

Pride *and* Prejudice *Jane Austen*



VIRGINIA ARTS FESTIVAL 2023

WHAT'S INSIDE

About Aquila Theatre	3
<i>Pride and Prejudice</i> Characters	4
Who Was Jane Austen?	5-6
Jane Austen and Europe in Her Lifetime: A Chronology	7-8
Women and Marriage in Jane Austen's England	9
Regency Period English and Glossary	10-12
Resources	13

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ABOUT AQUILA THEATRE

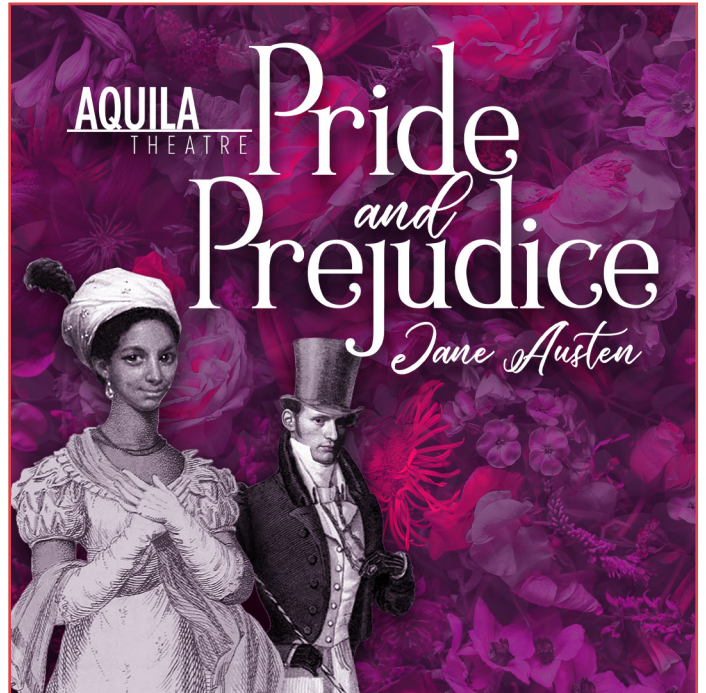
Aquila Theatre is one of the foremost producers of classical theatre in the United States and has been bringing audiences world-class actors, captivating designs, innovative adaptations, and impactful direction since 1991. Aquila Theatre also provides extensive educational offerings and is an award-winning leader in the field of public arts and humanities programming. Aquila Theatre's mission is to create innovative interpretations of the classics for today's audiences. By diversifying the classics and expanding the canon, Aquila seeks to enhance the plurality of our perspectives.

Synopsis

When wealthy Mr. Bingley moves into a nearby estate with his sister, Mrs. Bennet, the mother of only daughters, is particularly excited at the prospect of a rich suitor for one of them. When the family meets Mr. Bingley at a country ball, they are charmed by him and he seems equally taken with the eldest Bennet daughter, Jane. The evening is marred, however, by the presence of Bingley's aristocratic friend Mr. Darcy, who appears arrogant and snobbish. Mr. Bingley and Jane become increasingly attached, despite the objections of his sister and Mr. Darcy. Although he continues to find fault with the behavior of her family, Mr. Darcy is drawn to Elizabeth's sharp wit and beautiful eyes.

Elizabeth meets a handsome officer named Wickham, who tells her a story of Mr. Darcy's ill treatment of him, and Elizabeth - already disposed to dislike Darcy - believes it. The Bennet family receives a visit from their cousin, a clergyman named Mr. Collins who will one day inherit the Bennet estate due to the entail system whereby only male relatives can inherit property. Believing it to be a great honor on Elizabeth, Mr. Collins proposes and is stunned into disbelief when, much to her mother's dismay, she rejects him. He ultimately marries Elizabeth's dear friend, Charlotte Lucas, who explains to a disappointed Lizzy that as an unmarried twenty-seven-year-old without fortune, her options are exceedingly limited.

The Bingleys depart suddenly for London, leaving Jane heartbroken. Elizabeth visits Charlotte at her new home and meets the formidable Lady Catherine de Bourgh, who happens to be Darcy's aunt. Darcy pays a visit while Lizzy is there, and seems anxious to spend time with her. One day, he shocks Elizabeth by proposing marriage to



her, but he criticizes her family and admits that he helped break apart Jane and Mr. Bingley. Enraged, Elizabeth spurns his proposal. Darcy writes her a letter revealing the truth behind Mr. Wickham's false allegations. Elizabeth wonders if she has misjudged Mr. Darcy's character.

After returning home from her visit, Elizabeth goes on a trip to Derbyshire with her uncle and agrees to tour Pemberley, the grand ancestral home of the Darcy family, after being assured the owner is away. She is greatly impressed by the beautiful house and grounds, and is then mortified to realize that Darcy is actually at home. Darcy, however, is delighted to see her, and is gracious and introduces her to his sister, Georgiana, who Elizabeth befriends. Elizabeth receives a letter that her youngest sister, Lydia, has run away with the roguish Mr. Wickham - a scandal that would certainly ruin the entire Bennet family. Secretly, Mr. Darcy intervenes to arrange their marriage and maintain the Bennet's reputation.

Bingley soon returns and asks Jane to marry him. Lady Catherine de Bourgh, who has heard a rumor that Darcy and Elizabeth are engaged, makes a surprise visit to the Bennet family home. She angrily admonishes Elizabeth on the inappropriateness of the match, and demands that Elizabeth promise she will never wed Darcy. When Elizabeth refuses to make such a promise, it gives Darcy hope that Elizabeth's feelings for him have changed. He proposes, and she happily accepts him.

Source: Aquila Theater

CHARACTERS

Mr. Bennet: The patriarch of the Bennet family, Mr. Bennet is a gentleman of modest income with five unmarried daughters. He has a sarcastic, cynical sense of humor that he uses to purposefully irritate his wife. Though he loves his daughters, he often fails as a parent, preferring to withdraw rather than offer help.

Mrs. Bennet: Mr. Bennet's wife, Mrs. Bennet is a foolish, noisy woman whose only goal is to see her daughters well married. Because of her often unbecoming behavior, she often repels the very suitors whom she tries to attract for her daughters.

Miss Jane Bennet: The eldest and most beautiful Bennet sister, Jane is more reserved and gentler than Elizabeth. The easy pleasantness with which she and Mr. Bingley interact contrasts starkly with the encounters between Elizabeth and Mr. Darcy.

Miss Elizabeth Bennet: The second daughter of Mr. and Mrs. Bennet, Elizabeth is the most intelligent and sensible of the five Bennet sisters. She is quick-witted, with a tongue that occasionally proves too sharp for her own good, especially as she spars with Mr. Darcy.

Miss Mary Bennet: The middle Bennet sister, Mary is bookish and pedantic.

Miss Catherine Bennet: The fourth Bennet sister, Catherine, like Lydia, is girlishly enthralled with the soldiers stationed nearby.

Miss Lydia Bennet: The youngest Bennet sister, Lydia is gossipy, immature, and self-involved. Unlike Elizabeth, Lydia flings herself headlong into romance and ends up running off with Mr. Wickham.

Mr. Charles Bingley: Darcy's considerably wealthy best friend, Mr. Bingley is a genial, well-intentioned gentleman, whose easygoing nature contrasts with Darcy's initially discourteous demeanor. He is blissfully uncaring about class difference.

Mr. Fitzwilliam Darcy: A wealthy gentleman and the nephew of Lady Catherine de Bourgh, Mr. Darcy is intelligent and honest, but his pride causes him to look down on his social inferiors. Over the course of the play, he tempers his class-consciousness and learns to admire and love Elizabeth for her strong character.



Mr. George Wickham: A handsome, fortune-hunting militia officer, Mr. Wickham initially attracts Elizabeth. However, she soon suspects his motives; and he in the end runs off with Lydia.

Miss Charlotte Lucas: Daughter of Sir William and Lady Lucas and friend of the Bennet girls, Charlotte marries Mr. Collins after a very quick courtship.

Mr. Collins: A pompous clergyman and cousin to the Bennets, Collins stands to inherit the Bennet property. He takes great pains to let everyone know that Lady Catherine de Bourgh serves as his patroness.

Miss Caroline Bingley: Mr. Bingley's snobbish sister, Caroline bears inordinate disdain for the Bennet family's middle-class background.

Lady Catherine De Bourgh: A rich, bossy noblewoman and aunt to Mr. Darcy, Lady Catherine epitomizes class snobbery, especially in her attempts to order the middle-class Elizabeth away from her well-bred nephew.

Anne de Bourgh: Daughter of Lady Catherine de Bourgh.

Georgina Darcy: Sister of Mr. Darcy, Georgiana is immensely pretty and just as shy.

Lady Lucas: Wife of Sir William Lucas and friend to the Bennets.

Sir William Lucas: An affable knight and friend to the Bennets.

Colonel Fitzwilliam: A cousin of Mr. Darcy and nephew of Lady Catherine de Bourgh.

Mr. Gardiner: The brother of Mrs. Bennet.

Mrs. Gardiner: Mr. Gardiner's wife.

Source: Utah Shakespeare Festival

www.bard.org

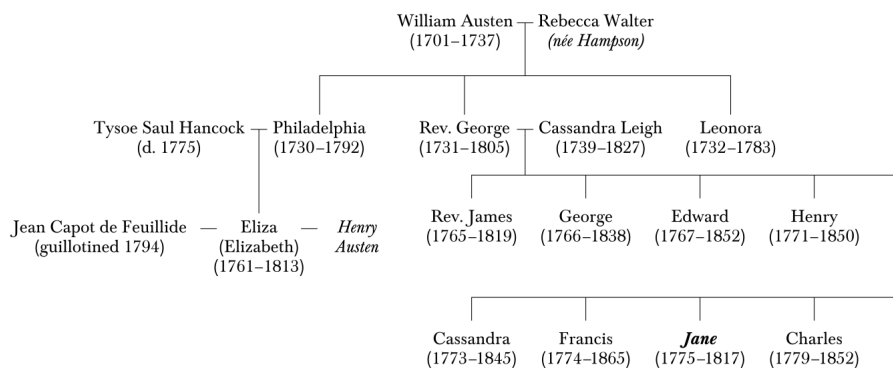
WHO WAS JANE AUSTEN?

Jane Austen was born in the Hampshire village of Steventon on December 16, 1775, where her father, the Reverend George Austen, was rector. She was the second daughter and seventh child in a family of eight—six boys and two girls. Her closest companion throughout her life was her elder sister, Cassandra; neither Jane nor Cassandra married. Their father was a scholar who encouraged the love of learning in his children. His wife, Cassandra (née Leigh), was intelligent and witty, famed for her impromptu verses and stories.

Jane Austen's lively and affectionate family circle provided a stimulating context for her writing. Moreover, her experience was carried far beyond Steventon by an extensive network of relationships by blood and friendship. It was this world—of the minor landed gentry and the country clergy, in the village, the neighborhood, and the country town, with occasional visits to Bath and to London—that she was to use in the settings, characters, and subject matter of her novels.



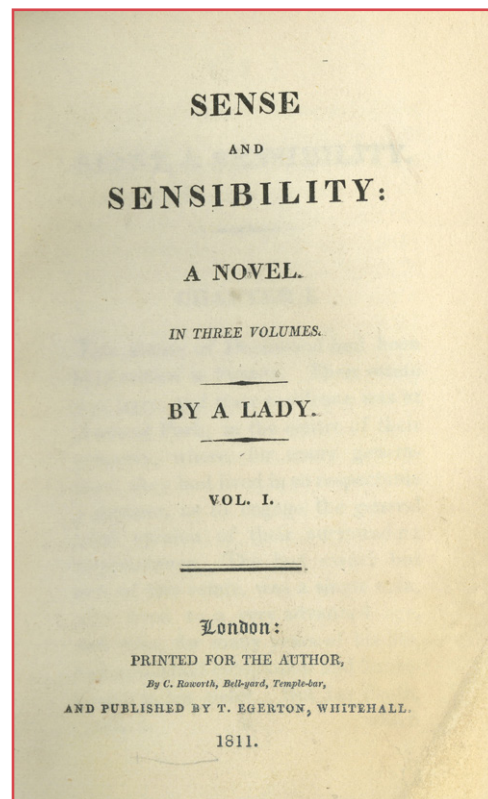
Portrait of Jane Austen, from *A Memoir of Jane Austen* by her nephew J. E. Austen-Leigh, Vicar of Bray, Berks. 1870. All other portraits of Austen are generally based on this, which is itself based on a sketch by Cassandra Austen. [wikimedia.org](https://commons.wikimedia.org/wiki/File:Jane_Austen.jpg)



[wikimedia.org](https://commons.wikimedia.org/wiki/File:Austen_family.png)

Her earliest known writings date from about 1787, and between then and 1793 she wrote a large body of material that has survived in three manuscript notebooks. These contain plays, verses, short novels, and other prose that show Austen engaged in the parody of existing literary forms, notably the genres of the sentimental novel and sentimental comedy.

In 1802 it seems likely that Jane agreed to marry Harris Bigg-Wither, the 21-year-old heir of a Hampshire family, but the next morning changed her mind. There are also a number of mutually contradictory stories connecting her with someone with whom she fell in love but who died very soon after. Since Austen's novels are so deeply concerned with love and marriage, there is some point in attempting to establish the facts of these relationships. Unfortunately, the evidence is inadequate and incomplete. Cassandra was a jealous guardian of her sister's private life, and after Jane's death she censored the surviving letters, destroying many and cutting up others. But Jane Austen's own novels provide indisputable evidence that their author understood the experience of love and of love disappointed.



Jane Austen (1775-1817) - Lilly Library, Indiana University. Title page from the first edition of Jane Austen's novel *Sense and Sensibility*. [wikimedia.org](https://commons.wikimedia.org/wiki/File:Sense_and_Sensibility_title_page.jpg)

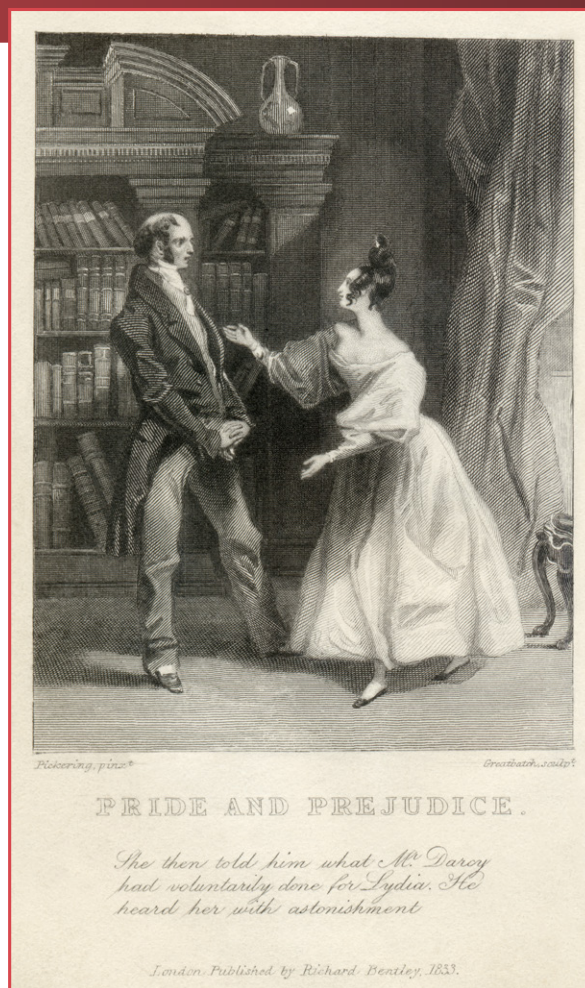
In 1801, George Austen, then age 70, retired to Bath with his wife and daughters. For eight years Jane had to put up with a succession of temporary lodgings or visits to relatives, in Bath, London, Clifton, Warwickshire, and, finally, Southampton, where the three women lived from 1805 to 1809.

Eventually, in 1809, Jane's brother Edward was able to provide his mother and sisters with a large cottage in the village of Chawton, within his Hampshire estate, not far from Steventon. The prospect of settling at Chawton had already given Jane Austen a renewed sense of purpose, and she began to prepare *Sense and Sensibility* and *Pride and Prejudice* for publication. She was encouraged by her brother Henry, who acted as go-between with her publishers. She was probably also prompted by her need for money. Two years later Thomas Egerton agreed to publish *Sense and Sensibility*, which came out, anonymously, in November 1811. Both of the leading reviews, the *Critical Review* and the *Quarterly Review*, welcomed its blend of instruction and amusement.

Meanwhile, in 1811 Austen had begun *Mansfield Park*, which was finished in 1813 and published in 1814. By then she was an established (though anonymous) author; Egerton had published *Pride and Prejudice* in January 1813, and later that year there were second editions of *Pride and Prejudice* and *Sense and Sensibility*. *Pride and Prejudice* seems to have been the fashionable novel of its season.

The years after 1811 seem to have been the most rewarding of her life. She had the satisfaction of seeing her work in print and well-reviewed and of knowing that the novels were widely read. They were so much enjoyed by the prince regent (later George IV) that he had a set in each of his residences, and *Emma*, at a discreet royal command, was "respectfully dedicated" to him. The reviewers praised the novels for their morality and entertainment, admired the character drawing, and welcomed the domestic realism as a refreshing change from the romantic melodrama then in vogue.

For the last 18 months of her life, Austen was busy writing. In January 1817 she began *Sanditon*, a robust and self-mocking satire on health resorts and invalidism. This novel remained unfinished because of Austen's declining health. She supposed that she was suffering from bile, but the symptoms make possible a modern clinical assessment that she was suffering from Addison's disease. Her condition fluctuated, but in April she made her will, and in May she was taken to Winchester to be



One of the first two published illustrations of *Pride and Prejudice*, from the Richard Bentley edition. [wikimedia.org](https://commons.wikimedia.org/wiki/File:Pride_and_Prejudice_1833.jpg)

under the care of an expert surgeon. She died on July 18, and six days later she was buried in Winchester Cathedral.

Her authorship was announced to the world at large by her brother Henry, who supervised the publication of *Northanger Abbey* and *Persuasion*. There was no recognition at the time that regency England had lost its keenest observer and sharpest analyst. During her lifetime there had been a solitary response in any way adequate to the nature of her achievement: Sir Walter Scott's review of *Emma* in the *Quarterly Review* for March 1816, where he hailed this "nameless author" as a masterful exponent of "the modern novel" in the new realist tradition.

Source: Encyclopædia Britannica
www.britannica.com

JANE AUSTEN AND EUROPE IN HER LIFETIME: A CHRONOLOGY

Late 1700s

- Fueled by steam, the Industrial Revolution begins in Britain and spreads throughout Western Europe and North America.

1775

- Jane Austen is born on December 16 in the village of Steventon, Hampshire, England.

1776

- The U.S. declares independence from Great Britain.

1782

- James Watt patents the double-acting steam engine.

1785

- The first issue of the *Daily Universal Register*, later renamed *The Times*, is published in London.

1787-93

- Jane Austen writes her *Juvenilia*.

1787

- The first ship of convicts leaves Britain to establish a penal colony in Botany Bay, Australia.

1789

- The French Revolution begins.

1792

- Mary Wollstonecraft publishes *A Vindication of the Rights of Woman*.
- William Murdock invents gas lighting.

1793

- Marie Antoinette is guillotined.

1796

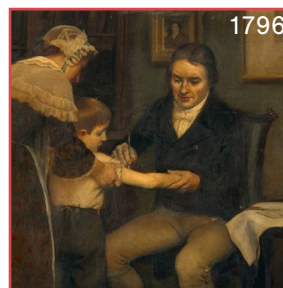
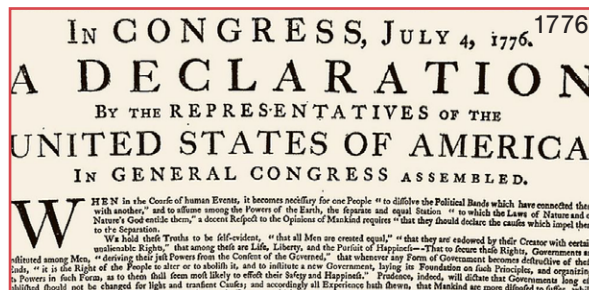
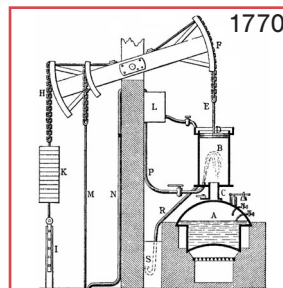
- Edward Jenner introduces the smallpox vaccine.

1797

- The Bank of England issues the first one pound note.

1799

- Napoleon Bonaparte seizes power in France.



1801

- Britain and Ireland are joined as the United Kingdom.
- Joseph Marie Jacquard develops an automatic loom capable of weaving intricate patterns by means of punched cards.

1803

- Britain enters the Napoleonic Wars.

1804

- The world population reaches 1 billion.
- Richard Trevithick builds the first steam powered locomotive to run on rails.
- Napoleon crowns himself Emperor of France.

1805

- Napoleon's planned invasion of England is defeated when Lord Nelson defeats the combined French and Spanish fleet at Trafalgar. Britain remains the world's leading naval power until the 20th century.

1807

- The slave trade is abolished within the British Empire.
- Robert Fulton builds the first commercially successful steamboat.

1811

- *Sense and Sensibility* is published.
- The British Parliament appoints George, Prince of Wales, Regent when his father, King George III, is declared insane.
- English workers riot, destroying machinery which they hold responsible for their unemployment and low wages.

1813

- *Pride and Prejudice* is published.

1814

- *Mansfield Park* is published.

1815

- *Emma* is published.
- Napoleon is defeated at the Battle of Waterloo.

1817

- Jane Austen dies in Winchester, Hampshire, England, leaving *Sanditon* unfinished.
- *Northanger Abbey* and *Persuasion* are published posthumously.

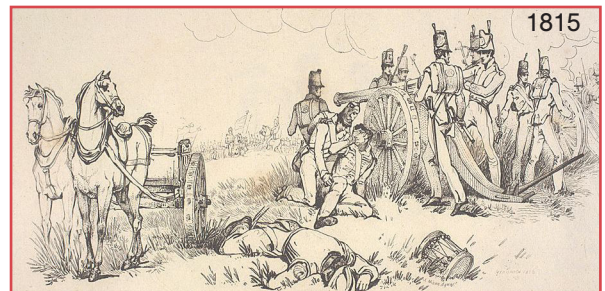
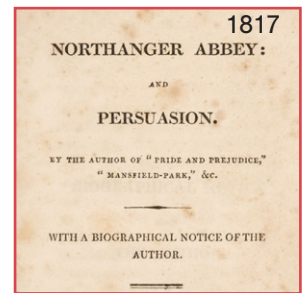
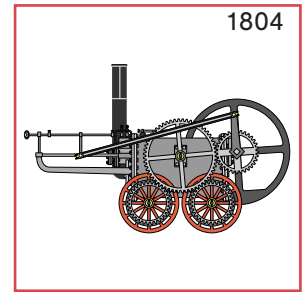
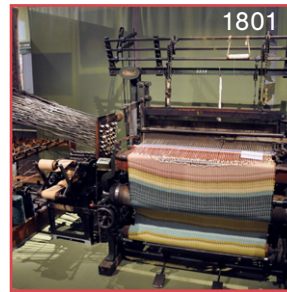


Photo captions on page 13.

Source: Austen, Jane. *Pride and Prejudice*. Edited with an introduction and notes by Vivien Jones, with the original Penguin Classic Introduction by Tony Tanner. Penguin Books, 2003. Via Chicago Public Library,

www.chipublib.org

WOMEN AND MARRIAGE IN JANE AUSTEN'S ENGLAND

“It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.”

The opening line of Jane Austen's *Pride and Prejudice* reveals the novel's focus on marriage. In today's world, Austen's obsession with marriage can seem strange. Marriage is no longer a requirement in order to have a stable or successful life. However, in early 19th century England, marriage was essential for women to have social and economic security. With rare exception, women could not control their finances, own property, or have a career. Their legal rights were controlled by their fathers, and later, their husbands. For families on the cusp of financial disaster, women literally had to marry in order to ensure they had a roof over their heads. Marrying for love was a luxury.

At the beginning of the story, we find the Bennet sisters all “out” in society, meaning all of them are available to be married. Normally, the younger Bennet sisters would not enter society until the older sisters were married. The fact that all of the girls are “out” points to the economic peril their family faces. Mr. and Mrs. Bennet need to get their daughters married off, and unless all of the girls “marry well,” their family risks an uncertain future.

We also discover that because Mr. Bennet doesn't have a son, the Bennets' home and wealth will not be inherited by one of his daughters when he dies. It will instead go to the next oldest male relative. This is because of the law of primogeniture in English society at the time. Under the law of primogeniture, property is passed to the eldest son or male relative through the generations.

As a result, the Bennet estate will go to a cousin, Mr. Collins, whom Elizabeth is pressured to marry to keep the house in the family. (Yes, marrying a cousin was okay during that time.) Elizabeth refuses because Mr. Collins is, frankly, awful. A condescending fool, Mr. Collins's personality illustrates the challenging choices women faced when it came to securing their futures. Elizabeth could either marry Collins and live with a terrible husband, or refuse and face financial and social uncertainty. She chooses the latter.



Elizabeth's friend, Charlotte Lucas, makes the opposite choice. After Elizabeth rejects Mr. Collins, Charlotte marries him. She faces few prospects for marriage, so she is willing to make it work with Collins to ensure a stable, respectable life. Charlotte's choice is portrayed as an unfortunate but understandable and responsible decision.

At the end of the story, Elizabeth marries Mr. Darcy for love, and he also happens to be rich. This marriage represents a rare opportunity of being able to choose a spouse for more than economic stability or social standing. Elizabeth and Darcy have genuine affection for one another and overcome the social expectations of others in order to be together.

Austen's portrayal of marriage in the novel serves as a criticism of the society in which she lived. *Pride and Prejudice* illustrates how social and legal constraints limited women's ability to lead self-determined lives and how marriage should be about more than money.

Discussion Questions

1. How has society's view of marriage changed since Austen wrote *Pride and Prejudice*? How has it stayed the same?
2. Do you think people make choices about their relationships based on social class or money? Why or why not?
3. What do you think of Charlotte's choice to marry Mr. Collins?
4. Elizabeth gets to marry for love, and Mr. Darcy also happens to be wealthy. What does it say about the story when Elizabeth ends up with a rich husband?

Source: Park Square Theatre

www.parksquaretheatre.org

REGENCY PERIOD ENGLISH

The Jane Austen reader will quickly realize that Austen's works take place in a time unlike our own modern world with automobiles, air-planes, and smartphones. They cover a period of history of which some portions are forever lost to history while others are preserved thanks to historical items which have survived the test of time. As such, her stories make use of some lesser-recognized terms that, for the modern reader, can provide some difficulty.

The Regency Period glossary below is intended to serve as a basic primer of sorts for understanding some of the terminology then in use. Jane Austen's writing style, particularly its dialogue sections, provide the reader with an insight into the daily English speech of the period and, in itself, serves as a historical artifact to be preserved. With that, the reader can then fully understand, and appreciate, quite foreign words such as "barrister", "cribbage" and "barouche".

The **Regency Era** of British history officially spanned the years 1811 to 1820, though the term is commonly applied to the longer period between c. 1795 and 1837. King George III succumbed to mental illness in late 1810 and, by the **Regency Act** of 1811, his eldest son George, Prince of Wales, was appointed **Prince Regent** to discharge royal functions. When George III died in 1820, the **Prince Regent** succeeded him as King George IV.

The longer timespan includes the last 25 years or so of George III's reign, including the official **Regency**, and the complete reigns of both George IV and his brother William IV. It ends with the accession of Queen Victoria in June 1837 and the Victorian era (1837–1901).

REGENCY PERIOD GLOSSARY

amiable - Friendly and good-natured.

annuity - A yearly salary that would continue for the rest of the receiver's lifetime. Akin to a modern-day pension or retirement fund.

assembly room - A place where people gathered for dances, card games, conversation, and to be "seen".

barrister - A lawyer. The barrister is the opposite of a solicitor. Where a solicitor works more directly with their clients, a barrister simply acts more as an advocate to the client providing specific advice and is often times used by a solicitor. A barrister is knowledgeable in specific portions of the code of law. The United Kingdom (among other nations) employs this split-type of legal representation.

barouche - Horse-drawn carriage usually of four wheels and drawn by two horses of fine breeding. The occupants were covered to some extent by a collapsible soft top while the carriage system was suspended by a type of suspension known as "C springs". Barouches were popularized during the Regency Period in that they were reserved for nice summertime rides in the country.

bonnet - A ladies hat that is usually brimless and ties with a ribbon under the chin.

chaise - A two-wheeled, horse-drawn carriage that could carry up to four passengers and was driven by a servant.

The top was convertible and could fold down for fine weather.

clergy - A body of people ordained for religious service. In

Jane's England, the Church of England was the state church, thus clergymen were of the Anglican denomination.

coach - A large, four-wheeled carriage that could carry up to six passengers in addition to a driver that sat high in front of them.

commerce - A popular card game in the 18th and 19th centuries in which players swap cards turned face up in an effort to improve their hands. Also called whiskey poker.

commodious - Something that has been adapted to serve a purpose, perhaps a home or other dwelling.

cottage - A small house in the country.



REGENCY PERIOD GLOSSARY

countenance - An expression of the face usually associated with composure or a look of calm.



cravat - A fanciful necktie (or neck handkerchief) worn by men of the period; these could be tied in various adorning knots and were generally made of silk.

cribbage - A card game in which players use a cribbage board and pegs to keep score.

curtsey - A form of greeting for females (the equivalent to the male bow), usually done with an outward bend of the knees with one foot placed behind the other while holding the dress away from the body; curtsey would also be used before beginning

a dance - aimed at her partner - or at the completion of one; some countries continue the practice of curtsey, often reserved for when meeting royalty.

detestable - Something worthy or deserving of being detested or abhorred.

epistolary novel - A fictional piece of writing that is told by a collection of letters, each conveying characters, dialogue, and plot.

endowment - Typically references funds structured in such a way as to consistently provide an income to a given individual, family, or organization.

engagement - A promise or agreement of marriage. Upon a proposal's acceptance, the suitor would seek the acceptance of the father (or guardian) of the lady. Gift-giving was a sign of an engagement.

entail - To limit the inheritance of property to a specific succession of heirs, usually male. If a home was under entailment to the next male heir, a father with only daughters would not be able to provide a home for those daughters after his death. This practice kept the property in the family line and name.

gentry - A term reserved for a social class of person in Jane's time. These individuals made their incomes from renting the lands they owned. It should be noted that it is a term utilized throughout history in different ways, but

this definition covers its use through the Regency Period.

gig - A two-person horse-drawn carriage that was light-weight, inexpensive, and driven by one of the two passengers.

governess - A woman hired to educate the children of a household. She was usually a gentlewoman that had to resort to working due to lack of financial support (from a husband or family). Though educated herself, she was considered lower in rank to the family she worked for, but higher in rank compared to the rest of the house servants.

handsome - Generally meaning agreeable to the eye or to a distinctive taste. The term in Jane Austen's time could be used to describe both a man or a woman as attractive or dignified.

introductions - A new person to a party or gathering was always introduced by someone who knew him or her. New acquaintances would curtsey or bow, while handshaking was reserved for true friends. Self-introductions were allowed by people of higher rank. People of lower rank had to wait for an introduction and remain silent in mixed-rank company until such an introduction was made. Once introduced to someone, it was expected to forevermore acknowledge that person with a bow, curtsey, or nod.

knee breeches - A pair of men's knee length trousers usually worn with stockings (similar to modern ladies' leggings).

landau - A four-wheeled, horse-drawn carriage, much like a coach, but differed in its ability to open the center of the roof on fine days (akin to a modern-day sun roof in a car).

militia - An army composed of ordinary citizens rather than professional soldiers. In Jane Austen's time militias were called on to protect the homeland from overseas invasion if needed. Commissions in the militia could be purchased.

minuet - 1. A stately dance that began in 17th century France that consisted of small steps in time with slow music. This dance was usually the first dance at an



REGENCY PERIOD GLOSSARY

assembly or ball. 2. The music for a minuet dance, characteristically in 3/4 time.

nobility - A class of people of high rank or birth.

parasol - A parasol is a small umbrella used by women in Jane's time (though some cultures continue to use them today). As fair or pale skin was considered a thing of beauty, it fell upon women to protect their skin from the effects of the sun.

parsonage - A parsonage is the building that houses the leader of the local Christian church. This naming convention may differ by denomination. May also be known as a vicarage, manse, or rectory.



pelisse - A long-sleeved ladies' jacket with a 3/4 length worn in the 18th and 19th centuries.

pounds - The basic unit of currency used in the United Kingdom. Also called the pound sterling as it was forged from silver metal. The pound is broken into smaller units of currency called pence.

primogeniture - The legal right of the eldest son to inherit the entire estate of his parents. Subsequent sons had to make a living by choosing an occupation fitting for a gentleman (clergy, solicitor/lawyer, etc.).

promenade - A promenade is either a public or private area reserved for walking. The phrase can also be used to refer to walking, either as exercise or for pleasure.

quadrille - 1. A square dance for four couples. 2. The music played for the dance, characteristically in 6/8 or 2/4 time.

reticule - A small handbag for ladies made of fine fabric (silk, satin) that cinches closed at the opening with a fine cord.

spencer - A long-sleeved ladies jacket that stops just beneath the bosom, keeping an empire waistline.

solicitor - A solicitor is a lawyer operating directly with his or her client as opposed to a barrister that operates indirectly or is called upon by a solicitor to advocate in a case. The United Kingdom (among other nations) employs this split-type of legal representation.

vexing - To be bothered with or annoyed by; suffering from or in distress.

whist - A popular card game in the 18th and 19th centuries. Requires four players, paired into teams with partners facing each other. Rule are extremely simple and the game is won by the first team to earn five points.



Discussion Questions

1. How many of these words have you heard before?
2. Which term strikes you as the most surprising or unexpected?
3. Did you learn any words that you might incorporate into your everyday speech? Why or why not?

Try This

Write a short dialogue with a partner incorporating as many of these words as possible. Perform it for your class. Then listen as others perform their dialogues – can you follow their story?

Photo captions on page 13.

Sources: www.janeausten.org

RESOURCES

Virginia Standards of Learning

English: 9.4; 10.4; 11.4; 12.4

Theatre Arts: TI.3-4, 6, 11; TII.3-4, 6, 11; TIII.3-4, 6, 11; TIV.3, 6

Internet

Pride and Prejudice Study Guide from Trinity Rep theater company. While this guide is for a different adaptation, there is lots of great information and classroom exercises.

<https://www.trinityrep.com/app/uploads/2020/03/PP-Study-Guide.pdf>

All things Jane Austen! Articles including a Biography, Life Timeline, Austen in Movies/TV, Regency Period Fashion, and more.

<https://www.janeausten.org/>

British Library site with articles about or related to Jane Austen.

https://www.bl.uk/articles-listing?related_to=9883478f-7217-45ce-9d21-5b695a237c93

Photo captions

Pages 7-8: 1770: Newcomen's steam-powered atmospheric engine. Illustration of power loom weaving. Illustrator T. Allom, Engraver J. Tingle - *History of the cotton manufacture in Great Britain* by Sir Edward Baines. 1776: The opening of the Declaration's original printing on July 4, 1776. 1785: Front page of *The Times* from 4 December 1788. 1787: Inscribed stone honouring an Irish prisoner in the Australian penal colony of Botany Bay. 1789: Storming of the Bastille. 1793: Marie Antoinette's execution by guillotine on 16 October 1793: at left, Sanson, the executioner, showing Marie Antoinette's head to the people (anonymous, 1793). 1796: Dr Edward Jenner performing his first vaccination on James Phipps, a boy of age 8. 14 May 1796. Painting by Ernest Board (early 20th century). 1799: General Bonaparte surrounded by members of the Council of Five Hundred during the Coup of 18 Brumaire, by François Bouchot. 1801: Jacquard punched tape controlling a varying loom. 1804: Trevithick's 1802 Coalbrookdale locomotive. 1807: Replica of the Clermont (aka North River Steamboat) in 1909. 1811: George IV of the United Kingdom, as prince regent, while his father was mentally incapable between 1811 and 1820. By Henry Bone. 1815: The artillery in Battle of Waterloo (18 June 1815). From George Jones 1816. 1817: First edition of Jane Austen's *Northanger Abbey* and *Persuasion* Jane Austen (1775 - 1817) - Lilly Library, Indiana University. Pages 10-12: Barouche in Livrustkammaren, Stockholm, Sweden Croissant & Lauenstein. Bonnets in a Swedish fashion plate from 1838. Curtsey: A young girl curtsies as she presents a bouquet to Queen Elizabeth II. John Oxley Library, State Library of Queensland. Cravat: *Fabric of Society: A Century of People and their Clothes 1770-1870* by Jane Tozer & Sarah Levitt. Pelisse: Walking Dress, fashion plate from La Belle Assemblée, April 1817. Shows green pelisse, for outdoors wear, worn over a white ordinary dress. Quadrille: "Accidents in Quadrille Dancing", 1817 caricature. All courtesy wikimedia.org.



Aquila Theater



Aquila Theater



FEEDBACK FORM

We need your feedback to make our Education Programs even better! Please take a moment to complete this form and either return it to the Virginia Arts Festival office at 440 Bank Street, Norfolk, VA 23510, fax it to (757) 605-3080, or e-mail your answers to education@vafest.org.

Event: _____

How did your students respond to the performance?

How did you prepare your students for this performance? Did you use the Education Guide? If so, how?
Did students enjoy the materials?

How did this performance contribute to experiential learning in your classroom?

What role do the arts play in your school? In your classroom?

If you could change one thing about this experience, what would it be?

Please include quotes and comments from your students as well!

(Optional)

Name: _____

School: _____ City: _____

Would you like to be part of our database? Yes No