's area. Not surprisingly Mrs. Osborne is evidently well acquainted with the one he means and requires no due explanation.

3. *a pot of beer*: an indication of Mr. Pope's constrained finances. It is not genteel for gentleman of Mr. Pope's standing to drink beer in a gaming den, and, even less so, to order it up for two of his well-to-do friends. Fortunately, as regards the latter, the sociable duo seems not to mind.

4. *Green Street*: another sought-after address in Mayfair.

5. *city friend*: a person in trade, and no doubt any former connection of the Devons before Sir Hilton received his knighthood.

6. *Curzon Street*: a rather less fashionable address than Green Street, also located in Mayfair.

7. *hack chaise*: a hired carriage. Again, this is another sign of Francis Pope's present difficulties, i.e. he cannot afford the expenses of keeping his own carriage, as must befit his status as a gentleman.

CHAPTER 26:

1. *heaven's last best gift*: Mr. Danbury echoes a line Henry Crawford used in *Mansfield Park* describing his views on marriage (*Mansfield Park*, Volume 1, Ch. 4), and it is taken from John Milton's *Paradise Lost*, Book 5. 1.19.

2. *spectacular Adam exterior*: work of Scottish architect and designer, Robert Adam. Adam's design reflected the growth of prosperity in eighteenth-century England and he and his three brothers, most significantly James Adam, were commissioned to design/remodel a number of town and country houses along neoclassical lines e.g. Syon House (1762-1769) and Osterley



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CHAPTER 26 CONT.

Park (1761-1780). Robert Adam also designed the refined and extravagant interiors of such houses, which included Adam furniture, metalwork and textiles. This town home, as opposed to the grand antiquity of the Becketts' country seat in Kent, is the most conspicuous reflection of Sir Edmund's very profitable commercial success.

3. *Brooks's*: one of the most famous men's clubs in London and meeting place for the Whig (liberal) aristocracy, designed by the 'architect of change', Henry Holland. For the first time, in his attending such an establishment as Brooks's, William Halford's political persuasion is directly revealed; thus confirming all of the foreshadowing indicators of his liberal reformist nature, as per the improvements on his Hampshire estate. See: Ch. 13/ n. 2/ *improvements to the Manor*/ Ch. 20/ n. 5/ *Holland House*.

CHAPTER 27:

1. *tambour frame*: an embroidery frame fashioned with two wooden hoops, one fitting inside the other, over which fabric (usually silk or muslin) could be stretched tautly for purposes of embroidery.

2. *Craven Street*: allegorically, in this context, an aptly named London street, i.e. as far as Francis Pope's menacing desire for power and money is concerned.

3. *acceded to you his estate entire*: Mr. Pope has, thanks to this second entail, received an unexpected windfall. See: Ch. 23/ n. 3/ *injudiciously awarded benefactions of the male line*.

4. *huswife*: a 'housewife', essentially a compact container (pocket-case) for sewing paraphernalia such as pins and needles, thread, etc.

5. *walking dress*: ladies' day and street wear (usually) comprised a muslin or cambric gown with a shorter hem than an evening gown, bonnet, pelisse,* gloves and 'yellow kid slippers'.

* A pelisse was a long velvet or satin cloak or 'mantle' worn by women, with sleeves or 'slits' to put their arms through, trimmed with fur, silk, etc.

6. *the Strand*: an area in east London that was known in the Regency for both 'business' and 'desperation'. As a parvenu, Elizabeth Devon clearly draws as little distinction between the Strand and (e.g.) Bond Street (a very exclusive and fashionable shopping area/street in the Mayfair district) as she does between her father's 'city friends' and those of the *beau monde*. See: Ch. 25/ n. 5/ *city friend*.

7. *silver borders*: another indicator of Elizabeth's *nouveau riche* ignorance. Silver 'borders' (or silver-plating) were actually nothing out of the ordinary. Although some of this exterior



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ornament was quite extravagant on some carriages, such as the nobleman's that she desires to chase at a pace, decorative plating was quite common even to hackney carriages.

8. *Belvoir's*: pronounced *Bee-ver's*, a fictitious coffee house serving coffee, tea, chocolate, light snacks and other refreshments. An ironic name for the place in which Miss Beckett must witness the coming together of both the novel's noble hero and arch villain for the first time. *Belvoir*, in French, literally means 'beautiful view', and the scenes that follow this meeting of the über-meritocrat and über-mercenary are anything but pleasing to the eye.

9. *Maria*: Mr. Pope's familiarity in addressing Miss Beckett publicly by her first name is very inappropriate and, in claiming that they 'are rather well acquainted' besides, he is ensuring that William Halford does not go away thinking that their former acquaintance was merely an indifferent one—irrespective of any prospective denial by Miss Beckett.

10. *Cheapside*: an unfashionable area of London owing to its (common) association with trade.

CHAPTER 28:

1. *put-to*: to put the horses into their harnessed positions in front of a carriage.

2. *usual commerce*: a pun on 'commerce', i.e. social intercourse and (the archaic meaning) sexual intercourse.

3. *an entail*: See: Ch. 27/ n. 3/ *acceded to you his estate entire*.

4. *Brighton*: by this time Brighton had firmly supplanted Bath in being the spa resort of choice, thanks to the sea-bathing craze, the Prince Regent's interest in the place and, subsequently, the *beau monde's* following suit. While Bath was still popular with valetudinarians, Brighton was more the playground for those with Epicurean tastes like John Danbury.

5. *St James's*: an area in London that was considered a male preserve thanks to its men's clubs, gambling dens, etc. An eligible bachelor like John Danbury would, therefore, be very likely to take up residence in such a place. See: Ch.25/ n.2/ *Pickering Place*.

6. *rather than merely leaving his card as before*: Mr. Danbury's impenetrable manservant has obviously failed to tell Edward, after the latter has left his calling card behind on the first visit, that his master is from town.



A~nnotations to the Text

CHAPTER 29:

1. *her latest delight*: an allusion to JA's *Mansfield Park*, which Katherine has endeavored to procure since its release. See: Ch. 7/ n. 9/ *that lady's latest*/ Ch. 22/ n. 8/ *Lady A—'s third book ... put it off any longer*.
2. *Truly, more than two ... Miss Westwood*: an allusion to the heroines of *Pride and Prejudice* and *Sense and Sensibility* respectively i.e. Elizabeth Bennet and Elinor and Marianne Dashwood.
3. *bear their fruit*: a play on the adage, suggesting that (some of) John Danbury's easy conquests have literally been impregnated with his libertine enterprise in Brighton.
4. *special license*: obtaining the Archbishop of Canterbury's permission to validate a marriage. A practice widely used by the wealthy as a symbol of their social standing.

CHAPTER 30:

1. *dab*: a proficient operator.
2. *sweet word of assent*: John Danbury is not only referring to the 'yes' he wants to hear to his proposal, but is also seeking gratification of his frustrated sexual desires.
3. *contractual commerce*: a pun on 'commerce' i.e. a business transaction and a sexual trade. See: Ch. 28/ n. 2 /*usual commerce*.

CHAPTER 31:

1. *postillion*[s]: a rider of (the near) lead horse/pony of the horses/ponies put in to draw a carriage or post-chaise.
2. *netting-box*: a box containing thread, netting-needles, etc. for the purpose of netting purses, and the like.
3. *to course a quarry*: to hunt game by sight with (chiefly) greyhounds. An ironic reference, given Charles Devon's lack-luster hunting record—on and off the field—and comparable lack of charm.
4. *Playing high*: high stakes in a card game.
5. *claret*: imported from Bordeaux, this red wine was considered a luxury and therefore an appropriate drink for a gentleman. Compare with: Ch. 25/ n. 3/ *a pot of beer*.



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6. *powdering-gown*: a garment resembling a dressing-gown that was worn when the hair or wig was being powdered and, hence, is an indicator of Lord Hollingbrook's age and old-fashioned ideals. See: Ch. 2/ n. 9/ *old-fashioned perfection*.

CHAPTER 32:

1. *York*: Elizabeth is referring maliciously to York's (a town in North England) rather infamous history of association with its large debtors' prison.

CHAPTER 33:

1. *While patiently employed ... blue and white chinoiserie*: not unlike the signs of conspicuous consumption in Mount Street, Miss Beckett's taste for the exotic and expensive reflects a similar extravagance and is in stark contrast to Mr. Halford's taste and home. See: Ch. 22/ n. 14/ *indische Blumen*/ n. 16/ *hand-painted blue Chinese paper ... silver O's*/ Ch. 5/ n. 5/ *a mirror image ... well-disciplined restraint*.

2. *sang-de-boeuf*: the oxblood color of Chinese porcelain; a portentous shade in view of John Danbury's figurative bloodlust and desire for revenge.

3. *were not you just in Bath*: Miss Beckett's misapprehension of the particulars of John Danbury's recent sojourn has extended and symbolic significance. In being largely out of step with the enemy, she has failed to properly anticipate the real dangers posed by a vengeful fellow mercenary. See: Ch. 28/ n. 4/ *Brighton*.

4. *pinchery*: parsimony.

CHAPTER 34:

1. *Luddite-legate*: compared to the likes of Francis Pope, who with surgical precision conveys Miss Beckett's dreaded secret to John Danbury for William Halford's ultimate edification, Mrs. Falstead is as good as a Luddite in her similar role as emissary. The use of the term 'Luddite' is significant in this context. The early stages of the industrial revolution were well underway in England by the mid-17th century, with mechanization and its subsequent advances in agriculture. By the time of the Regency, the industrial revolution was rapidly overtaking small-scale manufacture by introducing machines in factories that greatly increased the output of production, while lowering labor costs. Luddites, as they became known, were rioters who literally attacked the machinery taking away their livelihoods in order to protect their way of life and sustain their communities. As history has illustrated, their efforts did nothing to stop the pace of progress. For her part Mrs. Falstead has,



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CHAPTER 34 CONT.

throughout the novel, been on a comparable trajectory. In always attacking the mechanism of meritocracy that threatens to modernize the pedantic Halford history, she is quite feckless in her new role as a meritorious ambassador. Having never really abandoned the anachronistic values that might have made Maria Beckett her sister-in-law, she can have no proper understanding of how to supplant the latter traditionalist mercenary with the enlightened and estimable meritocrat, Katherine Huntley. Compare with: Ch. 5/ n. 5/ *a mirror image ... well-disciplined restraint*.

CHAPTER 35:

1. *Chinese Parlor*: like the fashion of the period, Lady Myriam has also decorated a room in an oriental style, though undoubtedly with more elegance, rather than the ostentation characteristic of Mrs. Osborne's home. See: Ch. 22/ n. 14/ *indische Blumen*/ n. 16/ *hand-painted blue Chinese paper ... silver O's*.

2. *not at home*: during the Regency, if a person was physically present in his/her residence and did not desire visitors, they could be declined on the grounds that that person was 'not at home'. In some cases obvious signals were given to indicate the latter, e.g. by letting down the blinds, e.g. as Lady Russell did in *Persuasion*, which is remarked by Sir Walter in his novel way, 'If she would only wear rouge, she would not be afraid of being seen; but last time I called, I observed the blinds were let down immediately' (*Persuasion*, Volume 2, Ch. 10.) Any visitor wishing to give notice of his/her having called, when so declined, would leave a calling-card. See: Ch. 20/ n. 4/ *ticket*.

CHAPTER 36:

1. *Rumford fireplace*: a touch of 'improvement' revealing itself in Lady Myriam's elegant home, her fireplace is a Rumford, the work of Benjamin Thompson, Count von Rumford, whose 'improved domestic appliances'—such as Lady Myriam's fireplace—were fashioned to 'save fuel' and 'render dwelling-houses more comfortable'. Rumford's work was also associated with issues pertaining to those much less fortunate than the affluent, and his 'appliances' such as 'stoves' were installed across Europe as more efficient cost-effective means to provide people with heat and food. It is rather symbolic, then, that William Halford should be 'framed' by the Rumford, given his particular interest in the noblest ideals of the improvement trend. See: Ch. 13/ n. 2/ *improvements to the Manor*.



A~nnotations to the Text

CHAPTER 37:

1. *Hanover Square Rooms*: (1775-1874) also known as the Queen's Concert Rooms, musical concerts long patronized by royalty and the *beau monde* took place here, dating from the reign of George III and continuing under his son, the Prince Regent, during the Regency. A 'Mr. Grotorex' was the conductor of these concerts during the latter period (1811-1820) and Philharmonic Concerts were also established in these rooms from 1813, under the auspices of the Regent.

2. *Is this not very like Miss Marianne ... Miss Grey*: an allusion to Marianne Dashwood in *Sense and Sensibility* stumbling upon her erstwhile lover, Willoughby, at a party she attends in London, in the company of the very fashionably malicious Miss Grey—and with no notion that they are soon to be married. Katherine knows this scene (and the book) well enough to know what is intimated by Miss Devon's comment, i.e. a vainglorious and jealous opponent lauding over a humiliated lesser rival. Though their competition is long since over in the case of William Halford, Elizabeth feels she has nevertheless triumphed at Katherine's expense. Katherine merely rejects this insinuation by subtly remarking that the only part of the scene actually comparable with their present situation is the spitefulness of Elizabeth's character alongside Miss Grey's. Similarly, what Katherine does not say about Pope's being (accurately) compared to raffish Willoughby suggests that, upon such analogy, she cannot disagree.

3. *undirected note*: a (hand-delivered) letter that has no address.

4. *hot-pressed paper*: a fine grade of expensive writing paper made especially smooth by a method of hot pressing.

5. *a servant had delivered it*: recipients of letters sent by the regular post paid for them by weight. Thus Mr. Halford has applied a special courtesy to the delivery of his lengthy missive, by having his servant hand-deliver it to Katherine.

6. *Lady A—'s finest novels*: an allusion to *Mansfield Park*.

7. *As she then unwrapped the precious volumes of the book ... clearer comprehension of hers*: following Mr. Halford's allusion to *Mansfield Park*, Lady A—'s connection to the protagonists, especially through this same novel, has, together with her other work and a revelation of salient facts, finally connected William's and Katherine's journeys of self-discovery in a poignant and climactic way. See: Ch. 7/ n. 8/ *two of 'Lady A—'s' ... their excursion*/ n. 9/ *that lady's latest*/ Ch. 8/ n. 6/ *Elizabeth gradually enlivening her Darcy*/ Ch. 10/ n. 2/ *a chooser of his books*/ Ch. 12/ n. 1/ *Lady A—'s new novel*/ Ch. 22/ n. 8/ *Lady A—'s third book ... put it off any longer*/ Ch. 29/ n. 1/ *her latest delight*.



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8. *three hard volumes*: another allusion to *Mansfield Park*, which was originally published in three volumes. There is also (congruently) a *three*-way play on the word ‘hard’ in this context: the novel is generally considered to be **JA**’s most complex work; Katherine has, in receiving such a novel from such a man, learned another hard lesson in refusing William Halford, i.e. through her ‘misreading’ of him; and lastly, the volumes are literally hard beneath her pillow, as she lies upon them to contemplate both their inestimable value and the loss of their superior giver.

CHAPTER 38:

1. *a new carriage for the occasion*: it was customary for (affluent) couples about to be married to purchase a new carriage on the occasion of their marriage; Mr. Halford’s generous gesture prevents Edward from having to lay out a considerable sum of his own in order to do so.

2. *St George’s*: St George’s Hanover Square Church in London, and a popular venue for society weddings.

3. *georgic*: bucolic.

CHAPTER 40:

1. *Dr. Johnson’s works*: English writer Dr. Samuel Johnson (1709-1784). His writings include, among others, the periodical *The Rambler*, papers called *The Idler*, the moral tale *Rasselas*, and perhaps one of his greatest literary feats, *A Dictionary of the English Language*. Among other things, ‘the great Doctor’ was a noted abolitionist, which makes Miss Beckett’s hiding place of the addendum to the late Mr. Halford’s will an ironic one. As both Henry Halford and Sir Edmund have lost fortunes in the British West Indian colonies, where slave trade (up until the Abolition Act of 1807) was practiced and slave labor was condoned (until the 1830s), the reader is called to consider the questionable monetary and, hence, dubious moral investment made by the colleagues in the West Indies. While this iniquitous speculation has only served to ‘enslave’ both Maria Beckett and William Halford to a future that is not their own, it is evident their divided values cannot be unified enough to free them from it. Maria has taken to deception to defend the old (corrupt) imperial standard, while William has openly chosen the values of new moral reform, both exponents doing so over one rather impolitic ‘political’ fortune. See: Ch. 22/ n. 15/ *sugar bust*.

2. *The lovers’ vows*: an ironic allusion to the play *Lovers’ Vows*, which **JA** has her characters in *Mansfield Park* choose for their ill-fated theatricals; and as a dissembling means to reveal the real lovers’ sentiments/characters through their respective acting parts. Given the subtle

Merits and Mercenaries



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role the latter novel has played throughout *Merits and Mercenaries*, this reference not only figuratively lifts the curtain on Edward's and Edwina's happy union, but also spotlights *Merits and Mercenaries*' other significant players waiting in the wings for a similarly satisfactory (or unsatisfactory) resolution.

CHAPTER 41:

1. *Every enclosed common, hedgerow and boundary hill*: Katherine has returned to the country with an entirely different perspective. Enclosed commons, hedgerows and boundary hills all represent boundaries—limits—that in an allegorical sense she has learned, through maturity and experience, to universally heed and respect, i.e. in relation to her physical situation and the complex moral, emotional and social landscapes of the human condition. See: Ch. 18/ n. 3/ *in the distance like a soft hazy image in a pale watercolor*.

2. *wedding tour*: not a 'honeymoon' in the modern sense, but rather a pleasurable sojourn affluent and fashionable couples took in celebration of their marriage, very often in the company of family members or close friends.

CHAPTER 42:

1. *Wilhemina Katherine and Myriam-Jane*: a combination of names to appropriately acknowledge three of the significant meritocrats in the novel, William, Katherine, and Lady Myriam, with an added honorary salute to their progenitor and the greatest meritocrat of them all, Jane Austen.

2. *Faultless as they were in spite of their faults*: a pertinent echo of the line in *Emma*, 'faultless in spite of all her faults' (*Emma*, Volume 3, Ch. 13), describing the heroine Emma Woodhouse's charming strengths and foibles; and invoking, for the last time, the 'fine' flourish of the enigmatic 'Lady A—'s' inimitable 'brush'.

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* For further reading and a select reference and resource list for *A~nnotations to the Text* alight upon [TBNLA's R&R Lyste](#), pray!