Notes

Introduction: Did Jane Austen Really Mean That?

1. The Novels of Jane Austen, edited by R. W. Chapman. Further references from Austen’s novels are to this edition and are included in the text.

2. Claudia Johnson forged a new direction for Austen studies in Jane Austen: Women, Politics, and the Novel. I am deeply indebted to her work as well as to that of William H. Galperin, The Historical Austen, Deidre Shauna Lynch, The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning, and Mary Ann O'Farrell, Telling Complexions: The Nineteenth-Century English Novel and the Blush. That said, different concerns do shape my project. O'Farrell and I share a central focus on the body in Austen, though we tend to move in dissimilar directions about the kind of somatic work this novelist performs; while O'Farrell commits herself to an understanding of the blush as an expression of pleasure, she also analyzes it in subtle Foucauldian terms as a regulatory device. Lynch’s book places Austen at the capstone of her ambitious study of the relationship between the novel’s development and economic change; in this context, she demonstrates how the kind of “characters” associated with the novel (individuals with depth) emerge as a way for people to accommodate themselves to a new and commercialized world. I share with her an interest in the play between surface and depth in characters, and my focus on material objects opens an avenue, I hope, for further exploration of how Austen uses things to foster a sense of inwardness for the characters in her fiction. Another valuable book on Austen, by Clara Tuite, discusses Austen as a Romantic writer and, therefore, focuses on issues like canon-formation and her present-day reception; I share her conviction that Austen lives during the Romantic era, but also participates in this era’s concerns, and my study explores several ways to place her in that tradition. Galperin’s work, the most recent, investigates, as I do, social history and the history of aesthetics.

3. Regina Barreca, culling the work of many feminist interpreters of comedy, argues that female wit is radical insofar as the one making jokes is a woman. More “revolutionary,” “anarchic,” and “apocalyptic” than men’s humor, women’s wit depends on “disunity and disharmony” in its aim to destroy, not renew “established patterns” (16, 18, 19, 22).
Eileen Gillooly, on the other hand, argues that women’s comedy forges a bond between humorist and victim. Instead of a Hobbesian “sudden glory” at another’s misfortune, she claims that women’s humor exists in a kind of expanse like the one D. W. Winnicott describes: a transitional space of creative play where “Law is suspended, anxiety kept at bay, and desire is safely mediated” (27–28).


5. A. J. Dezallier d’Argenville (1712) explains that this word stems from the French term “Claire-voie, or an Ah, Ah.” According to the *OED*, the derivation is from the “ha!” of surprise.

6. For the purposes of this study, I have chosen to use an edition from 1776, assuming that if the family owned this manual they might have received or purchased it around the date of Mr. and Mrs. Austen’s marriage (1764).

7. Hamilton’s *Family Female Physician* of 1793 is the first American edition.

8. The many dictionaries and glossaries that I consulted when researching the bawdy double meanings in circulation during Austen’s time include those of Farmer and Henley, Grose, Thomas Hamilton Haddington, Henke, the indispensable Eric Partridge, and the *OED*. In his *Jane Austen’s English*, K. C. Phillipps does not treat bawdiness; he does discuss what he calls “the vulgar,” but his concerns there are matters of class and grammatical correctness.

9. Ballaster sees Austen’s *Lady Susan* (ca. 1793) as “a paradigm of the fate of the woman writer of early amatory fiction in a newly moralistic order” (210). Austen’s bawdy humor, however, suggests that if *Lady Susan* represents such a paradigm, then Austen herself did not continue to feel as confined as Ballaster indicates.

10. See *Parodies of the Romantic Age* for the entire poem (I, 92) and for Graeme Stones’s note on the Shakespearian allusion (I, 302, n. 39).

11. Many thanks to my colleague, the classicist Professor Peter Knox, for this translation.

12. Christian Huygens (1629–1695) was a Dutch mathematician, astronomer, and physicist.

13. The footnote explains that the Parabola is the “curve described by projectiles of all sorts, as bombs, shuttlecocks, & c” (Ver. 107, in *Parodies* 177).

14. These are aptronyms, a word coined by Franklin P. Adams for a name that is suited to its owner. <http://www.m-w.com/lighter/name/aptronym.htm>.

15. The “Old Woman” is identified as Mrs. Priscilla Nevil in July 1798. It is unclear whether the autobiography provided is authentic, as Edward W. R. Pitcher points out (263).
16. As Graeme Stones points out in *Parodies of the Romantic Age*, “Pitt’s disinterest in women had long been a source of innuendo” (I, 299, n. 21).

17. Deidre Lynch, in *The Economy of Character*, discusses a related phenomenon, the popularity of novels in the eighteenth century, such as *The Adventures of a Guinea*, which take a piece of money as their point of view character; see 94–102.

18. As Leslie Adelson argues in *Making Bodies, Making History*, “embodiment,” which is “crucial to any feminist enterprise,” denotes a process of “making and doing the work of bodies—of becoming a body in a social space” (xiii).

19. Another example of this bawdy meaning of “tail” comes from Garrick, who tells the following story: “Some sailors, and their ladies were playing at what are my thoughts like? A lady . . . asked ‘why do you say that Admiral Keppell is like a shrimp?’ ‘Because . . . I knew that his head is good for nothing, and your sister there says, that his tail is not worth a straw’” (Garrick’s Jests 88).

20. For example, see John Halperin’s biography of Austen, where he characterizes the narrator’s comments about Dick and Mrs. Musgrove as “gratuitously harsh, shockingly cruel and malicious” (305).

21. For Higonnet’s use of the term “metissage” see Françoise Lionnet.

1 **BEJEWELING THE CLANDESTINE BODY/BAWDY: THE MINIATURE SPACES OF SENSE AND SENSIBILITY**

1. “On Genuine Wit.” *The Lady’s Monthly Museum* (May 1807): 216–217. David Nokes shows that Austen was aware of this new journal since “her mother had lately subscribed to [it].” In fact, as he suggests, the title of this novel could have arisen from the magazine’s inclusion of the “bold headline,” “Sense and Sensibility” (174).

2. Women were often paid for painting in miniature and working and setting hair. And though men usually employed and managed women, these were two professions where women could have their own businesses (Bury 41).

3. Seals were made for women, but they were associated with men for the obvious reason that they were used to seal letters, but also because ornate jewelry for men had almost gone out of style after 1789. Thus, their accessories might consist of pins set with jewels that fastened shirts or colorful seals, sometimes worn in bunches (see Clare Phillips 62).

4. The pun between the words heir and hair was still current in the mid-nineteenth century. See, e.g. the parody of Lord Lytton’s “The Rightful Heir,” entitled, *The Frightful Hair; or, Who shot the Dog? An Original Travestie on Lord Lytton’s “The Rightful Heir.”* (Both play and parody were written and produced in 1868.) The heir, Vyvian,
cries out “Wreckcliff before we dine, if you’ve a pair / Of scissors, you may trim my Frightful Hair” (41).

5. Alison Sulloway argues that “the oblique contrast between Marianne, a genuinely tender if foolish and solipsistic virgin of seventeen, and Pope’s painted Belinda, who knows all the arts of avoiding actual seduction while enjoying its preludes, cannot be accidental. Belinda’s “two locks, which graceful hung behind,” did so, “to the Destruction of Mankind,” whereas Marianne’s “long lock,” which “tumbled down her back,” did so only to her own near destruction (Sulloway 45).

6. In my opinion, Austen treats the discourses of sense and sensibility with great subtlety and does not favor one over the other. Critics on this issue have argued that Austen critiques sensibility (Butler, Romantic 104 and Dussinger 96); endorses it (Neill 32 and Brodey 114); and/or that readers have misunderstood her subtle treatment of what only seems to be her didactic binary between sense and sensibility (Waldron 66 and Seeber 223, 228).

7. Here, Sheumaker is writing about hair jewelry in the mid-nineteenth-century United States.

8. See e.g., Fielding’s Tom Jones where Sophia Western keeps her money in her “little gilt pocket book” (447), and Scott’s Redgauntlet where Darcy Lattimer keeps his silver in his pocket book (35, 177, 182).

9. Juliet McMaster notes this gender inversion: when Willoughby reflects Marianne’s preferences in books and music, his “taste is only reflective, as a woman’s desire is meant to be. Austen has reversed the stereotype again[. . .] He becomes Marianne’s echo and duplicate” (181).

10. See the “Panomimical Drama,” Obi; or, Three-Fingered Jack for another contemporary example of this ancient association of hair with magic. The Advertisement includes a description of “The Science of Obi,” which creates a spell “for the purpose of bewitching People, or cursing them by lingering illness, . . . made of Grave Dirt, Hair, Teeth of Sharks, and other Animals . . .” (Arnold 4); in the play’s finale, the soloist explains that the Obi bag contains “Tom cat foot[,] pig tail, duck beak” (Slavery 5:213).

11. Although figure 1.6 is a mourning ring—see information around the rim (“Died 12 Sep.: 1791”)—this detailed photograph shows how the hair was plaited, or braided, and how difficult it would be to determine whose hair it was. For another example of a ring with plaited hair, see the ring in figure 1.2.

12. Analyzing the ring as the “primary analogue to the letter-as-artefact . . . which . . . prefigures the subsequent failure of correspondence within the novel,” Nicola Watson writes that “in being capable of sustaining more than one reading, the ring signals its inauthenticity, an inauthenticity made possible by its status as artefact . . .” (87).

13. Compare this nineteenth-century longing for the authentic hair to the recent work of the artist Jordan Baseman, who celebrates the
anonymity that arises from the hair he orders from wholesale suppliers (Malbert 116).

14. In 1803, the painter Albin Roberts Burt advertised “Miniatures on Ivory for 3, 5, and 10 Guineas each” (qtd. in Coombs 98).

15. Publications instructed a lady on how to design her own jewelry or decide on a pattern she liked. See William Halford and Charles Young, Manufacturing Jewellers, The Jewellers’ Book of Patterns in Hair Work. (1864) and William Martin, The Hair Worker’s Manual (1852).

16. This basket, like Robert Ferrars’s toothpick case, has no useful purpose. As James Thompson says of the toothpick case, it “serves as an ostentatious example of emulative spending, a product that has no imaginable function beyond the lavish display of wealth. . . . During this early stage of incipient commodification, Austen recognizes . . . that ‘fantastic form of a relation between things’ as an encroachment of exchange over use value . . .” (37).

17. That Lucy is expected to work filigree by candlelight, something even Lady Middleton acknowledges is hard on the eyes, and that this work is linked to the labor of courtship, provides an excellent example of James Thompson’s observation that “in this period young women seem to have had to endure the duties, responsibilities, and blame of courtship, without much of the benefits. We can draw a general analogy between women working toward marriage and the laboring classes. The latter may eventually have benefited from the industrial and capitalist revolutions, but nevertheless, in the period when patriarchy was disintegrating, so was the sense of moral responsibility, and with the loss of responsibility went all the patronizing institutions of patriarchy. As a consequence . . . between 1790 and 1820 . . . for the laboring classes, conditions became much worse before they became better. . . . Austen focuses on this period in which the working conditions, as it were, declined for young women engaged in the work of courtship” (148).

18. Claudia Johnson discusses how “[t]he most striking thing about the tales of the two Elizas is their insistent redundancy. One Eliza would have sufficed as far as the immediate narrative purpose is concerned, which is to discredit Willoughby with a prior attachment. But the presence of two unfortunate heroines points to crimes beyond Willoughby’s doing, and their common name opens the sinister possibility that plights such as theirs proliferate throughout the kingdom” (Jane Austen 57). And D. A. Miller asserts that the many cases of mistaken identities in the novel suggest that “It is as though events were asserting an interchangeability that threatened to obtain among the three men and between the two sisters” (67).

19. As Erin Mackie notes, in the eighteenth century “The new ideal masculine character is a domesticated man who . . . is by no means a beau or a pretty fellow” (192).

20. In contrast, see Susan Morgan asserts that “though Willoughby does come right out of the tradition of villainous seducer, that is exactly not
the point of his relations with Marianne. Willoughby betrays Marianne, but not sexually” (45).


22. See Mary Evans who argues that “The semi-fantastical figure of Willoughby who emerges out of the woods to rescue Marianne is a figure who eventually reveals himself to have been created by Marianne’s dreams and romantic aspirations . . .” (Jane Austen 40); Mary Lascelles rightly contends that Marianne “has built out of her favourite books an illusionary world which will not hold actual people. There is room in it for the simulacrum of Willoughby which her love has created” (65).

23. I agree with Jocelyn Harris in “Burden of the Male Past” that this scene sounds Miltonic: she interprets Marianne’s “fall” in the context of “Austen’s cal[m] and confiden[t] appropria[tion] [of] Milton’s . . . Paradise Lost”; however, I disagree that Willoughby plays “the parts of both Satan and Adam” (89).

24. In contrast, Juliet McMaster points out that Marianne’s sloppy dressing renders her “conventional” in the tradition of the “careless desolation of the melancholy lover” (126).

25. Contrast this to Maaja A. Stewart, who contends that “Colonel Brandon’s vision of his cousin Eliza . . . absolves her of moral responsibility for her own actions” (79). I agree with Poovey that Eliza’s story “begins and ends in her infidelity to Brandon; only as an extension of this does her infidelity to her husband matter, only as the origin of his pain does Eliza’s unhappiness figure. The weakness of this woman—of her sexual abandon—are ‘natural,’ according to Brandon” (96). Important here is Galperin’s convincing argument that Brandon “micromanage[s] the progress of the characters in his sway” and that includes withholding information that “expose[s] Marianne to almost certain risk” (117, 116).

26. Contrast my reading to Mary Evans’s, who finds Eliza culpable: Willoughby’s statement, she argues, offers evidence of Austen’s feminism, in that it “reveals [her] perception of sexual behavior as a construct in which woman are far from the passive victims of male desire” (Jane Austen 84), and to Susan Morgan’s, who exonerates Willoughby, arguing that “we are not finally allowed to think of Willoughby as a seducer. We cannot categorize him as a villain or a hero, just as a badly educated young man with a certain charm” (45).

27. Partridge says this meaning appears in the mid-nineteenth century, but the play suggests an earlier origin. For example, the play contains several references to “meat” and “flesh” in a sexual context, and Mercutio, the deliverer of the Queen Mab speech, is responsible for several of them: see II.iv.131–136, where he speaks of “An old hare hoar” is “very good meat in lent / But a hare that is hoar / Is too much for a score, / When it hoars ere it be spent.” Also see
II.iv.37–44, where Mercutio describes Romeo thus: “Without his roe, like a dried herring: O flesh, flesh, how art thou fishified! Now is he for the numbers that Petrarch flowed in. Laura, to his lady, was but a kitchen-wench—marry, she had a better love to be-rhyme her; Dido a dowdy; Cleopatra a gipsy; Helen and Hero holdings and harlots; Thisbe a grey eye or so, but not to the purpose.” The joke here is “roe” as “sperm”—and Mercutio thinks Romeo stillioves “Ro-saline,” who has unmanned him with love. Thanks to Katherine Eggert for help in the glossing of sweetmeat.

28. Mary Lascelles points out that “the good-humoured worldling, Mrs. Jennings, [has a] crude raillery [that] comes at length to seem almost like frank common sense set over against Marianne’s excessive sensitiveness and reticence” (158).

29. Contrast this to Claudia Johnson’s observation that “Charlotte, to [her husband’s] perpetual annoyance, is too vacuous to feel [the] sting” of his “abuse” (Jane Austen 54). I argue here for volition on Charlotte’s part and collusion between the husband and wife.

30. Trumpener is here quoting Stella Gibbons’s Cold Comfort Farm (20).

2 THE ANXIETIES AND “FELICITIES OF RAPID MOTION”: ANIMATED IDEOLOGY IN PRIDE AND PREJUDICE

1. John Wiltshire argues that we “glimpse, in the violence of [Mrs. Bennet’s] emotions, in the volubility of her discourse, in the unnuanced, coarse vibrations of her presence, a great deal of . . . sexual energy” (183).

2. Nokes points out that Austen “found some amusement in all the scandalous stories surrounding [Lord] Nelson’s relationship with Lady Hamilton” (295). See also the discussion of Emma Hamilton’s “attitudes” in relation to Austen in Honan (163–164).

3. For a different interpretation of this scene, see O’Farrell, who focuses on what she calls the “erotics of embarrassment,” and sees a kind of pleasure in Elizabeth’s “mortification” (21–22).

4. This phrase comes from Austen’s Lesley Castle, in a scene in which Margaret describes her sister-in-law, who had so “openly violated the conjugal Duties” by eloping with “Danvers & dishonour” (110). Nokes says that the “prospect of marriage had clearly brought Cassandra none of those gloomy apprehensions of domestic dullness and ‘conjugal duties’ that Eliza so dreaded” (164).

5. Perry may be correct that sexual disgust was an eighteenth-century invention, but Austen’s novels provide evidence that the female characters experience this phenomenon. In Sense and Sensibility, Marianne exhibits disgust for Brandon, and Elinor physical repulsion for Robert Ferrars while she watches him pick out a toothpick case; in
Manfield Park, Fanny Price reacts to Crawford and Maria Bertram to her husband with revulsion.

6. Contrast my reading to Julia Prewitt Brown’s point that in Pride and Prejudice, “we have only the disembodied voices of wife and husband clashing in an empty space” (66).

7. For the association between the pen and penis, see Judith Mueller, who discusses The Case of Impotency, As Debated in England; this was the “best-selling 1719 reprint of the early seventeenth-century trial in which the Lady Frances Howard sued her husband, the Earl of Essex, for divorce on the grounds of impotence. There, the Lord Chamberlain speculates, ‘That, perhaps, the Father’s Sin’ (the older Earl had been beheaded as a traitor) ‘was punish’d upon the Son: [and] That it was Truth, that the Earl had no Ink in his Pen’ ” (Mueller 87).

8. Austen’s use of the name “Strephon” recalls a popular song, “The Shepherdess Lerinda’s Complaint,” by Walter Overbury: Lerinda complains that Strephon is dull until she is “kind” to him, then “Such strange alteration as will her confute, / That Strephon’s transported, that Strephon’s transported / That Strephon’s transported and grown more acute” (VI 85). This song is reprinted in Wit and Mirth: or Pills to Purge Melancholy, a facsimile reproduction of the 1876 reprint of the original edition of 1719–1720. Thus, though the song is from an earlier era, its reprinting history suggests that these songs remained popular for over 150 years.

9. Once bribed, Mrs. Younge reveals Wickham’s and Lydia’s address, which the novel never discloses.

10. Hazlitt uses this phrase in The Spirit of the Age (1825): “From the sublime to the ridiculous [in Don Juan] there is but one step. You laugh and are surprised that any one should turn round and travestie himself” (241).

11. For an excellent reading of the interrelated issues of Lydia, embarrassment (or its lack), and sexuality, see O’Farrell, who discusses how “the text that engenders embarrassment offers and teaches as a pleasure indulgence in mortification’s textually modulated pain” (20).

12. Harriette was a mistress to Lord Craven, the patron of Tom Fowle, Cassandra Austen’s fiancé. Whether Austen had met Harriette Wilson is unclear; Tom Fowle’s cousin, Eliza Fowle, did and told her about it: Eliza “found [Lord Craven’s] manners very pleasing indeed.—The little flaw of having a Mistress now living at Ashdown Park, seems to be the only unpleasing circumstance about him” (Le Faye 71).

13. Austen may be making an ironic joke when she names the shy Miss Darcy after the cosmopolitan Georgiana Cavendish, Duchess of Devonshire. See Stephen Derry, “Two Georgianas: The Duchess of Devonshire and Jane Austen’s Miss Darcy.”

14. This passage occurs in a section that addresses whether a man can tell if a woman is a virgin; this example gives the woman the benefit of the doubt.
15. Eliza de Feuillide took the lead role. Nokes points out that “Eliza loved [the character of] the lascivious officer, Colonel Britton, who lusted after a nunnery full of ‘soft, plump, tender, melting, wishing, nay, willing girls’ ” (95).

16. Here Lamont refers to Austen’s famous letter of May 12, 1801, in which she records having seen an adulteress (actually her cousin) at a party (Le Faye 85).

17. February 4, 1813. This is the famous letter (quoted in its entirety at the end of this chapter) in which Austen describes *Pride and Prejudice* as “light & bright & sparkling” (203).

18. My point differs somewhat from Mary Poovey’s suggestion that the strategy of doubling allowed women writers the “opportunity not only to dramatize the negative counterparts of the heroine’s perfect qualities but also play at different roles, to explore . . . direct actions forbidden to the more proper lady” (43). She suggests that, in Austen, “apparent polarities” give way to “myriads of possible combinations, each understood in terms of costs and benefits, sacrifices and opportunities” (44).

19. Contrast this to Galperin, who (without using the word) discusses a kind of doubling between Elizabeth and Lydia (representatives of individual expression) and Darcy and Lady Catherine (aristocrats, and upholders of a conservative order). For Galperin, these parallel characters frustrate the attempt to find a stable ideology in the novel, since each pair contains a representative who makes their ideology look good, and one who makes it look bad (*Historical* 136).

20. On seeing Lydia as a decoy see e.g., Claudia Johnson, *Jane Austen*, 76.

21. For a slightly different point, see Mary Poovey: “Jane Austen unintentionally echoes the values of individualism when she assigns to individual women the task of correcting the moral wrongs of an entire class if not of society as a whole. However, her heroines’s limited accomplishments and the fairytale quality of her novels’ conclusions suggests that Austen senses, at some level, the futility of this ‘solution’ ” (28).

22. Susan Staves’s research on pin money explains why a woman’s use of her independent resources was politically fraught insofar as laws controlled what a wife could do with them. She quotes Samuel Richardson who complains in Johnson’s *Rambler* (97) about pin money, which “makes a wife independent, and destroys love, by putting it out of a man’s power to lay any obligation upon her, that might engage gratitude, and kindle affection” (2:158). See Staves’s *Married Women’s Separate Proper in England, 1660–1833* (159). Elizabeth remains both independent and affectionate.

23. Waldron makes the excellent point that this letter reveals how the novel is “primarily an experiment in new possibilities in fiction rather than the vehicle for any moral or didactic purpose” (60).
24. See Joseph Litvak who argues that Austen’s “fits of disgust” also refer to her repugnance at the novel’s conformity to the ideological expectations of heteronormative romance: “For if the novel functions discreetly and thus all the more efficaciously as a kind of conduct book, the good manners and good taste it works to implant operate in the service of a eugenic teleology of good breeding: that is, of the marriage plot, whereby the traditional novel idealizes heterosexuality and its reproduction” (22).

3  **Fashioning the Body: Cross-Dressing, Dressing, Undressing, and Dressage in *Northanger Abbey*  

1. Bermingham bases this interpretation in part on a passage from *Northanger Abbey* that satirizes the high moral tone often used in denouncing interest in fashion: “Dress is at all times a frivolous distinction, and excessive solicitude about it often destroys its own aim. Catherine knew all this very well; her great aunt had read her a lecture on the subject only the Christmas before . . .” (NA 73). Austen treats this philippic ironically.
2. In this long passage, of which I am only quoting one line, Austen’s satirical tone mimics that of the didactic “Old Woman,” whose “column” appeared in many issues of the *Lady’s Monthly Museum*. In March 1799, e.g., in “On subject of female dress,” she contends that “Men, whose approbation females court, are less dazzled by splendour than they are charmed by consistency. She who affects more than her situation permits, will never be the object of their sincere regard” (212).
3. Blaise Cendrars wrote this poem for the fashion designer Sonia Delalouay (Wilson, *Defining Dress* 3, quoting Jennifer Craik).
4. This essay was published in March 1800, at a point when Austen could still have been working on *Northanger Abbey*, since it was not sold until 1803.
5. For example, see Mary Waldron (Henry “has . . . problems of his own” (28)) and Claudia Johnson (*Jane Austen* 37). Harry Shaw argues against the idea that Tilney is “a perfectly centered, enviably efficient bearer of a male discourse of power” (152).
6. Elfenbein notes that “Although the eighteenth-century theorists who wrote about genius never intended to limn the homosexual character, the image that they created would replace the religious image of the sodomite and would provide an image of the homosexual for late nineteenth-century sexology. In the late eighteenth and early nineteenth centuries, the link between genius and homosexuality was never as sharp as it later became. Instead, late eighteenth-century images like the man of feeling, the antidiomestic genius, and the feminized creator provided alternatives to the conventional images of the
heterosexual husband, father, and lover. As such, they always teetered on the brink of associations with effeminate sodomy, although these associations rarely, if ever, became explicit” (34–35).

7. See Elfenbein’s discussion of how writers often associated genius with “originality and sublimity” (28). Elfenbein quotes Jackson and Wordsworth.

8. In Vested Interests, Garber differentiates between those who use cross-dressing as “an instrumental strategy rather than an erotic pleasure and play space” (70). The former, she argues, are unconvincing because “they rewrite the story of the transvestic subject as a cultural symptom . . . [and because] the consequent reinscription of ‘male’ and ‘female’ . . . reaffirms the patriarchal binary and ignores what is staring us in the face: the existence of the transvestite, the figure that disrupts” (70). In terms of Henry’s poses, see Howard Babb who points out that “Henry’s . . . artificial manner ought to warn Catherine that she is entering a world of ‘assumed’ poses and affected responses” (qtd. in Burlin 92), and Diane Hoeveler who sees Henry as a “female ventriloquist[er]. . . . If she can haggle over muslin by the yard, so can he” (126).

9. Here I would disagree with Alisa Solomon’s thesis that “If men dressed as women often parody gender, women dressed as men, on the other hand, tend to perform gender—that is, they can reveal the extent to which gender, as Judith Butler suggests, is a ‘regulatory fiction’—and thus it often takes very little for women to be designated as cross-dressers (Butler 1990: 141)” (145–146). Henry in fact reveals how gender is a regulatory fiction.

10. This is from an article discussing Belle Reprieve, the 1991 Split Britches–Bloops collaboration based loosely on A Streetcar Named Desire.

11. Joseph Litvak argues that “Henry’s interest in Gothic fiction looks forward to the appropriative hipness of a certain opportunistic style of ‘male feminism.’ Impressing his interlocutors with the arresting . . . image of his ‘hair standing on end the whole time,’ [he reads Udolpho] he stages his petrification (or castration) in the paradoxical, apotropaic mode of erection. Indeed, Henry disarmingly, that is, aggressively, installs himself in the space of novelized ‘femininity,’ all the better to engage in a menacing display of cultural capital as phallic privilege” (Strange Gourmets 52).

12. Margaret Thornton coined this term “to label the invisible man who is the assumed subject of western legal and political discourses” (Brook 97).


14. The Paul referred to is the biblical Paul of I Corinthians 6.9–21.

15. Here Flügel, drawing on psychoanalytic theory, compares neurotic symptoms, specifically blushing, to “the same tendencies as those
which find expression in clothes. Thus the attacks of psychological blushing . . . are, on the one hand, exaggerations of the normal symptoms of shame, but, on the other hand, as psycho-analytic examination has demonstrated, at the same time involuntarily draw attention to the sufferer and thus gratify his unconscious exhibitionism” (21).

16. Here I would disagree with Marilyn Butler, who collapses the turban and the color purple into one object, seeing the turban as purple: it is important to see the distinction made between the hat and the color since Isabella has used these items separately to mirror each potential marriage partner (“The Purple Turban” 6).

17. See Rousseau’s *Emile* (356–357).

18. Also crediting the importance of the laundry and laundry list Catherine discovers, Diane Hoeveler argues that “they are the visible residue of women’s lost and unpaid labor for the family. The domesticities, rather than reassuring Catherine, should have horrified her” (131). Litvak also finds significance in the dirty linen: “Just as the most charming young man in the world gets linked, through his servant, with the ‘washing-bills’ Catherine misidentifies in her Gothic wishfulness, and hence with dirty linen, so Henry threatens to reveal the nauseating versatility of the body in charm” (*Strange Gourmets* 54).

19. Litvak argues that Austen needs “some other, less visibly contradictory, more discreetly upscale literary paradigm through which to chart her heroine’s progress,” than the “gold-digging, social-climbing Isabella Thorpe” (39).

### 4 Making and Improving: Fallen Women, Masquerades, and Erotic Humor in *Mansfield Park*

1. Contrast my reading to Brian Southam’s: “while Edmund finds Mary’s joke indecorous and tasteless, at worst, offensive, he detects nothing gross, nothing wholly outrageous . . . So, although both Edmund and Fanny catch a lurking indelicacy in Mary’s language, neither reacts as if some unspeakable indecency has struck their ears” (*Navy* 185).

2. John Skinner points out Mary’s comment about the “address of a Frenchwoman,” seeing it as a case of “semantic slippage” and noting that “the two relevant senses of the word in question are recorded by the *OED* as having occurred well before 1814” (141, n. 22), but he does not discuss the rest of Mary’s speech, which contains the references to “dying” that I mention. Although John Skinner does not list the precise definitions he is referring to here, two possibilities that illustrate his and my meanings in the *OED* are first, number 10, under “noun” and second, the definition in the “Additions Series 1997”: “[II.][8.] e. *trans.* To pay one’s addresses to (a woman); to
woo, court. Cf. ADDRESS v. 8 c. arch.” Significantly, one of the examples the OED gives is from Mansfield Park itself: “You may live eighteen years longer without being addressed by a man of half Mr. Crawford’s estate, or a tenth part of his merits” (318).
4. Neill also points out that marriage to Crawford would also “promote” Fanny (76).
5. Shakespeare sets a clear precedent for using the word “make” in the way I believe Austen employs it: In Shakespeare’s Bawdy, Partridge collects the following definitions of make or made: to “make a monster” means “to cuckold”; to “make defeat of virginity” means “to persuade a virgin to yield her virginity before marriage” to “make love”: “to indulge in sexual caresses and intercourse (fr. Faire l’amour)”; to “make one’s heaven in a lady’s lap”: to ‘‘womanize’ or to ‘devote myself to love-making’’; to “make the diseases”: “to form— or to infect with—venereal disease”; and finally “‘making’ ‘effectual copulation regarded as an act of creation—in short, procreation. ‘There was good sport at his making, and the whoreson must be acknowledged,’ Lear, I, i. 23–24” (Partridge 143–144).
6. The word “homosocial,” defined as “social bonds between persons of the same sex,” is, according to Sedgewick, a “neologism, obviously formed by analogy with ‘homosexual,’ and just as obviously meant to be distinguished from ‘homosexual.’ ” Because most societies are unable to allow an “unbroke[n] . . . continuum between homosocial and homosexual” interaction, male bonding usually requires “intense homophobia, fear and hatred of homosexuality” (1).
7. Peter Knox-Shaw argues that when Austen alludes in chapter 16 (156) to Barrow’s edition of Lord Macartney’s embassy to China, she links Fanny’s refusal to act in Lovers’ Vows and to marry Crawford to Macartney’s perseverance in Peking.
8. Bradford Mudge explores this scandal in terms of the stories prostitutes themselves narrate (237–242) and Tim Fulford, in “Romanticizing the Empire,” argues that Austen’s Persuasion works to counteract such corruption by presenting a navy that “redefines gentility in terms of professional activity and discipline” (189).
9. The Sporting Magazine reads “bad characters” for “loose characters” (April 1795, 41). This date is earlier than the actual scandal’s, but even by 1784, the Duke’s advisors felt he “hunted and drank too much and delighted in boorish horseplay”; by 1794, he had suffered humiliating defeats abroad and “there was a growing conviction at Westminster that the inexperience of the royal commander-in chief contributed to allied disasters” (Palmer 64, 69).
10. Fanny was the name of Austen’s favorite niece, and Fanny Price is the heroine of Crabbe’s Parish Register (1807), who is almost seduced by a libertine.
11. Though amber was more popular in Turkey and China than in Europe (Williamson 177), William follows a popular trend here, since all kinds of objects, such as sewing implements, toothpicks, and patch boxes were made of amber during the eighteenth century (Fraquet 47).

12. Philip James Hartmann theorized in “Succini Prussici Historia Physica et Civili” (1677)—a tract that Robert Hooke wrote a series of discourses on and delivered to the Royal Society in 1692—that amber was petrified vegetable juice (qtd. in Williamson 109–111).

13. It was named amber because it was confused with ambergris, a morbid substance expelled from the intestines of Sperm whales (OED). Amber, an organic substance, is a fossilized resin from evergreens that grew millions of years ago.

14. See Rule 1, from “Provisional Rules. Concerning the duration of Life and the Form of Death” (n.p.).

15. As a cross, this ornament would have spiritual connotations for the religious Fanny, though Austen does not emphasize those; further, given that amber is a fossil, questions arise as to Austen’s thoughts about the geological debates that fossils were inspiring in the early nineteenth century, debates that had serious religious ramifications. As Anne D. Wallace argues, “nothing advanced the deepening of time more rapidly during [the Romantic] period than the study of fossils . . . . The threat was not just the possibility of a self-generating materialist cosmos, but that the very methods by which we recognized that possibility might fail us, that the confident empirical claim of traceable causation might prove as false as David Hume had warned” (87).

16. R. W. Chapman points out in his notes to the novel that “Miss Austen may have remembered that Mr. Gilpin . . . had quoted these lines” (542). See Gilpin’s Observations on the Western Parts of England, relative chiefly to Picturesque Beauty, 1798, 40.

17. See Malcolm Andrews, Ann Bermingham, Stephen Copley and Peter Garside, Tim Fulford, Alan Liu, and Sidney Robinson, as well as my own examinations of this topic, especially “Liberty, Connection, and Tyranny,” and the introduction (coauthored with Gary Harrison) to the recent special issue of European Romantic Review devoted to the picturesque, “Variations on the Picturesque: Authority, Play, and Practice.”

18. Contrast my argument to Alistair Duckworth’s in The Improvement of the Estate: “The context of the paper war, however, is only a partial explanation of Jane Austen’s intentions in Mansfield Park, and to the degree that it suggests that her distaste for Repton was merely aesthetic, implying a preference for the more naturalistic styles of Price and Knight, it can be misleading . . . . Austen commonly treats an enthusiasm for this style with some irony in her fiction . . . .” (41–42). Galperin devotes his second chapter, “The Picturesque, the Real and the Consumption of Jane Austen,” largely to a discussion of that topic. As he notes (252, n. 5) our readings of the relationship between the novelist and this popular
aesthetic are “altogether different,” as he is most concerned with what he calls her “unease” with these ideas (Historical 8).

19. As I have discussed in “Liberty, Connection, and Tyranny: the Novels of Jane Austen and the Aesthetic Movement of thePicturesque,” Repton transformed Stoneleigh much to the family’s dismay. Repton’s Red Book for Stoneleigh (1809) shows that he altered the course of the river, bringing it nearer the south end of the house and sought to preserve an island Leigh wanted removed. The family disapproved of these changes. Leigh and Repton’s correspondence reveals strong differences of opinion over these improvements and suggests that his transformation caused direct conflict (see Aslet 1937).

20. R. F. Brissenden connects Mary with the Portsmouth parlor as well; although he feels that such a parallel “may not have been consciously intended by the author, . . . it evidences, if nothing else, the intensity with which Jane Austen’s imagination is working at this point” (158).

21. The finger bowl has been associated with hygiene throughout history: the Aztec ruler, Montezuma, had several “beautiful and clean women hold his finger bowl, gourds and towels to wash his mouth and hands” (Flor), and Catholic priests routinely use finger bowls during the mass.


5 “PRAYING TO CUPID FOR A CURE”: VENEREAL DISEASE, PROSTITUTION, AND THE MARRIAGE MARKET IN EMMA

1. This is the last line of the riddle, entitled “Kitty, a Fair but Frozen Maid,” which I cite in its entirety at the beginning of the chapter.

2. The riddle as transcribed here can be found in The Poetical Works of David Garrick, vol. 2 (507). The reader will note some textual variants in the stanza Austen transcribes. It was also republished in a other compendiums of riddles and conundrums, with further revisions; e.g., Riddles, Charades, and Conundrums, the greater part of which have never been published (London, 1822) does not reproduce the third stanza and substitutes “forward” or “thoughtless” for “frozen” (73, Riddle #134).

3. I cannot determine whether Austen found “Kitty” in The New Foundling Hospital for Wit, and as I have pointed out in the previous endnote, it was reprinted in other publications; however her allusion to a riddle that was originally identified with “slander, scandal, and satire” makes its association with Mr. Woodhouse’s youthful adventures even funnier, as I will analyze in the course of the chapter.

4. The author of the poem is identified by his initials: KGL.

5. For a Lacanian analysis of the sexual riddles in Emma, see Grant I. Holly’s article, “Emmagrammatology.” For more on the erotics of
Emma and Harriet’s relationship, see Susan M. Korba’s article, “‘Improper and Dangerous Distinctions.’”

6. For a good example of the slang meaning of “kiss” see I know my own heart: The Diaries of Anne Lister, 1791–1840 (95).

7. Trumbach describes how “Men certainly had oral and anal intercourse with males [to avoid disease] as late as the first decade of the eighteenth century. As the century wore on, however, the new role of the mollie made anal intercourse with either a male or a female very controversial” (202).

8. The Lock Hospital, which exclusively treated venereal disease, especially child victims who had been infected in the way the riddle describes, tried to educate the public about this widely held fallacy in a well-publicized campaign. The line “some willing victim bleeds” is tragically wrong insofar as these children were the victims of violent rapes. Garrick was also a major sponsor of the Lock Hospital. See Linda E. Merians, “The London Lock Hospital and the Lock Asylum for Women” (129–145).

9. Having consulted many of these Elegant Extracts from the first decade of the nineteenth century, I was unable to find either the riddle or any bawdy humor whatsoever, though Garrick, himself, is a well-represented author.

10. Alan Bewell creates a different but fascinating context for Mr. Woodhouse’s food peculiarities in his discussion of British diet in the late eighteenth and nineteenth centuries; it was thought that one way to prevent disease, in particular the frightening new maladies from the colonies, was to eat locally: the produce of one’s own farm or estate, such as those apples that Mr. Knightley gives to the Bates. Bewell also sees a possible connection between Mr. Woodhouse’s strict diet and the miserliness of the monarch, George III. (132, 135–145).

11. On the libidinous connotations of the chimney, see Mr. Higgins’s The Loves of the Triangles, discussed in the Introduction.

   Lo! Where the chimney’s sooty tube ascends,
   The fair Trochais from the corner bends!
   Her coal-black eyes upturn’d, incessant mark
   The eddying smoke, quick flame, and volant spark; (ll. 45–48)

Higgins’s footnote glosses Trochais as “[t]he Nymph of the Wheel” (Parodies 171), and both the poem and the falsely learned note, while using geometry to satirize Darwin’s botany, take on an unmistakeably sexual coloration, partly because the subject matter is generation (of the universe, in fact), but also because of the inevitable connections that chimneys seem to have provoked at this time.

12. After a prolonged struggle with her relatives, Lady Caroline Keppel ultimately married her Robin Adair, an Irish surgeon who became Surgeon-General to George III (Scholes 884).

13. In his description of the sweeps’ May Day festival, Hone draws from (and acknowledges) Lamb’s essay. The Every-day Book is, in fact,
NOTES

dedicated to Lamb. The latter offers a further connection between chimney sweeps and the clergy. Describing another of their ritual celebrations, held during St. Bartholomew’s Fair, Lamb notes that their toasts include one to the King and another to “the Cloth,” another common metonym for the clergy (260).

14. My thanks to Claudia Johnson for this suggestion.

15. The OED defines this phrase: “six and seven, sixes and sevens, etc., originally denoting the hazard of one’s whole fortune, or carelessness as to the consequences of one’s actions, and in later use the creation or existence of, or neglect to remove, confusion, discover, or disagreement. The original form of the phrase, to set on six and seven, is based on the language of dicing, and is probably a fanciful alteration of to set on cinque and sice, these being the two highest numbers. . . . [T]he plurals sixes and sevens . . . became the standard form in the eighteenth century.”

16. Giving visceral examples of sexual crimes attributed to powerful women, who were often termed “monsters,” Brooks explains how “in the generalised need to read crimes as bodily, where women were on trial there seemed to be a specific need to place criminality squarely on their sexuality” (14, 13). He does not discuss Austen.

17. See Austen’s letters from October 7, 1808 and from January 24, 1809. Litz does not examine the implications of naming Mrs. Percival after Thomas Percival.

18. Catharine is dated 1792; however Austen did reread and revise the Juvenilia throughout her lifetime. Thus, even though The Landscape first appeared in 1794, it is possible that responses to the poem influenced Austen’s later revisions of this material.


20. Tuite’s discussion of the Juvenilia is excellent; however, I cannot agree with her that Catharine, or The Bower is a “burlesque pedagogical closet drama” (53) or a “farce” (32).

21. Partridge dates this slang definition as later in the nineteenth century (Slang 366), though the multiple associations with hair dressers that I examine suggest that the usage was in play much earlier than he has determined.

22. Brownstein pointed out that Mary Shelley used this slang term in a letter to Jane Williams (1822). Eric Partridge dates the usage of this term from the late eighteenth century. A Dictionary of Slang and Unconventional English. Also see The Classical Dictionary of the Vulgar Tongue.

23. This phrase, “much ado about nothing,” is used also to refer to men; in an example of eighteenth-century humor, e.g., David Garrick’s Jests include the following: “Lord D——has an ugly trick of thrusting his hand in, and groping his breeches,” said Lady Gros——r to Lady
228 NOTES

D—by. “Phoo, says she, don’t you know he is always making much ado about nothing?” (58, Garrick’s emphasis).

6 “UNBECOMING CONJUNCTIONS”: COMIC MOURNING AND THE FEMALE GAZE IN PERSUASION

1. Other critics who have discussed widowhood in the novel include Julia Prewitt Brown, Wiltshire, Duckworth, and Mooneyham.

2. Not every use of the word “known” would suggest a sexual connotation, but I hope it will become clear that Mrs. Clay’s does.

3. This is from the advertisement for “Gowland’s Lotion Improved,” a poem of rhyming couplets extolling its efficacy for healing “pimples and freckles . . . and scrophula” (qtd. in The So-Called Age of Elegance).

4. This statement can be read ironically since at least “in the second half of the eighteenth century it was common for 20% to 40% of British sailors to be venereally infected” (Trumbach 201). Between 1765 and 1795, 20 seamen out of 109 were venereally infected on the Tamar (Dening 384), the ship on which Charles Austen served as Second Lieutenant for three weeks in 1798.

5. Most readers find Mrs. Smith an exemplary individual; Galperin, as I do, finds her to be “a manipulative and mendacious person” (Historical 232–233).


7. In her discussion of Austen’s allusions to Robert Burton’s Anatomy of Melancholy, Juliet McMaster points out that “the person of sanguine temperament whose blood predominates over the other humours of his body, is most likely to fall victim to the love disease,” and Elton, she points out has, in Austen’s words, a “sanguine state of mind” (112, 122; Emma 131).

8. My thanks to Mary Favret, who put me on the track toward this line of thought.

9. In his biography of Austen, John Halperin relates how in writing Mansfield Park, Austen had Cassandra inquire into whether there were many hedgerows in Northamptonshire. Halperin says that “Whether or not a particular geographical area had hedgerows during the period from, roughly, 1750–1850, depended on how vigorously Enclosure was being administered there—thus, the novel’s question: she wanted to get it right. The answer from Cassandra was no, and she abandoned in Mansfield Park any thought of using the device, picked up later in Persuasion, of eavesdropping through hedgerows” . . . (212).

10. See Alan Richardson, for his reading of Louisa’s love of “jumping,” and his extended discussion of her fall throughout his chapter on
Austen (103–104). He reinforces the sense of a unity of mind and body in his analysis, though he is less concerned than I am with the sexual dynamics of this episode.

11. Such a pun occurs in Shakespeare’s *The Merry Wives of Windsor* and *Troilus and Cressida*. A “head-mark” allowed one to recognize a cuckold by his horns; “low: mid-C 18–20 ob. punning in the SE sense” (Partridge).

12. I analyze this episode within the context of popular culture so as to offer a “historicist dimension,” to use John Wiltshire’s words. See *Jane Austen*, 196.

13. Richardson’s provides an extensive, useful historical context for my reading of the “physical” Austen and specifically for this chapter on *Persuasion*. See his chapter, “Minds, brains, and the subject of *Persuasion*."

14. Contrast my argument to Wiltshire’s, who says that “it is through language, not nervous gestures or looks, that the truth is revealed. . . . The presence of the body is in fact reduced to a metaphor . . .” (*Jane Austen* 192).

**Conclusion**


2. For a longer discussion of the pleasure one can receive from watching such mishaps, see “The Laughter of Being,” *Bataille: A Critical Reader* (156).


Bacon, Francis. *History of Life and Death.* *Sylvá sylvárum,* or, A natural history: in ten centuries: whereunto is newly added the History naturall and experimentall of life and death, or, Of the prolongation of life / both written by Francis Lo. Verulam, Viscount St. Alban; published after the authors death by William Rawley. Hereunto is now added an alphabetical table of the prinscillall things contained in the ten centuries. London: William Lee, 1658.


BIBLIOGRAPHY


“Changes in French Fashions.” *The Ladies Monthly Museum, or Polite Repository of Amusement and Instruction: Being an assemblage of whatever can tend to please the Fancy, interest the Mind, or exalt the Character of The British Fair. By a Society of Ladies.* From the French of M. Pouce. 1789. (March 1800): 305–308.


Clinton, Catherine. Rev. of Titters. *Cultural Correspondence: Sex Roles and Humor* 9 (Spring 1979): 30.


Clint, Kate. Rev. of Titters. *Cultural Correspondence: Sex Roles and Humor* 9 (Spring 1979): 30.


Clinton, Kate. Rev. of Titters. *Cultural Correspondence: Sex Roles and Humor* 9 (Spring 1979): 30.

Clint, Kate. Rev. of Titters. *Cultural Correspondence: Sex Roles and Humor* 9 (Spring 1979): 30.


Clint, Kate. Rev. of Titters. *Cultural Correspondence: Sex Roles and Humor* 9 (Spring 1979): 30.


Clint, Kate. Rev. of Titters. *Cultural Correspondence: Sex Roles and Humor* 9 (Spring 1979): 30.


Clint, Kate. Rev. of Titters. *Cultural Correspondence: Sex Roles and Humor* 9 (Spring 1979): 30.


Clint, Kate. Rev. of Titters. *Cultural Correspondence: Sex Roles and Humor* 9 (Spring 1979): 30.


Désallier d’Argenville, Antoine-Joseph. *The theory and practice of gardening: wherein is fully handled all that relates to fine gardens, commonly called pleasure-gardens, as parterres, groves, bowling-greens &c. . . . / by John James; together with remarks and general rules in all that concerns the art of gardening; done from the French original, printed at Paris, anno 1709.* Trans. John James. London: G. James, 1712.


Garrick’s Jests; or, Genius in High Glee. Containing all the Jokes of the Wits of the Present Age. London, [?1790].


Gilpin, William. Three Essays: On Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: To Which is Added a Poem, on Landscape Painting. 2nd ed. London: R. Blamire, 1794.


Godwin, William. Essay on Sepulchres, or, A Proposal for Erecting some Memorial of the Illustrious Dead in all Ages, On the spot where their remains have been interred. New York: M. and W. Ward, 1809.


BIBLIOGRAPHY

——. A Dictionary of Buckish Slang, University Wit, and Pickpocket Eloquence. Compiled originally by Captain Grose and now considerably altered and enlarged, with the modern changes and improvements, by a member of the Whip Club. London, 1811.


——. “The Pleasures of Simulacra: Rethinking the Picturesque in Coleridge’s Notebooks and ‘The Picture, or the Lover’s Resolution.’” Nineteenth Century Prose 29.2 (Fall 2002): 23–52.


Hone, William. *The Every-day book and Table book; or, Everlasting calendar of popular amusements, sports, pastimes, ceremonies, manners, customs, and events, incident to each of the three hundred and sixty-five days, in past and present times; forming a complete history of the year, months, and seasons, and a perpetual key to the almanac... for daily use and diversion. By William Hone. With four hundred and thirty-six engravings*. 1825–1828. Vol. I. London: T. Tegg, 1841.


_The Lady’s Monthly Museum, or Polite Repository of Amusement and Instruction: Being an assemblage of whatever can tend to please the Fancy, interest the Mind, or exalt the Character of The British Fair_. By a Society of Ladies. London, 1798–1807.


Loudon, J. C. *The Landscape Gardening and Landscape Architecture of the Late Humphrey Repton*, being his entire works on these subjects. London, 1840.


Martin, William. *The Hair Worker’s Manual, Being A Treatise on Hair Working, Containing Direction and Instructions to Enable Ladies to


Newman, Karen. “Can This Marriage Be Saved: Jane Austen makes sense of an ending.” *ELH* 50.3 (Fall 1983): 693–710.


“Ode to Fashion.” *The Ladies Monthly Museum, or Polite Repository of Amusement and Instruction: Being an assemblage of whatever can tend to please the Fancy, interest the Mind, or exalt the Character of The British Fair. By a Society of Ladies.* From the French of M. Pouce. 1789. (March 1800): 177.


Pigott, Charles D. *A political dictionary: explaining the true meaning of words. Illustrated and exemplified in the lives, morals, character and conduct of the following most illustrious personages among many others. The King, Queen, Prince of Wales...* New York: Thomas Greenleaf, 1796.


Price, Uvedale. An Essay on the Picturesque, As Compared with the Sublime and Beautiful; and, on the Use of Studying Pictures, for the purpose of Improving Real Landscape. 1794. 3 vols. London: Hereford, 1810.


Riddles, Charades, and Conundrums, the greater part of which have never been published. With a preface on the antiquity of riddles. London, 1822.


“Sent in a Snuff Box, to Lady S— L—.” *Garrick’s Jests; or, Genius in High Glee: Containing all the Jests of the Wits of the Present Age*. London, 1790 [†].


———. The plays of William Shakespeare; with the corrections and illustrations of various commentators, to which are added notes by Samuel Johnson and George Steevens, with an appendix. 1773. Ed. George Steevens and Isaac Reed. London: Longman, 1793.


Sheumaker, Helen. “‘This Lock You See’: Nineteenth-Century Hair Work as the Commodified Self.” Fashion Theory 1.4 (December 1997): 421–446.


Simond, Louis. Journal of a tour and residence in Great Britain during the years 1810 and 1811: with remarks on the country, its arts, literature, and


The Sporting Magazine; or Monthly Calendar of the Transactions of The Turf; The Chace, And every other Diversion Interesting to The Man of Pleasure and Enterprise. London: Rogerson and Tuxford, April 1795.


Steevens, George, ed. *Twenty of the Plays of Shakespeare, being the whole number printed in Quarto during his life-time, or before the Restoration; collated where there were different copies, and publish’d from the originals by G. Steevens.* 4 vols. London: J. & R. Tonson, 1766.


Wilmot, John [Earl of Rochester]. *The Dictionary of Love: In which is contained the Explanation of most of the Terms used in that Language*. London: R. Griffiths, 1753.


Index

acting and theater, portrayal of, 138, 156–8
Adamson, Joseph, 128
Addison, Joseph, 158
adultery, accounts of, 137–8
“Advice to a Lady” (1731), Lord George Lyttelton, 5
aesthetics of mourning in *Persuasion*, 181–6, 199, 202
aggression and hostility
female humor displaying, 3
flirtation in *Pride and Prejudice*, 79–82
Alcott, Linda, 27
allegorical names, 13, 49, 212n14
Allen, Dennis, 85
amber, significance of, 147–8
Amelia, Henry Fielding, 117
*Analytical Inquiry* (1805), Richard Payne Knight, 184
ankle sprains and “tumbling,” 1, 37, 51, 57, 109, 196
*The Anti-Jacobin*, 8, 12
aptronyms, 212n14
Aristotle’s *Master-Piece*, 6–7, 71, 96
“the art of the attitude,” 74
asparagus, 164
Auden, W. H., 209
Austen, Cassandra, 21, 65, 89, 90, 140, 147, 172, 229n9
Austen, Charles, 147
Austen, Edward, 16–17
Austen, Henry, 23
Austen, Jane
Charlotte Palmer in *Sense and Sensibility* as standing in for, 64
conservatism attributed to, 3, 99, 161, 173, 174
exercise and physical activity celebrated by, 27, 71, 177, 200
historical events during life of, 2
letters of, 16–17, 21–2, 89, 102, 138, 140, 209
literary criticism regarding, 3, 19–25, 75
pen puns and Austen’s agency as a writer, 83–4
sanitization of, 3, 22–5, 69, 140, 208–9
“two inches wide of ivory” phrase, 16–17, 67
Bachelard, Gaston, 17, 45
Bacon, Francis, 147
Ballaster, Ros, 7
Barclay, James, 38
Barrow, John, 142
Bataille, Georges, 93
“beau,” multiple meanings of, 52–4
“The Beautiful Cassandra,” Austen, 87, 89–92, 93
Behn, Aphra, 6
*Belinda*, Maria Edgeworth, 26, 73, 92, 173
Benjamin, Walter, 103, 104, 124, 127
Bergson, Henri, 77
Bermingham, Ann, 105, 107
bestiality associated with sodomy, 118
bodily consciousness, see embodiment
bonnets, abuse of, 89–90, 92
Boswell, James, 12
Boulton, Matthew, 49
Brabourne, Lord, 22
Breward, Christopher, 114
Bronte, Charlotte, 70
Brook, Barbara, 129
Brooks, Peter, 72, 109, 172, 196
Brown, Capability, 151, 173
Brownstein, Richard, 179
Brunton, Mary, 26, 177
Buchan, William, 163–4, 170
Budiansky, Stephen, 123
Burney, Fanny, 73
Bury, Shirley, 45
Butler, Judith, 131
Butler, Marilyn, 22, 151
Cameron, Deborah, 27
Canning, Katherine, 81, 99
Castle, Terry, 157
Castlehaven, Lord Audley of, 118
Catharine, or the Bower, Austen, 154, 170–5
Catholicism associated with homosexuality, 118
Cavallaro, Don, 105, 125, 127
Cendrars, Blaise, 106
Centlivre, Susanna, 96
Chandler, Alice, 161
chimneys, chimney sweeps, and venereal disease in Emma, 161, 162, 165, 166–7, 226–7n11
Churchill, Charles, 118
cinnabar as cure for venereal disease, 161
Cixous, Hélène, 27, 154, 202, 204
Clarissa, Samuel Richardson, 146
Clark, Hilary, 128
Clarke, Mary Anne, 143
Clarkson, Thomas, 76
class issues
Emma, 167–70, 177
Mansfield Park, 138
Northanger Abbey, 116
Persuasion, 193, 196
Pride and Prejudice, 83
A Classical Dictionary of the Vulgar Tongue (1788), 7
Cleland, John, 96, 144, 158
clothing, see fashion and the metaphor of dress
Clueless (film), 97
Coelebs in Search of a Wife (1809), Hannah More, 173
Cohen, Ed, 118
Collins, William, 9
comedy, see humor and comedy
A Complete and Universal English Dictionary (1800), James Barclay, 38
conduct books, 27, 61, 81, 84, 123, 157, 172, 173, 188, 220n24
conservatism attributed to Austen, 3, 99, 161, 173, 174
contamination or pollution, dealing with, 152–6
courtship and marriage, see finance and courtship/marriage linked; flirtation
association with flogging and slavery, 75–7, 154, 155
authenticity and ability to read courtship codes, 131–6
fashion and dressing as analogy for courtship, 108, 124–7
ideologies compromising the genuine in courtship rituals, 103
landscape improvement as metaphor for sexual conquest, 148–50
pin money, women’s subversive use of, 101
prostitution, courtship, and corruption linked in *Mansfield Park*, 141, 144, 158

registration through body of experience of knowing and being known in, 77, 79–82, 203–5

sexual revolution of eighteenth century favoring penetrative sex prior to, 61, 95

transgressive behavior leading to intimacy, 116–17

Crook, Nora, 187

cross-dressing and transvestism
female co-option of male roles, 92–3

homosexuality and transvestism conflated, 53, 85

military cross-dressing episode in *Pride and Prejudice*, 84–6

verbal cross-dressing of Henry Tilney in *Northanger Abbey*, 106–7, 112–17

crowds, dangers of, 109–10

Culler, Jonathan, 132

cupid figures in *Emma*, 161, 164, 165, 167–8

Darwin, Erasmus, 9–12, 104

Dashwood, Sir Francis, 160
defeat in *Persuasion*
mourning, comedy, and aesthetics, 181–6, 199, 202
sexual appeal as denial of threat of, 191

Deresiewicz, William, 70, 100

Derry, Stephen, 58–9

Dewdney, George, 43

Dibdin, Thomas, 29, 67

Dictionary of Love, John Wilmot, Earl of Rochester, 52

Dictionary of the Vulgar Tongue (1811), Francis Grose, 1, 57
dogs compared to human pimps, 57

*Doming Medicine*, William Buchan, 163–4
doubling characters, 98–101, 187–90

Douglas, Mary, 101, 153
dress, see fashion and the metaphor of dress
dressage, practice of, 122–4

Duckworth, Alistair, 161

D’Urfey, Thomas, 108, 218n8

Durkheim, Émile, 36

Dussinger, John, 59

Edgeworth, Maria, 26, 73, 92, 173

effeminacy conflated with homosexuality, 53, 114, 117–19

Egerton, Thomas, 23

Elegant Extracts, 161

Elfenbein, Andrew, 113, 118

Ellis, George, 8

Ellis, Markman, 97, 168

embodiment, 2, 19–25, 207

acceptance of connection between mind and body in Romantic era, 2, 19, 201–2

breath and speech, liberation of, 203, 204

courtship and marriage,
registration through body of experience of knowing and being known in, 77, 79–82, 203–5
dancing, expression of sexual aversion or disgust in experience of, 77–9
dangerousness of female sexuality in *Catherine, or the Bower*, 170–5
doubling characters, 98–101
dressage, practice of, 122–4

exercise and physical activity celebrated by Austen, 27, 71, 177, 200

face as focus in *Persuasion*, 183, 190
embodiment—continued
knowledge through the body, 71–5, 77–9
landscape improvement and the female body, 148–50, 177
Lydia’s sexualities in *Pride and Prejudice*, 93–8
motion as characteristic of *Pride and Prejudice*, 69–71
transgressive bodily acts, 84–93
violation or mistreatment of the body, 75–84
*Emile*, Rousseau, 127
*Emma*, 159–80
*Catharine, or the Bower* as companion piece to, 170–5
chimneys and chimney sweeps, 161, 162, 165, 166–7
class issues in, 167–70, 177
cupid figures in, 161, 164, 165, 167–8
fallen women, Austen’s treatment of, 168–9
Frank’s trip to London to have his hair cut, 175–7
heat and cold as motifs in, 161, 163, 164, 167, 178
illegitimacy of Harriet, 169–70
“Kitty, a fair, but frozen maid,” 3–4, 159–70, 176, 177
landscape improvement in, 150, 177–80
merging of humor and tragedy in, 65
prostitution as subtext of, 144, 161, 168
riddles and double meanings in, 3–4, 159–70, 196
Shakespeare, sexual allusions in, 8
venereal disease in, 160–4, 168, 170
enclosure, 199
*Entertaining Magazine*, 75, 143
equestrianism and horses, 58–60, 117–24, 140
*Essay on Sepulchres*, William Godwin, 185
Evangelicals, Austen’s distaste for, 173
*The Everyday Book*, 167
exercise and physical activity, Austen’s celebration of, 27, 71, 177, 200
exoticism and foreignness, 118, 126, 132–5, 183
eyes, miniature portraits of, 31–3, 33
fallen women, Austen’s treatment of, 97–8, 101
contamination or pollution, dealing with, 152–6
*Emma*, 168–9
*Mansfield Park*, 60, 97–8, 101, 152–6, 158
*Pride and Prejudice*, Lydia’s sexualities in, 97–8
*Sense and Sensibility*, nature of Marianne’s seduction in, 54–61
*Fanny Hill (Memoirs of a Woman of Pleasure)*, John Cleland, 96, 144, 158
fashion and the metaphor of dress
courtship conventions exposed via, 108, 124–7
gender construction, as means of analyzing, 104
gothic fantasies exposed through clothing analogies in *Northanger Abbey*, 127–31
“The Great Masculine Renunciation,” 115–16
military uniform, 86, 112, 127, 195
“muslin,” sexual connotations of, 87, 88, 106, 107, 111–12, 116
self-definition and gender construction through dress, 104–12
INDEX


torn garments, Austen’s use of, 1, 5, 87–8, 108–9, 149
turbans, 125–7
Favret, Mary, 76, 154
The Feast of the Poets (1814), Leigh Hunt, 104
female co-option of male roles, 92–3
The Female Family Physician (1793), Alexander Hamilton, 7
The Female Physician (1733), John Mowbray, 7
feminine comedy, 3, 83–4
feminine ideals, satirization of, 90–1
feminist criticism, 3, 23–4, 27, 194, 203
feminized males, male victims as, 76
Fergus, Jan, 57
fetishism, 38–9, 104, 105, 144
Fielding, Henry, 117, 121
filigree work or quilling, 30, 32, 38, 45–9, 46
finance and courtship/marriage linked
commodification of women in Mansfield Park, 144–8, 158
fashion, significance of obsession with, 106
filigree work or quilling, 45–9
flirtatious machinations of Isabella in Northanger Abbey obviously exposing, 104, 124–7
flogging associated with education and rising in the world, 76–7
hair exchanged as gifts and hair jewelry, 36, 38, 40, 44–5, 48
linen inventory in Northanger Abbey, 131, 222n18
material trappings as “body” of successful marriage in Pride and Prejudice, 98
needlework, 47
paintings in miniature, 44–5, 49
pin money, women’s subversive use of, 101
sexual revolution of eighteenth century favoring penetrative sex before marriage, 95
finger glasses or finger bowls, 155
“The First Act of A Comedy,” Austen, 87
flirtation
aggression and hostility in, 79–82
teasing as form of intimacy, 117, 127
transgressive behavior leading to intimacy, 116–17
flogging, 75–7, 154, 155
Flügel, J. C., 115, 124
Focillon, Henri, 108
fops
“beau,” multiple meanings of, 52–4
effeminacy conflated with homosexuality, 53, 114, 117–19
verbal cross-dressing of Henry Tilney in Northanger Abbey, 106–7, 112–17
Fordyce, Dr., 168, 191
foreignness and exoticism, 118, 126, 132–5, 183
freckles, 100, 187, 190
French Revolution, 109–12, 172, 176–7
Freud, Sigmund, on jokes, 194, 207
Frow, John, 135
Fuseli, Henri, 59

Gagnier, Regina, 81
Gallery of Fashion, 111, 126
Galperin, William, 3
Garber, Marjorie, 85, 114
Garrick, David, 3, 140, 160, 213n19
Garrod, H. W., 75
gaze and sexual attraction, 73–4, 183, 190–7

Gagnier, Regina, 81
Gallery of Fashion, 111, 126
Galperin, William, 3
Garber, Marjorie, 85, 114
Garrick, David, 3, 140, 160, 213n19
Garrod, H. W., 75
gaze and sexual attraction, 73–4, 183, 190–7
gender construction
Austen’s support for notion of, 104, 136
authenticity and ability to read
courtship codes, 131–6
courtship conventions and
fashion, 108, 124–7
equestrian obsessions revealing,
117–24
fashion and the metaphor of dress
used to analyze, 104–12,
124–7
self-definition and obsession with
fashion, 104–12
verbal cross-dressing, 106–7,
112–17
war, effect of, 85–6, 198
“gig,” slang connotations of, 120
“Giles Jollup the Knave, and Brown
Sally Green” (1797), Matthew
Lewis, 16, 37
Gillooly, Eileen, 139
Gillray, James, 125
Gilpin, William, 149
Gilroy, Amanda, 2, 24–5
Godwin, William, 185
Goffman, Erving, 134
Goldsmith, Oliver, 104
“A Good Woman’s Heart”
(1806), 91
Gordon, Paul, 99
Gores, Steven, 185
Gothic fantasies in Northanger
Abbay, 127–31, 133–4
Gray, Erik, 35
“The Great Masculine
Renunciation,” 115–16
Gregory, Dr., 172
Grose, Francis, 1, 57
Grosz, Elizabeth, 20, 79, 80, 107
gypsies, 73, 169
ha-ha, slipping into, 5, 149
hair cut, Frank’s trip to London in
Emma for, 175–7
hair exchanged as gifts and hair
jewelry, 30, 31, 34–44, 42
authenticity of romantic claims
and, 44–5
factory production of hair jewelry,
implications of, 37–41
fetishism, 38–9
finance and courtship/marriage
linked through, 36, 38, 40,
44–5, 48
identity, effect on concept of,
41–3, 48–9
magical rites, association of cut
hair with, 43–4
personification of, 36–7
symbolic meanings of, 34–6
“Hairdresser” (1793), John
Lovett, 177
Hamilton, Alexander, 7
Hamilton, Lady Emma, 74
Hamlet, Shakespeare, 209
Harris, Jocelyn, 54
Hazlitt, William, 24, 34, 92
hedgerows, 149, 198–9, 229n9
Hell-Fire Club, 160, 168
“Henry and Eliza,” Austen, 87
Henry IV Part II, Shakespeare,
9, 200
Henry V, Shakespeare, 8
Herzog, Dan, 176
Higgins, Mr., 10–12, 15, 226n11
Higonnet, Margaret B., 26
historical events, Austen’s use of,
2–3, 25
enclosure, 199
French Revolution, 109–12, 172,
176–7
political debate and landscape
improvement, 150–2
promotion-selling scandal of
1809, 143
war imagery as used in Persuasion,
197–200
The History of England, Austen,
22, 138
**History of Life and Death** (1658), Francis Bacon, 147
**History of the Abolition of the Slave Trade** (1808), Thomas Clarkson, 76
Hitchcock, Tim, 7, 61, 62, 63
Hobbes, Thomas, on laughter, 64–5, 88
Hogarth, William, 192–4, 193
Hollander, Anne, 128, 195
homosexuality
“beau,” multiple meanings of, 52–4
Catholicism associated with, 118
effeminacy conflated with, 53, 114, 117–19
equestrian obsessions and, 117–20
Juvenilia, 22–3
military cross-dressing episode in *Pride and Prejudice*, 84–6
military promotions, sexualization of, 141–3
Naval officers, jokes about, 23, 138
sodomy, 23–4, 53, 86, 118, 138, 142, 161
transvestism conflated with, 53, 85, see also cross-dressing and transvestism
verbal cross-dressing, 114–15
homosocial interaction, 142, 223n6
Honan, Park, 194
Hone, William, 167
horses and equestrianism, 58–60, 117–24, 140
humor and comedy, 207–9, see also sexual humor and double entendre
feminine comedy, 3, 83–4
Freud, Sigmund, on jokes, 194, 207
Hobbes, Thomas, on laughter, 64–5, 88
mourning, comedy, and aesthetics in *Persuasion*, 181–6, 199, 202
“On Genuine Wit” (1807), 29, 64
subversive humor of Charlotte Palmer in *Sense and Sensibility*, 63–7
Humphrey, Mary Jane, 64
Hunt, Leigh, 34, 104
Hunt, Lynn, 112
Hutcheson, Francis, 184
identity, see also embodiment
feminist literary criticism and, 27
hair exchanged as gifts and hair jewelry, effect of, 41–3
miniatures and miniature objects, effect of, 30–1
*Instructions at Large for Making and Repairing Pens* (1786), John Savigny, 82–4
“Jack and Alice,” Austen, 92
James, Henry, 67
Johnson, Claudia L., 22, 55, 61, 156, 173
Johnson, Samuel, 9, 12, 17, 144, 157, 160, 208–9
*Joseph Andrews*, Henry Fielding, 121
*Journal of a tour and Residence in Great Britain during the Years 1810 and 1811*, Louis Simond, 155
Juvenilia, 22–3, 87, 92, 93, 138–9, 140, 189, see also specific works
*Keepsake* of 1828, Leigh Hunt, 34
Kelly, Gary, 110
Keppel, Lady Caroline, 166
“Kitty, a fair, but frozen maid” (1771), David Garrick, 3–4, 159–70, 176, 177
Knight, Richard Payne, 151, 173–4, 178, 184
Kristeva, Julie, 101, 182
ladies’ magazines, 13–16, 90–1, 126, 140, see also specific periodicals
Lady Susan, Austen, 141, 145, 212n9
The Lady’s Magazine, 13, 15, 17, 111, 157, 220n2
The Lady’s Monthly Museum allegorical names considered humorous in, 13, 49
fashion and dress, 103, 108, 110–11, 126
“A Good Woman’s Heart,” 91
“Kitty” poem and Emma, 160
“On Genuine Wit,” 29, 64
public culture of sexuality, 13–15, 140
Lamb, Charles, 167
Lamb, Mary, 47
Lamont, Claire, 97
The Landscape (1794), Richard Payne Knight, 173, 178
landscape enclosure, 199
landscape improvement
Catharine, or the Bower, 173–4
Emma, 150, 177–80
Mansfield Park, 148–52, 174, 179
Lascelles, Mary, 66
Lauretis, Teresa de, 202
Lectures on the Catechism of the Church of England (1769), Archbishop Secker, 173
Lefkovitz, Lori Hope, 84
Leighton, Angela, 51, 55
“Lesbia and Her Lover” (1804), Mary Robinson, 18–19
Lesley Castle, Austen, 217n4
“letting lodgings” as euphemism for prostitution, 89
Lewis, Helen, 129
Lewis, Matthew, 16, 37, 118
Liber Amoris (1822), William Hazlitt, 34
Life of Johnson, James Boswell, 12
Litvak, Joseph, 93
Litz, A. Walton, 172
Lock Hospital, 226n8
Locke, John, 71
Lodge, David, 4
Love and Friendship, Austen, 66, 95
The Loves of the Plants (1789), Erasmus Darwin, 9–12
“The Loves of the Triangles,” Mr. Higgins, 10–12, 15, 226n11
Lovett, John, 177
Lynch, Deidre, 3
Lyttelton, George, 5, 82
MacCannell, Dean, 134–5
magazines for women, 13–16, 90–1, 126, 140, see also specific periodicals
Magdalen Hospital, 168–9
magical rites, association of cut hair with, 43–4
“making” and “being made,” 24, 141, 148–50, 196, 223n5
male roles, female co-option of, 92–3
male victims as feminized males, 76
Mansfield Park, 137–58
acting and theater, portrayal of, 138, 156–8
commodification of women in, 144–8, 158
fallen women, Austen’s treatment of, 60, 97–8, 101, 152–6, 158
ha-ha, danger of slipping into, 5, 149
landscape improvement in, 148–52, 174, 179
“making” and “being made” in, 24, 141, 148–50, 196, 223n5
merging of humor and tragedy in, 65
military promotions, sexualization of, 141–3
necklace and amber cross in, 145–8
pollution or contamination, dealing with, 152–6
prostitution as subtext of, 141, 144, 146, 157, 158
sex with virgin as way to cure venereal disease, 161
sexual humor in, 1, 137–41
sexual ruination in, 60
 torn garments, Austen’s use of, 5, 88, 149
marriage, see courtship and marriage
May Day celebrations, 167
McMaster, Juliet, 6
medical discourse on women and sexuality, 5–7, 161–4
Memoirs, Harriette Wilson, 88, 92–3
Memoirs of a Woman of Pleasure (Fanny Hill), John Cleland, 96, 144, 158
Merchant of Venice, Shakespeare, 82
mercury as cure for venereal disease, 161, 187
Merrill, Lisa, 83–4
Merry Wives of Windsor, Shakespeare, 229n11
A Midsummer Night’s Dream, Shakespeare, 8
military
 naval officers, sexual jokes about, 23, 138
promotions, sexualization of, 141–3
uniforms, 85–6, 112, 127, 195
war imagery as used in Persuasion, 197–200, 204, 205
Miller, D. A., 23
Miller, William Ian, 76
mind and body, connection between, see embodiment
miniatures and miniature objects, 16–19
eyes, miniature portraits of, 31–3, 33
filigree work or quilling, 30, 32, 38, 45–9, 46
finance and courtship/marriage linked through, 36, 38, 40, 44–9
hair jewelry, see hair exchanged as gifts and hair jewelry
identity, effect on, 30–1
portrait miniatures, 30, 31–3, 33, 44–5, 49, 185
seals, 31, 33
Sense and Sensibility, 17, 29–51
steel buttons and jewelry, fashion for, 49, 50
subjectivity of character, embodying, 33–4
teasing nature of, 31–3
“two inches wide of ivory” phrase, 16–17, 67
Misella essays, Samuel Johnson, 144, 157, 158
The Monk, Matthew Lewis, 118
moral weakness and laughter, links between, 139
More, Hannah, 173
Morgan, Susan, 70
Morning from The Four Times of the Day (1738), William Hogarth, 192–4, 193
mourning, comedy, and aesthetics in Persuasion, 181–6, 199, 202
Mowbray, John, 7
Much Ado About Nothing, Shakespeare, 9, 179
“muslin,” sexual connotations of, 87, 88, 106, 107, 111–12, 116
Mysteries of Udolpho, Ann Radcliffe, 131
names, punning on, 13, 49, 212n14
Natural History, Pliny the Elder, 147
naval officers, jokes about, 23, 138
needlework, 47
Neill, Edward, 54, 56
The New Foundling Hospital for
Wit (1771), 3, 160, 168, 226n3
New Monthly Review, 157
Newman, Karen, 101
Newton, Ludith Lowder, 99, 100
Nichols, Donald, 160
Nietzsche, Friedrich, 88
The Nightmare (1790–1791), Henri
Fuseli, 59
Nokes, David, 23
Northanger Abbey, 103–36
authenticity and ability to read
courtship codes, 105, 131–6
embodiment in, 20–1
fakes and frauds in, 103, 136
gig, masculine prowess displaced
onto, 1, 119–20
gothic fantasies in, 127–31, 133–4
horses, John Thorpe’s obsession
with, 117–24
Lydia’s cross-dressing trick in
Pride and Prejudice
compared to, 85
sadistic behavior of John Thorpe
in, 120–2
self-definition of Mrs. Allen
through dress and fashion, 104–12
sexual punning in, 1, 2
torn garments, Austen’s use
of, 88
verbal cross-dressing of Henry
Tilney in, 106–7, 112–17
Norton, Rictor, 117
novels as contaminating influences, 168–9
Nussbaum, Felicity A., 158
objects and consumption, 2, 16–19,
207–8, see also fashion and the
metaphor of dress; finance and
courtship/marriage linked; hair
exchanged as gifts and hair
jewelry; miniatures and
miniature objects
bonnets, abuse of, 89–90, 92
filigree work or quilling, 30, 32,
38, 45–9, 46
finger glasses or finger bowls, 155
material trappings as “body” of
successful marriage, 98
necklace and amber cross in
Mansfield Park, 145–8
personification of objects, 17–19,
26–37
seals, 31, 33
steel buttons and jewelry, fashion
for, 49, 50
well-hung curtains in Persuasion,
194, 196
Observations Concerning the
Prevention and Cure of the
Venereal Disease (1796),
William Buchan, 170
“On Genuine Wit” (1807), 29, 64
“On Her Dress She Wears a Body,”
Blaise Cendrars, 106
“On Mrs. Penelope” (1748),
Gilbert West, 82
“On Needlework” (1815), Mary
Lamb, 47
optical devices, 153, 155
Owenson, Sydney, 136
Pamela, Samuel Richardson, 146
Paradise Lost, John Milton, 81
Parker, Todd C., 118
Pattern Book of Souvenirs in Hair,
and List of Prices (1851),
George Dewdney, 43
Peakman, Julie, 6
pens, 82–5, 204
Perkins, Pam, 139, 158
Mind and body, connection
between, see embodiment

Perry, Ruth, 78
personification of objects, 17–19,
26–37

Persuasion, 181–206
acknowledgment of mutual
attraction between men and
women in, 56
breath and speech, liberation of,
203, 204
courtship and marriage,
registration through body of
experience of knowing and
being known in, 203–5
doubling characters of Mrs. Smith
and Mrs. Clay, 187–90
embodiment in, 183, 190, 200–2,
203–5
gaze and sexual attraction in, 183,
190–7
mourning, comedy, and aesthetic
g judgment, 181–6, 199, 202
prostitution, 187–90, 191–2
role of dissident comedy in, 2
ruin, Anne’s face transformed
into, 183, 184
sexual humor and double
entendre in, 188, 190–7,
200, 201
stile jumping incident and
Louisa’s concussion, 27,
200–3
“unbecoming conjunctions,”
Austen’s use of, 25, 63,
181–2, 198
under-hung Mr. Elliot and well-
hung Captain Wentworth,
190–7
war imagery as used in, 197–200,
204, 205

Phelan, Peggy, 113
Phillips, Claire, 49

Physicality
exercise and physical activity,
Austen’s celebration of, 27,
71, 177, 200

Pigott, Charles, 109
pimps, comparison of dogs to, 57
Pitt, William, 15
Pliny the Elder, 147
Pointon, Marcia, 36, 136
political debate, landscape
improvement as filter for,
150–2
A Political Dictionary for
Explaining the True Meaning
of Words (1796), Charles
Pigott, 109

pollution or contamination, dealing
with, 152–6
Poovey, Mary, 8, 60, 101
Pope, Alexander, 36–7, 96, 104
Porter, Roy, 6–7, 24, 95, 96
portrait miniatures, 30, 31–3, 33,
44–5, 48, 185
Portsmouth, Lord, 120
Pouce, M., 108
“The Praise of Chimney Sweepers,”
Charles Lamb, 167
Price, Uvedale, 148, 151, 152

Pride and Prejudice, 69–102
Austen’s mock depreciation of, 102
Catherine from Northanger Abbey
probably insufferable in, 132
courtship and marriage,
registration through body of
experience of knowing and
being known in, 77, 79–82
doubling characters in, 98–101
elopement of Lydia with
Wickham as transgressive act,
86–9
embodiment in, 20
interpreting Lydia’s sexualities in,
93–8
knowledge through the body in,
71–5
Pride and Prejudice—continued
Marianne in Sense and Sensibility compared to Lydia, 95, 97
motion and energy as characteristic of, 69–71
pens and pen mending, 82–5
playful sexual banter in polite conversation, prevalence of, 12–13
public culture of sexual attraction in, 72–5
sexual vitality of Elizabeth Bennet, 6
torn garment inferring loss of virginity in, 1, 87–8, 107
transgressive bodily acts in, 84–93
transvestism and cross-dressing, 84–6
“unbecoming conjunctions,” Austen’s use of, 25–6
violation or mistreatment of the body in, 75–84
prostitution, 3–4
actresses associated with, 157
courtship and marriage linked to, 141, 144, 158
Emma, 144, 161, 168
“letting lodgings” as euphemism for, 89
Mansfield Park, 141, 144, 146, 157, 158
Morning from The Four Times of the Day (1738), William Hogarth, 192–4, 193
Persuasion, 187–90, 191–2
pimps and dogs, comparison of, 57
Pride and Prejudice, 73, 88–9
Sense and Sensibility, 57, 60
public culture of sexuality, 2–4, 8–16
expression of sexual attraction in Pride and Prejudice, 72–5, 77
Lydia’s sexualities in Pride and Prejudice, 93–8
prevalence of sexual discourse in polite society in Sense and Sensibility, 55, 57–8, 61–3
repression in nineteenth century, 5–6, 62, 94
sexual aversion or disgust, 77–9
Puzzlewell, Peter, 141
Queen Mab, 8, 58–60
quilling or filigree work, 30, 32, 38, 45–9, 46
The Rambler, 144, 157
rape, 121–2, 168, 171, 226n8
Rape of the Lock, Alexander Pope, 36–7
Redgauntlet, Sir Walter Scott, 86
Repton, Humphry, 150–2, 173, 179, 225n19
Richardson, Alan, 201
riddles and double meanings in Emma, 159–70, 159–70, 196
Riddles, Charades, and Conundrums . . . (1822), 167
Roberts, Warren, 110
Robin Adair, 166
Robinson, Mary, 18–19
Roeder, Sharlene, 55
Romeo and Juliet, Shakespeare, 8–9, 58–60
Rousseau, Jean-Jacques, 127
Rudofsky, Bernard, 108
Rugoff, Ralph, 31
Rzepka, Charles, 2
Sales, Roger, 22, 88
Sanditon, Austen, 26, 146
Satan’s Harvest Home (1729), 118, 119
Savigny, John, 82–4
Scarry, Elaine, 94
“The School Mistress” (1742), William Shenstone, 76
Scott, Sir Walter, 6, 73, 86, 168
seals, 31, 33
Secker, Archbishop Thomas, 173
Sedgwick, Eve Kosofsky, 22
Self-Control, Mary Brunton, 26, 177
Senelick, Henry, 116
Sense and Sensibility, 29–68
Charlotte Palmer’s subversive humor in, 63–7
filigree work or quilling, 30, 32, 38, 45–9, 46
gaze and sexual attraction, 195
hair exchanged as gifts and hair jewelry, 30, 34–44
Lydia in Pride and Prejudice compared to Marianne, 95, 97
merging of humor and tragedy in, 65–7
miniatures and miniature objects, 17, 29–51
nature of Willoughby’s seduction of Marianne, 54–61
public culture of sexuality evinced in, 55, 57–8, 61–3
Sedgwick’s controversial paper on, 22
sexual humor and double entendre in, 51–67
Shakespeare, sexual allusions in, 8, 58–60
tumbling and spraining of ankles in, 1, 37, 51, 57, 196
A Sentimental Journey (1768), Laurence Sterne, 149
Seward, Anna, 10, 174
sex with virgin as way to cure venereal disease, 4, 161, 171, 226n8
sexual aversion or disgust, 77–9
sexual humor and double entendre, 1–7, 208, see also public culture of sexuality
landscape improvement as metaphor for sexual conquest, 148–50
Mansfield Park, 137–41
moral weakness and laughter, links between, 139
Persuasion, 188, 190–7, 200, 201
riddles and double meanings in Emma, 159–70, 159–70, 196
Sense and Sensibility, 51–67
threatening nature of, 4–5
“unbecoming conjunctions,” Austen’s use of, 25–8
women’s magazines, 13–16
sexual nature of women, see women’s sexual nature
sexual revolution of eighteenth century favoring penetrative sex before marriage, 61, 95
sexuality, public culture of, see public culture of sexuality
sexualization of nature and landscape improvement, 148–50
Shaftesbury, Lord, 184
Shakespeare, William, see also individual works
hair and heir, punning on, 35
“making” and “being made,” 223n5
pen as phallus, 82
Romantic era awareness of sexual allusions in, 8–9, 200
Sense and Sensibility’s allusions to Queen Mab and Romeo and Juliet, 58–60
shame, 124, 129
Shelton, Anthony, 39
Shenstone, William, 76
“The Shepherdess Lerinda’s Complaint,” Walter Overbury, 218n8
Sheumaker, Helen, 38
Shields, Carol, 19–20
Silverman, Kaja, 90, 127
Simond, Louis, 155
Sir Charles Grandison, Samuel Richardson, 121
Skinner, John, 139
slavery, marriage associated with flogging and, 75–7, 154, 155
Smith, Johanna M., 93
sodomy, 23–4, 53, 86, 118, 138, 142, 161
Solomon, Alicia, 106, 115
Southam, Brian, 23
Spacks, Patricia Meyer, 139, 201
The Spectator, 104, 116
Speight, Alexander, 38
The Spirit of the Age (1825), William Hazlitt, 218n10
The Spirit of the Public Journals . . . for 1797, 15–16, 37
Spongberg, Mary, 161
The Sporting Magazine, 57, 143
sprained ankles and “tumbling,” 1, 37, 51, 57, 109, 196
Stallybrass, Peter, 21
Staves, Susan, 121
steel buttons and jewelry, fashion for, 49, 50
Steevens, George, 8, 9, 200
Stephen, Leslie, 75
Sterne, Laurence, 6, 149, 168–9, 194
Stewart, J. I. M., 75
Stewart, Maaja, 48–9
Stewart, Susan, 39, 44, 67, 135
Stoller, Robert, 53
Stones, Graeme, 10
Sullivan, Richard Joseph, 147
Sullivan, Alison, 55

Tanner, Tony, 204
The Tatler, 104, 116
theater and acting, portrayal of, 138, 156–8
Thompson, E. P., 109
Thompson, James, 47, 106
Thus Spake Zarathustra, Friedrich Nietzsche, 88
“The Tight Little Island” (1797), Thomas Dibdin, 29, 67
The Times, Charles Churchill, 118
Tomalin, Claire, 120
torn garments, Austen’s use of, 1, 5, 87–8, 108–9, 149
tourism, 132–5, 183
transvestism, see cross-dressing
Tristram Shandy, Laurence Sterne, 6, 169, 194
Troilus and Cressida, Shakespeare, 229n11
Trumbach, Randolph, 6, 95, 170
Trumpener, Kate, 24–5, 67
Tuft, Clara, 175
“tumbling,” references to, 1, 37, 51, 57, 109, 196
turbans, fashion for, 125, 125–7
“two inches wide of ivory” phrase, 16–17, 67
“unbecoming conjunctions,” Austen’s use of, 25–8, 63, 181–2, 198
venereal disease
Catharine, or the Bower, 170, 174–5
Emma, 160–4, 160–4, 168, 170
Persuasion, 187
Sense and Sensibility, 60
Verhoeven, Wil, 2, 24–5
A View of Nature (1794), Richard Joseph Sullivan, 147
A Vindication of the Rights of Women, Mary Wollstonecraft, 85, 155, 159, 171, 173
violence and violent behavior body, violation or mistreatment of, 75–84
Edward’s treatment of Kitty in Catharine, or the Bower, 171
flogging, 75–7, 154, 155
“Kitty, a fair, but frozen maid,” 160, 161, 168, 171, 226n8
INDEX

Mr. Price’s response to news of Maria’s adultery in Mansfield Park, 154
rape, 121–2, 168, 171, 226n8
sadistic behavior of John Thorpe in Northanger Abbey, 120–2
stile jumping incident and Louisa’s concussion in Persuasion, 27, 200–3
torn garments, Austen’s use of, 1, 5, 87–8, 108–9, 149

Waldron, Mary, 66, 121
The Wanderer, Fanny Burney, 73
war imagery as used in Persuasion, 197–200, 204, 205
Warhol, Robyn, 183, 195
Warner, Marina, 35
Warwick, Alexandra, 105, 125.127
Watson, Nicola, 160
Waverley, Sir Walter Scott, 73
Weldon, Fay, 94
West, Gilbert, 82
Whately, Richard, 56
White, Allon, 21
The Whore’s Rhetorick (1683), 157
widows and widowers in Persuasion, 185
Williams, Gordon, 9, 200
Wilmot, John, Earl of Rochester, 52
Wilson, Adrian, 61
Wilson, Elizabeth, 107
Wilson, Harriette, 88, 92–3

Wilson, Philip, 162
Wiltshire, John, 51, 70
The Winter’s Tale, Shakespeare, 200
Wit and Mirth, or Pills to Purge Melancholy (1719–20/1876), Thomas D’Urfey, 108, 218n8
Wollstonecraft, Mary, 21, 85, 97–8, 127, 155, 163, 172, 191
women’s magazines, 90–1, 90–1, 126, 140, see also specific periodicals
women’s sexual nature
dangerousness of female sexuality in Catharine, or the Bower, 170–5
disease caused by sexual female body, 161–2, 174–5
historical shift to viewing women as passionless from, 5–6, 94
Lydia’s sexualities in Pride and Prejudice, 93–8
women’s work
filigree work or quilling, 45–9
miniature, working in, 30
needlework, 47
pen making and mending, 82–4
The Wonder, Susanna Centlivre, 96
Yeazell, Ruth Bernard, 157
York, Duke of, and Mary Anne Clarke, 143
Žižek, Slavoj, 128