SIR CHARLES GRANDISON

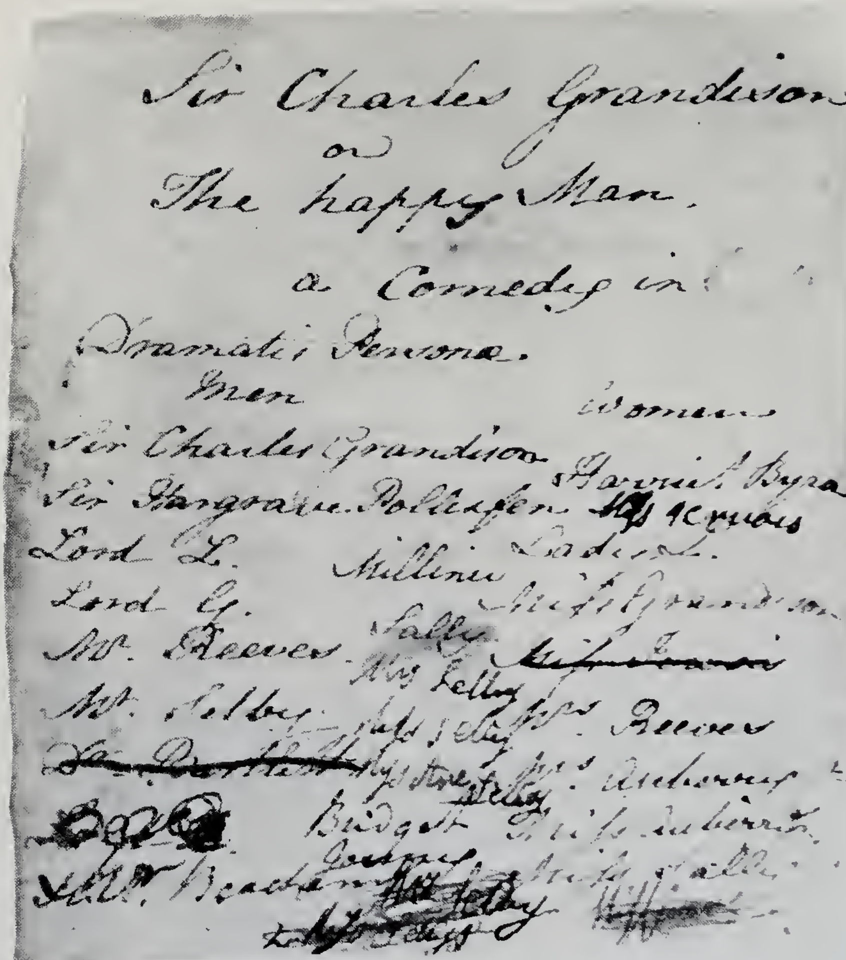
OR

THE HAPPY MAN

A comedy in Five Acts

BY

JANE AUSTEN



Sir Charles Grandison
or
The happy Man.
a Comedy in
Dramatis Personae.
Men
Women
Sir Charles Grandison
Harriet Byron
Sir Hargrave Pollexfen
Lord L.
Milliner
Lady L.
Lord G.
Miss Grandison
Mr. Reeves
Sally
Mrs Selby
Mr. Selby
Mrs. Reeves
Mrs. Awberry
Bridget
Miss Awberry
Mr. Beauchamp

Facsimile of original title-page for
'Sir Charles Grandison'

Dramatis Personae

MEN

Sir Charles Grandison
Sir Hargrave Pollexfen
Lord L.
Lord G.
Mr Reeves
Mr Selby
Clergyman
Clergyman's Clerk
Mr Smith
John
Thomas
William
Frederic
Footman

WOMEN

Harriet Byron
Lady Caroline L., elder sister of Sir Charles Grandison
Charlotte Grandison, younger sister of Sir Charles Grandison
Mrs Reeves, cousin of Harriet Byron
Mrs Selby, aunt of Harriet Byron
Lucy Selby } cousins of
Nancy Selby } Harriet Byron
Emily Jervois, ward of Sir Charles Grandison
Mrs Awberry
Deborah Awberry
Sally Awberry
Milliner
Sally
Jenny
Bridget

ACT ONE

Scene One

The play begins in the drawing-room of Mr and Mrs Reeves's house in Grosvenor Street, London. It is an afternoon sometime in the early 1750s.

Enter MRS REEVES *and the* MILLINER *at different doors.*

MRS R. So, you have brought the dresses, have you?

MILL. I have brought the young lady's dress; and mistress says you may depend upon having yours this evening.

MRS R. Well, tell her to be sure and bring it. But let us see the dress that is come.

She takes the bandbox out of the MILLINER's *hands.*

MILL. Have you any other commands, madam?

MRS R. No, you may go. Miss Byron and I will come tomorrow and pay you.

Exit MILLINER.

Come, I will see if she has made it right. Oh! but here is Miss Byron coming. I think it is but fair to let her see it first.

Enter MISS BYRON *with a work-bag on her arm.*

MRS R. Here, my dear, is your dress come. I hope it will fit, for if it does not, she will hardly have time to alter it.

MISS B. We will take it upstairs, if you please, and look at it, for Mr Reeves is coming and we shall have some of his raillery.

Exeunt, in a hurry. Enter MR REEVES.

MR R. So, for once in a way I have got the coast clear of dresses and bandboxes. And I hope my wife and Miss Byron will continue to keep their millinery in their own rooms, or anywhere so as they are not in my way. Why, if I had not had

a little spirit the other day, I should have had them in my own study!

Enter SALLY.

SALLY. Do you know where Miss Byron is, sir?

MR R. She is up in her own room, I believe.

SALLY *curtseys and goes off.*

MR R. Sally! Sally!

Re-enter SALLY.

SALLY. Sir?

MR R. Tell Thomas to bring out the bay horse.

SALLY. Yes, sir.

Exit SALLY.

MR R. Well, I must go and get on my boots and by that time the horse will be out.

Scene Two

MR REEVES'S *study early the next morning.*

MR REEVES, *entering in a great hurry at one door, and running out at the other, then calls from behind the scenery.*

MR R. [*off-stage*] John, run all over London and see if you can find the chairmen or chair that took Miss Byron. You know what number it was. Thomas, run for Mr Smith directly.

He comes on-stage again, in great agitation. Enter BRIDGET.

BRID. My mistress is rather better, sir, and begs you will send for Mr Smith.

MR R. I have, I have.

Exit BRIDGET *and* MR REEVES *at different doors.* MR REEVES *calls from behind the scenery.*

MR R. [*off-stage*] William, run to Mr Greville's lodgings and if he is at home—Stop, William! Come in here!

MR REEVES *comes in again, with* WILLIAM. *Takes out his writing-box and writes a note in great haste.*

MR R. Here, William, is a note. Carry it to Mr Greville's.

Exit WILLIAM. *Enter* THOMAS.

THOS. Mr Smith, sir.

MR R. Shew him upstairs to your mistress.

Exit THOMAS. *Enter* JOHN.

JOHN. I cannot find either the chair or the chairmen, sir. And Wilson is not come within, sir.

MR R. Well, she must be carried out into the country, I think. You go to Paddington and tell Thomas to go to Hampstead, and see if you can find her, and I will go to Clapham.

Exeunt.

ACT TWO

Early the same morning in the home of MRS AWBERRY *at Paddington.*

The curtain draws up and discovers MISS BYRON *and* MRS AWBERRY. SIR HARGRAVE POLLEXFEN *is visible to the audience, but not to the ladies, at the side of the stage.*

MRS A. But, my dear young lady, think what a large fortune Sir Hargrave has got; and he intends you nothing but marriage.

MISS B. Oh! Mrs Awberry, do you think I can marry a man whom I always disliked and now hate? Is not this your house? Cannot you favour my escape?

MRS A. My dear madam, that is impossible without detection. You know Sir Hargrave is here and there and everywhere.

MISS B. My dear Mrs Awberry, you shall have all the money in this purse if you will release me.

SIR HARGRAVE *bursts into the room.*

SIR H. Mrs Awberry, I see you are not to be trusted with her, you are so tender-hearted. And you, madam!

He snatches the purse out of her hand and flings it on the ground. He goes to the door and calls.

Mr ——! We are ready.

Enter a CLERGYMAN *and his* CLERK.

SIR H. Miss Awberry! You will be bridesmaid, if you please.

He takes hold of MISS BYRON'S *hand. Enter* DEBORAH AWBERRY.

Now, madam, all your purses will not save you.

The CLERGYMAN *takes a book out of his pocket.* MISS BYRON *screams and faints away.* MISS SALLY AWBERRY *runs in.*

DEB. Sally, Sally, bring a glass of water directly!

MRS AWBERRY *takes out her salts and applies them to* MISS BYRON'S nose.

SIR H. I wish women were not quite so delicate, with all their faints and fits!

MISS BYRON *revives.* MISS SALLY *returns with a glass of water and offers it to* MISS BYRON, *who drinks some.*

MRS A. What a long time you have been, child! If she faints again I shall send your sister.

SAL. [*aside*] I am glad of it.

SIR H. Come, sir, we will try again.

Takes hold of MISS BYRON'S *hand.* DEBORAH AWBERRY *goes behind her.*

CLERG. [*reading from a prayer-book*] Dearly beloved—

MISS B. I see no Dearly beloveds here and I will not have any!

MISS BYRON *dashes the prayer-book out of his hand.*

CLERG. [*picking it up again*] Oh! my poor book!

SIR H. Begin again, sir, if you please. You shall be well paid for your trouble.

CLERG. [*reading again*] Dearly beloved—

MISS BYRON *snatches the book out of his hand and flings it in to the fire, exclaiming*

MISS B. Burn, quick, quick!

The CLERGYMAN *runs to the fire and cries out.*

CLERG. Oh! Sir Hargrave you must buy me another.

SIR H. I will, sir, and twenty more, if you will do the business. Is the book burnt?

MRS A. Yes, sir—and we cannot lend you one in its place, for we have lost the key of the closet where we keep our Prayer-books.

SIR H. Well, sir, I believe we must put it off for the present. And if we are not married in this house, we shall be in mine, in the Forest.

CLERG. Then I may go, sir, I suppose. Remember the Prayer-book.

SIR H. Yes, sir. Good morning.

Exit CLERGYMAN *and his* CLERK.

SIR H. I shall be very much obliged to you, Mrs Awberry, if you and the young ladies will go out of the room for an instant. I will see if I cannot reason with this perverse girl.

MRS A. Here, Deb and Sal, come out.

Exeunt MRS AWBERRY *and the* MISSES AWBERRY.

MISS B. Oh! do not leave me alone with him, let me go out too.

She runs to the door. SIR HARGRAVE *follows her. She gets half-way through the door and he, in shutting it, squeezes her. She screams and faints. He carries her away in his arms to a chair and rings the bell violently. Enter* MRS AWBERRY, DEBORAH, AND SALLY.

SIR H. Bring some water directly.

Both the daughters go out. MISS BYRON *revives and exclaims*

MISS B. So, I hope you have killed me at last.

Re-enter DEBORAH *with the water.* SIR HARGRAVE *takes the glass and gives it to* MISS BYRON.

MISS B. No, I thank you. I do not want anything that can give me life.

SIR H. Well, Miss Awberry, you had better get out the cloak. It is four o'clock and she may as well die in my house as in yours.

MRS A. Shall I order the chariot, sir?

SIR H. If you please, ma'am.

DEBORAH *takes a long cloak out of a closet and attempts to put it round* MISS BYRON. MISS BYRON *struggles.*

SIR H. I will put it on, Miss Awberry, if she will not let you.

He puts it on.

Will you help me lead her downstairs, Miss Awberry?

MISS A. Yes, sir.

They both take hold of MISS BYRON. *Enter* SALLY AWBERRY.

SALLY. Can I be of any service, sir?

SIR H. You may hold the candle.

SALLY *takes the candle. Exeunt.*

ACT THREE

Scene One

Some days later, at Colnebrook, west of London, the home of LORD *and* LADY L. *The scene is a living-room at four in the afternoon.*

Enter MISS GRANDISON *and* MISS BYRON.

MISS B. And where is this brother of yours, to whom I am so much endebted?

MISS G. Safe in St. James's Square, I hope. But why, my dear, will you continue to think yourself endebted to him, when he only did his duty?

MISS B. But what must he have thought of me in such a dress? Oh! these odious masquerades!

MISS G. La! my dear, what does it signify what he thinks? He will understand it all in time. Come, if your stomach pains you, you had better go to bed again.

MISS B. No, it does not pain me at all. But how kind it was in my cousin Reeves to come and see me.

MISS G. Yes, he is a very nice man. I like him very much. He disputes charmingly. I thought he would have got the better of me. Well, but my dear Harriet, you have had a letter today. How does my grandmamma Shirley do? And my uncle and aunt Selby and my cousins Lucy and Nancy?

MISS B. They are all very well. I thank you. And my grandmamma thinks herself under the greatest obligation to Sir Charles for being both her and his Harriet's deliverer. For if he had not rescued me, she would have died of a broken heart.

MISS G. Well, really I am very glad he saved you, for both your sakes.

My brother is a charming man. I always catch him doing some good action. We all wish him to be married but he has no time

for love. At least, he appears to have none. For he is constantly going about from one place to another. But what for, we cannot tell. And we have such a high respect for him that we never interfere with his affairs. I will return in a minute. I am going to fetch my work bag.

Exit MISS GRANDISON.

MISS B. What an odd brother is this! If he is so fond of them, why should he wish them not to know his affairs?

Re-enter MISS GRANDISON.

MISS G. What is the matter, Harriet? What makes you so dull, child? I shall take care not to leave you by yourself again in a hurry, if, on my return, I am to find these gloomy fits have taken hold of you.

Come, I will play you your favourite tune, 'Laure and Lenze'.

MISS B. I was thinking of Sir Hargrave Pollexfen. But be so good as to play my tune.

MISS G. I will directly.

She goes to the harpsichord and plays. After she has done playing, she comes to MISS BYRON *and says*

Come, it is time for you to go to bed. It is four o'clock and you have been up ever since twelve.

Exeunt.

Scene Two

The Library at Colnebrook, a few minutes later. Curtain draws up and discovers MISS GRANDISON *reading.*

MISS G. Well, I think this book would suit Harriet. But here is our Sir Charles come home, I believe. I will go and see.

Oh! here he is.

Enter SIR CHARLES. *She goes to him. He takes her hand.*

SIR C. No more colds, I hope, my dear Charlotte. But, above all, how does our lovely charge do?

MISS G. Oh! much better. She got up at twelve and I have but just sent her to bed.

SIR C. When do you expect Lord and Lady L.?

MISS G. This evening, about six or seven o'clock.

SIR C. Indeed! I am very glad of it.

Enter JENNY.

JEN. Miss Byron would be glad to speak with you, ma'am.

MISS G. Very well, I will come to her.

SIR C. How is your cold, Jenny?

JEN. Quite well, I thank you, sir.

Curtseys and exit.

MISS G. You will excuse me for a minute, Sir Charles. I must obey my summons.

SIR C. Certainly.

Exit MISS GRANDISON.

Well, I must go and speak to Frederic.

Exit.

Scene Three

Colnebrook, a living-room, two or three hours later, following the arrival of LORD *and* LADY L.

Curtain draws up and discovers LORD *and* LADY L., *and* SIR CHARLES *and* MISS GRANDISON *at tea.*

SIR C. So, my lord, you have heard of our new sister?

LORD L. Yes, Sir Charles, and Miss Grandison, by her description of her, has made me long to see her.

MISS G. [*holding some tea*] Frederic, take this to Sir Charles.

SIR C. I hope you will not be disappointed when you see her—I might say *we*, for I have hardly seen her yet.

MISS G. I hope you do not think me a flatterer, Sir Charles.

SIR C. Certainly not, my dear Charlotte.

LADY L. I assure you, Charlotte can flatter sometimes.

MISS G. Oh! for shame, Caroline, I thought you knew better than to tell tales.

Lord L., will you have any more tea?

LORD L. No, I thank you, Charlotte.

LADY L. But Charlotte, how do we come by our new sister? I have not heard that yet.

MISS G. Well, we will go and take a walk in the garden and talk about it.

Frederic, you may take away.

Come, Caroline, make haste, or the fit will be off.

Gentlemen, will you accompany us?

SIR C. Lord L., will you?

LORD L. Certainly.

SIR C. Yes, we will go, Charlotte.

MISS G. Come, make haste. The fit is almost off.

Exeunt.

ACT FOUR

The scene is Colnebrook, one afternoon a few days later.

Curtain draws up and discovers SIR CHARLES, LORD L., MISS GRANDISON, *and* MISS BYRON.

MISS G. What an impudent fellow Lord G. is to make you wait so, Sir Charles. Oh! he is a poor creature.

SIR C. Have patience, my dear Charlotte. Something has most likely detained him.

MISS G. Indeed, Sir Charles, you are too forgiving. If he were to serve me so, he would not get into favour for some time. What say you, Harriet?

MISS B. Indeed, Miss Grandison, you are too severe. Besides, as Sir Charles says, something may detain him; and it is a different thing making a lady wait on a gentleman.
But here ought to be an end to your severity, for the object of it, I believe, is come. I hear him in the hall.

Enter LORD G.

LORD G. I am afraid I have been making you wait, gentlemen.

MISS G. Well, you need not be afraid any longer, for you most certainly have.

SIR C. Fye Charlotte! I do not think that was the civillest thing in the world to say.

LORD G. I hope I have not offended you, madam.

MISS G. Yes, you have, for making my dear brother wait.

SIR C. I will not be bribed into liking your wit, Charlotte. But where is Caroline all this while?

MISS G. She is gone out in her chariot with Emily. But I wonder, Sir Charles, you did not enquire after your *favourite* sister before.

LORD L. I am sure, Miss Grandison, you cannot reproach your brother with partiality.

But, Sir Charles, is it not time for us to go out riding? If it is not, I am sure Miss Grandison might have spared her severity on Lord G.

SIR C. I assure you, Lord L., that I had not forgot it. But I think it is too late to go out now. It is three o'clock.

Now, Charlotte, hold your tongue. I am sure some raillery is coming out.

He rings the bell.

MISS G. I will not hold my tongue, Sir Charles.

SIR C. Then, Charlotte, if you speak, do not let us have any severity.

MISS G. Very well, I will be good.

Harriet, what is the matter, child? You look languid. I will ring the bell for some broth for you.

SIR C. Spare yourself that bother, my dear Charlotte, I have just rung it.

Enter FREDERIC.

SIR C. Bring some sandwiches and a basin of broth.

Exit FREDERIC.

MISS G. Harriet, should you like your broth up in your own room better?

MISS B. If you please.

MISS G. Well, we will take it up with us.

Enter FREDERIC *with the sandwiches and the broth. He sets them down upon the table. Exit* FREDERIC. MISS G. *takes the broth.*

MISS G. Come, Harriet.

Exit MISS BYRON *and* MISS GRANDISON. SIR CHARLES *hands round the sandwiches.*

SIR C. How long Caroline has been gone! I hope no more Sir Hargrave Pollexfens have run away with her and Emily.

Enter LADY L., MISS GRANDISON, *and* MISS JERVOIS. LORD L. *goes to meet* LADY L., *takes her hand, and leads her to a sopha.*

MISS G. Lord! what a loving couple they are.

SIR C. Charlotte, hold your tongue.

LORD L. And where have you been to, my dear Caroline?

LADY L. Only shopping. But Charlotte, where is Miss Byron?

MISS G. Very safe in her own room. I always send her away when she gapes.

LADY L. Poor creature! I hope she does not gape too often. But, seriously, Charlotte, is she worse or better?

MISS G. Law! Lady L., you are so afraid I shall not take care of her. Why, she is just as she always is—languid at three o'clock. I believe it is because Lord G. always comes about at that time; and she is so sorry to see her poor Charlotte plagued so!

MISS J. Dear Miss Grandison, who plagues you? I am sure Lord G. does not.

MISS G. Emily, you do not know anything of the matter. You must hold your tongue till it is your turn to be called upon.

MISS J. Well, Miss Grandison, I think it is you who tease him. But he will certainly get the better of you at last. He did it once, you know.

And I do not know what you mean by its being my turn to be called upon.

MISS G. Why, when it is your turn to be married. But you had better not get on Lord L.'s side; for you will be worsted certainly.

But come, is not it time to dress? [*looks at her watch*] Dear me! it is but four.

LORD L. You need not say 'But', Charlotte, for you know we are to dine at half after four to-day.

MISS G. Indeed, my lord, my lady did not tell me so. Well, I will pardon her this time. Come, then, let us go, if it is time.

Exeunt ladies.

LORD L. What an odd girl is Charlotte. But you must not despair, Lord G. I believe she likes you, though she won't own it. I hope Miss Byron, when she is recovered, will have a little influence over her.

SIR C. Indeed, I hope so too. Miss Byron is a charming young woman and I think, from what I have seen of her, her mind is as complete as her person. She is the happy medium between gravity and over-liveliness. She is lively or grave as the occasion requires.

LORD G. Indeed, she is a delightful young woman and only Miss Grandison can equal her. I do not mean any offence to Lady L.

LORD L. Indeed, my lord, I do not take it as such. Caroline is grave, Charlotte is lively. I am fond of gravity, you most likely of liveliness.

Enter a footman.

FOOT. Dinner is on table, my lord.

LORD L. Very well.

Exit footman. Enter LADY L., MISS GRANDISON, MISS BYRON, *and* MISS JERVOIS.

LORD L. Dinner is upon table, my dear Caroline.

LADY L. Indeed. Come, Harriet and all of you.

Exeunt.

ACT FIVE

Scene One

The library at Colnebrook, an early afternoon some months later.

On stage are SIR CHARLES *and* MR SELBY.

MR S. But, my dear Sir Charles, my niece is but eighteen. I will never allow her to marry till she is twenty-two.
I shall take her back into Northamptonshire if you have done nothing but put such notions into the girl's head. I had no notion of my Harriet's coming to this. And, besides, Sir Charles, I never will allow her to marry you till Lady Clementina della Porretta is married.

SIR C. Mr Selby, that has been my objection for some time to making my proposal to Miss Byron. But yesterday I received some letters from Italy in which they have great hopes of Lady Clementina's being soon persuaded to marry. She wishes me, in the same letter, to set her the example by marrying an English woman. I admire Miss Byron very much, but I will never marry her against your consent. And if you had not told me she was eighteen, I should have thought her quite as much as twenty-two. I do not mean by her looks but by her prudence.

MR S. Upon my word, you are a fine fellow. You have done away with all my objections, and if you can get Harriet's consent, you have mine. I hope she will not be nice, for if she do not get a husband now, she never may, for she has refused all the young gentry of our neighbourhood. As to her fortune, I will tell you plainly she has no more than fourteen-thousand pounds.

SIR C. As to her fortune, it is no object to me. Miss Byron herself is

a jewel of inestimable value. Her understanding more than makes up for want of fortune.

And now if we can bring Lord G. and my sister Charlotte together we shall have a double wedding. But I am afraid Charlotte is too lively for matrimony.

MR S. Yes, your sister is a fine girl, only she is too nice about an husband. Adsheart! I hope you won't have such a plague with my Harriet as I had with my Dame Selby.

Well, but it is three o'clock. I will go and break it to her. Sir Charles, you may come and stay at the door till you are admitted, you know.

Exeunt.

Scene Two

The drawing-room at Colnebrook, a few days later.

LADY L., MISS GRANDISON, MISS BYRON, *and* MISS JERVOIS.

MISS G. There is something monstrous frightful, to be sure, my dear Harriet, in marrying a man that one likes.

LADY L. My dear Charlotte, you overfrown Harriet with your raillery. I dare say you will feel the same fright when you marry Lord G.

MISS G. I will tell you what, Lady L. To tell you a secret, I am not likely to marry Lord G., for I want to be married at home and my brother will not consent to it.

MISS J. Oh! fye! Miss Grandison, I wonder how you could think of it!

MISS B. Indeed, Charlotte. I am of Emily's opinion. Are not you, Lady L.?

LADY L. Certainly. And I know my brother will let as few people be by at the ceremony as possible.

MISS G. I see you are all joined in concert against me, but before I give up, I will take the liberty to chuse how many people I like to be by.

LADY L. I am sure Harriet will not object to that. Shall you Harriet?

MISS B. Oh! not at all. Indeed, I wish myself to have but few people by.

Lord bless me! I do believe here my aunt and cousins come.

MISS G. I suppose Mrs Reeves has brought her marmouset with her.

Enter MR *and* MRS REEVES, MRS SELBY, LUCY *and* NANCY SELBY. MISS BYRON *rising and meeting* MRS SELBY.

MISS B. Oh! how do you do, my dear aunt? How does my grandmamma do?

MRS S. She is pretty well, my love, and she would have come, but she thought the journey too long for her to undertake.

MISS B. Lucy and Nancy, are you quite rid of your colds? And Mrs Reeves! I did not expect this favour.

Let me introduce you all to my friends.

She introduces them.

MISS G. Mrs Reeves, have you not brought your baby?

MR R. No, she would not take that liberty. I wanted her to bring it, because I knew you would excuse it.

Miss Byron, where are the bridegrooms?

LADY L. I will go and call them and my lord.

Exit LADY L.

MISS B. Lucy, were the roads very good?

LUCY. Indeed, they were very good.

MR R. Yes, our ponies went on fast enough.

MISS G. Did you ride, sir?

MR R. No, ma'am, we came in our phaeton and the Selbys in their coach.

Enter LADY L. *with the four gentlemen. She introduces them.*

MR S. Mrs Selby, here is the bridegroom of your Harriet. Adsheart! we shall have a double marriage, as sure as two and two make four. And here is the other bridegroom.

pointing to LORD G.

MISS G. Yes, that is my man, sure enough. I wish I had a better one to show you. But he is better than he was.

SIR C. Fye! Charlotte, I am sure you have nothing to complain of in Lord G. And if you will make a good wife, I will answer for it, he will a husband.

And I hope you will be as happy as I promise myself Miss Byron and I shall be. And I hope she will have no reason to lament having chosen me for her husband.

The Curtain Falls

GRANDISON AND 'GRANDISON'

Page references to Jane Austen's manuscript follow the pagination shown in the running headlines.

Reference to Richardson's *Grandison* is by volume number and letter number, following the text of the authoritative Oxford edition, edited by Jocelyn Harris (1972).

Title-page

The happy Man. i.e. The happily married man; see Grandison's declaration, 'I shall not think myself happy till I can obtain the hand of a worthy woman' (3. 15).

The marriage-happiness association is a verbal motif. Pollexfen calls himself 'an happy man' when he learns that Harriet is free to make her own choice in marriage (1. 14). In proposing, Grandison entreats Harriet to make him 'soon the happy husband' (6. 27); Clemintina wishes him 'soon the happy man' (6. 34); and Grandison describes himself to Harriet as 'the happy man' (6. 40). There are also the familiar phrases about the 'happy day' (6. 29, 40), 'the happy pair' (6. 33), 'happy tidings', and 'happy prospects' (7. 44). Jane Austen's use of the phrase in the play's subtitle is discussed in the Introduction, page 22.

Dramatis Personae. Richardson places the 'Names of the Principal Persons' under three heads: Men Women Italians.

Lord L. Lady L. Lord G. The contracted forms are in *Grandison* and Jane Austen follows Richardson in keeping to these initials throughout the play. See Description of the Manuscript, pp. 118–119.

Dr. Bartlett. A clergyman who plays an important role as Grandison's spiritual adviser and confidant.

Mr. Beacham. An English phonetic spelling for Beauchamp, of French origin. At this stage, then, it seems that Jane Austen was not working from a text of the novel but was relying on her memory; hence the sound of the name, rather than its spelling, came first to mind.

dearest friend . . . a second Sir Charles Grandison' (2. 37). He is destined to marry Emily Jervois.

Presumably Jane Austen originally planned to have this couple in 'Grandison', since Emily is given a small but lively part. But this intention seems to have been abandoned or forgotten as Mr Beacham does not appear.

Mrs. Auberry. Widow Awberry. Jane Austen uses the 'w' spelling within the play.

Milliner. Does not appear in *Grandison.*

Act the First. Scene the First

Mrs Reeves is a cousin in Harriet, living in Grosvenor Street, where Harriet stays when she first comes to London.

This scene has no direct source in *Grandison* and is discussed in the Introduction, pp. 22–3.

Page 4. *Raillery.* See Introduction, pp. 23–4. Mr Reeves's 'Raillery' and the 'spirit' he credits himself with (page 5) really belong to Richardson's Mr Selby, whom Harriet sometimes tries to avoid: 'I am only afraid of my uncle. He will railly his Harriet; yet only, I know, in hopes to divert her, and us all: But my jesting days are over: My situation will not bear it' (4. 24; her 'situation' is a delicate one, regarding Grandison). Mr Selby's favourite tirade runs on '*shilly shally's* and *fiddle-faddles*, and the rest of our *female nonsenses*, as he calls them' (6. 17, Harriet to Lady G.; see also his lengthy outburst to his wife, 6. 25).

Page 7. *Scene 3d.* In the manuscript, the play jumps from the preparations for the masquerade directly to the events following it. In between, in *Grandison*, Harriet has been abducted in her chair to Mrs Awberry's house in Paddington; and this scene shows the upset at the Reeves' house when Harriet fails to return from the masquerade.

Jane Austen bases the scene on a letter from Mr Reeves to Mr Selby (1. 23) in which he reports all he knows of these events and the state of the household:

Dear Mr SELBY,—No one, at present, but yourself, must see the contents of what I am going to write.

You must not be too much surpris'd.

But how shall I tell you the news; the dreadful news?—My wife has been ever since three this morning in violent hysterics upon it.

You must not—But how shall I say, *You* must not, be too much affected, when *we* are unable to support ourselves?

Oh, my cousin Selby!—We know not what is become of our dearest Miss Byron!

I will be as particular as my grief and surprize will allow. There is a necessity for it, as you will find.

Mr. Greville, as I apprehend—But to particulars first.

We were last night at the Ball in the Hay-market.

The chairmen who carried the dear creature, and who, as well as *our* chairmen, were engaged for the night, were inveigled away to drink somewhere. They promised Wilson, my cousin's servant, to return in half an hour.

It was then but little more than twelve.

Wilson waited near two hours, and they not returning, he hired a chair to supply their place . . .

Jane Austen catches the breathless style of this letter in Mr Reeves's agitation on stage. Later in the letter there is a single sentence—'I have six people out at different parts of the town, who are to make inquiries among chairmen, coachmen, etc'—which Jane Austen elaborates, dramatically, into Mr Reeves giving orders to John, William, and Thomas (none of whom are in *Grandison*).

His orders to John derive from another part of this letter: 'I have sent after the chairmen who carried her to this cursed masquerade. Lady Betty's chairmen, who had provided the chairs, knew them and their number.'

Mr Smith. Not in *Grandison.*

Page 9. *Greville.* One of Harriet's most persistent and unwelcome admirers from her home neighbourhood in Northamptonshire. Mr Reeves suspects that she may have been taken to his lodgings, since Greville has come to London to press his case, has been lurking around, threateningly, and was seen at the masquerade. These circumstances are explained at length in Mr Reeves's letter to Mr Selby (1. 23), to this conclusion, 'I think it is hardly to be doubted, but Mr. Greville is at the bottom of this black affair.'

Page 10. *Wilson.* William Wilson plays an important part in the abduction. He is bribed by Pollexfen to enter Harriet's service as a footman, to make the chairmen drunk and get the chair to Widow Awberry's house. At this point in the play, as in the novel (1. 23), Mr Reeves does not suspect him.

Act 2.d Scene 1st.

Page 12. This scene is loosely based upon a sequence of letters (1. 29–33) in which Harriet gives her account of these misadventures to her confidante Lucy Selby. Having swooned, she comes to and finds herself in Mrs Awberry's house, attended by her and her two daughters. After some conversation, Pollexfen bursts in, dismisses the three women and threatens Harriet darkly on the dire consequences of her not marrying him: 'Be mine, madam. Be legally mine . . . or take the consequence . . . Don't provoke me: Don't make me desperate' (1. 29). Here, and later, when Harriet resists going through a ceremony of marriage with him, Richardson serves up a series of suggestive hints as to her fate-worse-than-death, 'ruin' itself (1. 29), if she continues to refuse him.

large fortune and *marriage.* Mrs Awberry assures Harriet: 'No ruin is intended you. One of the richest and noblest men in England is your admirer. He dies for you. He assures me, that he intends honourable marriage to you' (1. 29). Again, after Harriet has halted the clergyman: 'Can you have a man of greater fortune? Sir Hargrave means nothing but what is honourable' (1. 31).

disliked & now hate. This refers back to Harriet's earlier acquaintance with Pollexfen. He fancies himself as a highly eligible match. 'rakish' and 'very voluble' (1. 11), he supposes that Harriet will come running, drawn by his looks, his money, and his title. But she finds him bumptious and vain and tells him 'the simplest truth', that he does not 'hit' her 'fancy' (1. 17).

Escape 'and began to pray, to beg, to offer rewards if they would facilitate my escape' (1. 29). After the attempted marriage, she offers £1,000; and, as in the play, Pollexfen bursts in (1. 33).

Page 13. *here & there & everywhere.* This comic notion is a reference to the succession of inexplicable entrances and exits that Pollexfen, like a real stage villain, makes within the space of a paragraph (1. 29, 31).

Page 14. *Clergyman.* Richardson's clergyman is unnamed. He is a grotesque, Hogarthian creature, described graphically: 'A vast tall, big-boned, splayfooted man. A shabby gown; as shabby a wig; a huge red pimply face; and a nose that hid half of it' (1. 30).

faints. Richardson's heroine screams and is twice on the verge of fainting but on both occasions is revived with hartshorn and water (1. 29, 31).

Page 15. *faints & fits.* Pollexfen remarks, 'I thought that the best of you all could fall into fits and swoonings whenever you pleased . . . Can't you go into fits again? Can't you . . . now fall into fits again' (1. 32).

'Fits' are a feature of the first volume of *Grandison.* Harriet suffers a succession of them at Paddington, on the way to Windsor Forest, and during her convalescence at Colnebrook. Moreover, during the middle sections of the novel, Clementina exhibits the whole gamut of women's nervous and hysterical conditions. Richardson was fascinated by the subject and was well equipped to write about it, since he was the publisher of two important treatises, *The English Malady* (1733) by George Cheyne and the *Medical Directory* (1743–5) by Robert Jamcs. Undoubtedly, he meant them to be taken seriously in *Grandison.* But it would call for much less than Jane Austen's sense of the ridiculous to see the unconscious humour of Harriet's account of the events at Paddington: 'I was in a perfect frenzy; but it was not an unhappy frenzy; since, in all probability, it kept me from falling into fits; and fits, the villain had said, should not save me' (1. 31); and William Wilson wonders 'how she kept out of fits on the road. She had enow of them at Paddington' (1. 35).

glad of it. Meaning, perhaps, that she is glad not to be further involved. In the novel, Harriet supposes the other, younger sister to be 'more tender-hearted than the elder' (1. 32) and she answers Harriet's questions with 'eompassionate frankness' (1. 32).

Page 16. *Takes . . . hand.* Cf. 'Sir Hargrave took my struggling hand' (1. 30).

Dearly beloved. Cf. Harriet's account: '*Dearly beloved*, began to read the snuffling monster' (1. 30). She succeeds in wresting the prayer-book out of his hand; he makes a second attempt, '*Dearly beloved*, again snuffled the wretch'. She tries unsuccessfully to grab the book, but Pollexfen stops her, and she is left to utter the memorable cry, 'No *dearly beloved's*', which Pollexfen mockingly repeats (1. 31).

Page 17. The throwing of the prayer-book into the fire and the lost key are Jane Austen's invention.

Page 18. *Forest.* Pollexfen has a house in Windsor Forest.

Pages 19–20. The sequence of action and some of the dialogue is in *Grandison.* Harriet tries to follow the three women out of the door: 'but the wretch, in shutting them out, squeezed me dreadfully, as I was half in, half out; and my nose gushed out with blood. I screamed . . . So, so, you have killed me, I hope—Well, now I hope, now I hope, you are satisfied' (1. 31).

Page 20. *Well . . . Cloak.* 'Pray, Miss Sally, put on this lady's capuchin' (1. 32). Sally is the elder Awberry daughter; in 'Grandison' she is the younger.

chariot. This is the style of carriage named in *Grandison* (1. 32). It was a light, four-wheeled vehicle, with all the seats facing the front.

Pages 20–1. *Capuchin* (cancelled). Richardson makes a considerable business about this capuchin-cloak: Pollexfen's insistence that Harriet put it on, her resistance, which he counters by holding her tightly while Sally Awberry wraps it round her. He throws a long, red, man's cloak over it (1. 32).

A capuchin was a woman's cloak, with a hood, so named because it resembled the robes of the Capuchin Order. It was a form of concealing dress popularly associated with intrigues, assignations, elopements, and other such scandalous goings-on.

Page 21. *candle.* Sally Awberry stands at the door of the house with a lighted candle (1. 32).

Act 3d Scene 1

Page 22. Colnebrook, west of London, is the home of Lord and Lady L.,

where Harriet is brought by Grandison after the rescue. Lady L. is his elder sister.

endebted. Harriet's sense of 'gratitude' to Grandison is, in time, 'exalted' 'into love' (2. 10).

such a dress. Harriet is in agonies of shame and embarrassment about being rescued in her masquerade dress. An innocent in these matters, she allowed herself to be arrayed in what was, in fact, a compromising garment. Masquerades were notorious as places for sexual adventures; they were the haunt of prostitutes; and, as Harriet discovers too late, she is in danger of being seriously misjudged. Her companions go dressed as á hermit, a nun, and a lady abbess; she goes as 'an Arcadian princess' (a favourite masquerade costume), in a costume which is gaudy, glittering, and elaborately decorated. She describes it at length, with a sense of uneasiness, before going to the ball (1. 22). Having been rescued by Grandison, after the ball, she now appreciates how compromising it really is and feels compelled to exculpate herself before Grandison and Charlotte: 'You see before you, madam, said she, a strange creature, and look'd at her dress: but I hope you will believe I am an innocent one. This vile appearance was not my choice. Fie upon me! I must be thus dress'd out for a Masquerade: Hated diversion! I never had a notion of it. Think not hardly, Sir, turning to Sir Charles, her hands clasped and held up, of her whom you have so generously delivered. Think not hardly of me, madam, turning to me: I am not a bad creature. That vile, vile man! and she could say no more' (1. 26).

The subject is given another, extensive airing when Charlotte, 'in her lively way . . . led me into talking of the detested masquerade. She put me upon recolleeting the giddy scene . . . What were Sir Charles's first thoughts of me, Luey, in that fantastic, that hated dress?' There follows a lengthy discussion about the moral pros and cons of masquerades. This is dramatic in form, didactic in intention, and provides a conduct-book style of instruction for the young reader (2. 31a).

these odious Masquerades. The mask-and-costume ball that Harriet

goes to is at the Haymarket Opera House. Their odiousness is explored in the previous note. Cf. 'These cursed masquerades' (1. 25, Mr Reeves), 'that odious masquerade habit' (i.e. dress; 1. 36).

Charlotte's dismissive comment is quite in character and echoes her part in the discussion referred to above, at 2. 31a.

Page 23. *cousin Reeves*. He visits Colnebrook on 18 February at 9.00 a.m., Harriet having been abducted in the early hours of the 17th.

disputes charmingly. Richardson's Mr Reeves is incapable of disputing with anyone, 'charmingly' or otherwise! The nearest he gets to disagreement with Charlotte is when she enquires, on the morning of his visit, if he has had breakfast: 'Have you breakfasted, sir? Breakfasted, madam! My impatience to see my cousin allowed me not to think of breakfast. You must breakfast with me, Sir. And when that is over, if she is tolerable, we will acquaint her with your arrival, and go up together. I read your impatience, sir: we will make but a very short breakfasting. I was just *going* to breakfast. She rang. It was brought in.' (1. 26).

Richardson develops the comedy of the bullying Charlotte and the bullied Mr Reeves in the next letter, when he tries to leave before dinner: 'I answered for you, that you would stay dinner. I must beg excuse, madam. I have an excellent wife. She loves Miss Byron as her life: She will be impatient to know—Well, well, well, say no more, Mr Reeves: My brother has redeemed one prisoner, and his sister has taken another: and glad you may be that it is no worse. I bowed, and look'd silly, I believe.' (1. 27).

This is an aspect of the Richardsonian battle-of-the-sexes comedy that Jane Austen admired and profited from, observing the neatness and precision of the phrasing and wit, and the element of the ridiculous in Mr Reeves's predicament.

Remembering these exchanges, the audience must have roared with laughter when they heard Charlotte confessing modestly that she 'thought he would have got the better of me'!

my Grandmama etc. Charlotte speaks possessively of Harriet's relatives, since she now treats her as a member of the Grandison family. The wording of her question is a burlesque version of Harriet's

lamentations about them, which Charlotte cuts short: 'Oh my poor Grandmamma—Oh my good Aunt Selby, and my Luey—I hope—Miss Grandison interposed, humorously, interrupting—I will have nothing said that begins with *O*' (reported by Mr Reeves, 1. 26). Later, Charlotte mimics Harriet: 'But Mr Reeves told me that you are a writer; and that you give a full account of all that befell you to *our* grandmother Shirley, to *our* uncle and aunt Selby, to *our* cousins Lucy and Nancy—You see I remember every name . . .' (1. 37).

Page 24. *Deliverer.* Cf. 'A man's voice (it was my deliverer's . . .' (1. 33); 'But now for her brother—my deliverer!' (1. 36).

broken heart. There are several pathetic references to the 'poor grandmother' (1. 23), 'Fatal news indeed! It will be immediate death to her poor grandmother' (1. 24). The explanation for this cautiousness, and the need to keep from her the news of Harriet's disappearance, are in 1. 26, from Harriet to Lucy Selby, in which the grandmother appears as a scaremongering Mrs Morland: 'My grandmamma has told us girls, you know, my Lucy, twenty and twenty frightful stories of the vile enterprises of men against innocent creatures; and will therefore call to mind stories that have concluded much worse than, blessed to God! mine has done.'

good action. Cf. 'his whole delight is in doing good' (Dr Bartlett, 3. 12). In *Grandison*, the hero's goodness is essentially an active Christian virtue and Richardson explains in his 'Concluding Note' that Grandison is proposed to us to exemplify 'what a degree of excellence may be attained and preserved amidst all the infection of fashionable vice and folly.' In *Grandison*, it is given to Charlotte to speak most eloquently of his goodness: 'My brother is valued by those who know him best, not so much for being an handsome man; not so much for his birth and fortune; nor for this or that single worthiness; as for being, in the great and yet comprehensive sense of the word, a *good man*' (1. 36). These sentiments are backed up by Harriet: 'I have met with persons, who call those men *good*, that yet allow themselves in liberties which no good man can take. But I dare say, that Miss Grandison means by *good*, when she calls her brother,

with so much pride, *a good man*, what I, and what you, my Lucy, would understand by the word' (1. 36).

we . . . married . . . Love. Harriet reports to Lucy Selby that Charlotte and Lady L. 'said they were extremely solicitous to see their brother married' (2. 31). Lady L. tells Dr Bartlett that 'we are so very desirous to see my brother happily married' (2. 33); and Charlotte tells Grandison himself 'that we long to have you happily married' (3. 15).

going about. Geographically, Grandison is a world traveller! In addition to the 'tour of Europe . . . He has visited some parts of Asia, and even of Afric, Egypt particularly' (1. 36). His mysterious trips to Canterbury may come into this: 'his journeying thither backward and forward' (2. 6). 'I go to different places, and return, and hardly think it worth troubling my sisters with every movement' (2. 28). This is Grandison in the character of the cultivated English gentleman who thinks nothing of great journeys and urbanely regards the world as his parish. Richardson elevates him above mere run-of-the-mill tourist curiosity and connoisseurship, and credits him with a truly extraordinary readiness to oblige: 'Seas are nothing to him. Dr Bartlett said, that he considers all nations as joined on the same continent; and doubted not but if he had a call, he would undertake a journey to Constantinople or Pekin, with as little difficulty as some others would (he might have named me for one) to the Land's-End' (Mr Deane to Mrs Selby, 3. 6).

His ubiquity also runs to mundane, homely settings, such as a family party: 'Sir Charles was everywhere, and with everybody' (7. 7).

Richardson presses these aspects of Grandison's superhumanism to extravagant lengths and they provide a ready target.

Page 25. *But what for . . . his affairs.* Another slightly ridiculous aspect of Grandison is the element of mystery that surrounds his affairs, as if they are to be veiled from the curiosity of ordinary men. One very curious person is Charlotte. She resents her brother's reserve and secrecy. She suggests that this concealment is a defect, a question which Harriet ponders deeply (1. 36). Charlotte admits that 'he

sometimes loves to play with my curiosity' (1. 37). Harriet develops this idea: 'Charlotte accuses her brother of reserves. I never found him reserved: But he loves to play with her curiosity, and amuse her' (2. 6).

Grandison plays a cat-and-mouse game with his sister: 'Sometimes, indeed, I love to divert myself with Charlotte's humorous curiosity; for she seems, as I told her lately, to love to suppose secrets, where there are none, for a compliment to her own sagacity, when she thinks she has found them out; and I love at such times to see her puzzled, and at a fault, as a punishment for her declining to speak out', he confides to Dr Bartlett (3. 4).

work bag. Charlotte's work-bag makes an amusing appearance towards the end of the novel. In a conversation with her husband, she refers to it sarcastically several times: 'Now I intend to put up all our little quarrels in my work-bag', in order to produce them 'one by one' to place before the company when they go to visit Harriet and her relatives (5. 11).

What . . . affairs. For Harriet, the question is raised extensively in 1. 36 and 37, in particular, regarding Charlotte: 'I cannot excuse him, if he be guilty of a difference and reserve to his generous sister' (36). The 'odd Brother' reflection stems from such thoughts as 'But once more, I wonder why a man of a turn so laudable, should have any secrets?' (37.)

Page 26. '*Laure & Lenze*'. No tune or song by this name appears in *Grandison.* Probably *Laura und Lenza* by Cesare Bossi. (See Introduction, pp. 15–16.)

Harpsichord. Charlotte's favourite resort in times of stress: 'I carolled away every care at my harpsichord' (3. 18); and Harriet reports, 'She saunters about, and affects to be diverted by her harpsichord only' (4. 13).

Page 27. *colds.* Grandison 'inquired kindly' about a cold suffered by Harriet (3. 19).

Page 28. *Charge.* Charlotte refers to Harriet as 'my charge' (1. 26).

Lord & Lady L. They have been away for three months visiting Lord

L.'s estates and relatives, and are expected to return soon to their Colnebrook house.

Page 29. *Sister.* Grandison can refer to Harriet as 'our new sister' because she has been welcomed into the keeping of himself and his sister and has become one of the family in a fuller sense than this phrase carries today.

Charlotte reports to Harriet that after meeting her again, following the rescue, Grandison 'did nothing but talk of his new-found sister, from the time he parted with you' (1. 37).

Page 31. *fit.* Meaning mood or inclination, in the colloquial sense of an itch or a yen. This jokey meaning is also in Richardson. Harriet tells Lucy Selby that 'when the fit is upon her' Charlotte 'regards not whether it is a china cup, or a cork, that she pats and tosses about' in order to torment Lord G. (4. 14).

Act 4. Scene 1.

Page 32. Jane Austen follows Richardson in the relationship between Charlotte and Lord G. Charlotte tyrannizes him, treats him contemptuously, and creates situations to insult and humiliate him. Harriet explains it, over-generously, as her 'kittenish disposition . . . for it is not so much the love of power that predominates in her mind, as the love of playfulness'. But she does see that 'her *sport* will certainly be the *death* of Lord G—'s happiness' (4. 14). Grandison describes Lord G. as 'a worthy, though not a very brilliant man' (3. 19); Harriet sees him as 'a modest young man: he is genteel, well-bred' (3. 19). As Richardson draws him, Lord G. is a very recognizable type—one of life's victims, the hen-pecked man who asks for it and unfailingly arouses the spiteful side of other people, as he does here with Charlotte. Both Grandison and Harriet try to intervene on his behalf and tell Charlotte how cruelly she treats him, just as here in the play.

wait. Throughout this scene, Charlotte makes a great deal of Lord G.'s lateness. This probably derives from 4. 37, where Charlotte, now Lady G., to the acute embarrassment of her guests, insists on serving dinner before her husband has returned home.

Have patience. Grandison's intervention, on behalf of Lord G., is in character with the novel, where he promotes Lord G. as the prime candidate for his sister's hand in marriage. Throughout Volume Three, there are a number of set-pieee disputes between them on this subject.

Page 33. *severe.* Harriet charges Charlotte with severity: 'Nay now, Miss Grandison, you are so much more severe upon your sex, and upon matrimony, than Sir Charles' (3. 17).

civillest. Grandison delivers a lecture to his sister on the offensiveness of her witty rudeness and the '*Times* and *Occasions*' when it might and might not be used (3. 16); and extensively again in 3. 17.

Page 34. Lines 2–3. Cf. Grandison's comment: 'he is also a mild man: he will bear a great deal' (3. 19).

liking your wit. Cf. Grandison's reprimand: 'I love to feel the *finer* edge of your wit; But when I was bespeaking your attention upon a very serious subject; a subject that eoncerned the happiness of your future life, and if *yours*, mine; and you could be able to say something that became only the mouth of an unprincipled woman to say; how could I forbear to wish that some *other* woman, and not my sister, had said it?' (3. 16.)

Emily. Emily Jervois, Grandison's ward.

favourite. Charlotte constantly complains of Grandison's preference for her elder sister: 'Lady L.—has got the start of me in my brother's affeetions: but she is my elder sister; first come, first served' (2. 5). She admits to it, under the guise of joking: 'I am jealous. Lady L—, don't think to rob me of my Harriet's preferable love, as you have of Sir Charles's. I *will* be best sister here' (2. 2). Harriet reports this to Lucy Selby: that Grandison 'once said, as Miss Grandison told me, that the Countess of L—is still a more excellent woman than my Charlotte' (1. 37).

Lord L. He backs up Grandison in the great reprimand scene in 3. 16.

Page 35. *raillery.* Grandison refers to that 'vein of raillery, whieh, when opened, she knows not always how to stop' (3. 19).

Page 37. *Pollexfens.* Grandison is occasionally capable of humour. But one cannot really imagine Richardson's hero making a joke like this about Pollexfen, even with Harriet out of the room.

Page 38. *loving Couple.* Charlotte's sarcastic tone is also in *Grandison.* She writes to Harriet that Lord and Lady L. 'are as fond as apes' (6. 47); and she indulges herself, at some length, when Lady L. confides that she and her husband share a common purse (4. 17).

Page 40. *my turn.* Emily Jervois is stung by Charlotte's comment since she was in love with Grandison and had hoped to marry him.

Page 41. *mind.* Harriet's possession of a mind is emphasized at the novel's beginning, in Letter Two, where Greville writes to Lady Frampton that it is impossible to describe Harriet's beauties by reference to her 'person' alone: 'animated as every feature is by a mind that bespeaks all human excellence, and dignifies her in every air, in every look, in every motion . . . but lovely as Miss Byron's person is, I defy the greatest sensualist on earth not to admire her mind more than her person . . . such a native dignity in all she says, in all she does (though mingled with a frankness that shows her mind's superiority to the minds of almost all other women)'.

Of course, Greville's commendation is highly equivocal. But he says that he is uplifted by Harriet's qualities.

Richardson, in common with many eighteenth-century writers, allowed 'mind' a comprehensive meaning: it was not just the intellectual faculty, but a unity of thinking, feeling, and acting.

happy medium. Again, mentioned in Greville's letter. He remarks on Harriet's combination and balance of qualities: 'a native dignity in all she says, in all she does . . . She jests; she raillies'.

Gravity. Cf. Charlotte's question: 'Yet you are so grave. Were you always such a grave, such a wise, such a *very* wise girl, Harriet?' (2. 6).

offence. Cf. Harriet's comment to Lucy Selby: 'There are not many men, my Lucy, who can make a compliment to one lady, without robbing, or, at least, depreciating another' (2. 1). Unlike Lord G. here, Grandison, of course, does not put his foot in it; and Harriet's comment is inspired by his knack of passing backhand-free compliments.

Act 5. Scene 1.

Page 42. In the novel, Grandison visits Selby House in Northamptonshire to seek the approval of Harriet's closest relatives for his proposal of marriage; and the marriage-terms are the concern of Mr Deane, a lawyer, Harriet's godfather to whom she is 'daughter by adoption' (6. 13).

18. Possibly a private joke for some member of the family or close friend; in *Grandison*, she is twenty.

22. Mr Selby, 'with his usual facetiousness', wants to hurry the marriage: 'I am for sending up for Sir Charles out of hand. Let him come the first day of next week, and let them be married before the end of it' (6. 8); and Grandison himself would like 'an early day' (6. 26).

Mr Selby's objection, here, to an early marriage, may have been borrowed by Jane Austen from a different proposal, Lord L.'s application to Sir Thomas Grandison for Caroline Grandison's hand, which was refused (2. 14).

Page 43. *Clementina.* See Introduction, p. 19.

my objection. Grandison wrote to Clementina (as reported by Mrs Beaumont): 'It became him, he says, in honour, in gratitude, tho' the difficulties in his way seemed insuperable, (And so they *must* seem), to hold himself in suspense, and not to offer to make his addresses to any other woman' (6. 36).

Letters. In 6. 17 Clementina's brother Jeronymo reports that the family hope that they will succeed in persuading her to accept the Count of Belvedere. In 7. 47 we have the last letter from Italy reporting her decision to give herself a year to think this over.

wishes. Clementina links up her desire with a wish to 'be assured of your happiness in marriage with an English, at least not an Italian woman' (5. 35).

Page 44. *prudence.* One of Harriet's striking qualities; not, as in modern English, carrying unattractive overtones of cautiousness and unadventurousness, but with a strongly positive note of wisdom. It is celebrated by Greville at the beginning of the novel: 'the prudence

visible in her whole aspect, gave her a distinction, even at Twelve, that promised what she would be at a riper age' (1. 2). It is a quality that impresses another reprobate, Pollexfen himself: 'such is the opinion I have of your prudence, that I will adopt them [Harriet's 'sentiments'] and make them my own' (1. 17). Mrs Selby indicates that it is a quality for which she is widely admired: 'that prudence for which you have hitherto been so much applauded by every one' (1. 40); and Grandison refers to the importance of her 'prudence' in their own relationship (6. 26).

Page 45. *refused . . . Neighbourhood.* Coming to London, Harriet left behind three strong admirers: Greville, Fenwick, and Orme, who already knew, according to Lucy Selby, 'that you are not inclined to favour any of the three' (1. 1).

no more than 14,000£. Mr Deane writes to Grandison that her fortune 'in her own right, is no more than between Thirteen and Fourteen thousand pounds' (6. 15).

Jewel. Mr Selby describes Harriet as a 'jewel' (1. 24), as do Grandison (1. 28) and Lord W. (6. 51).

double wedding. Charlotte wishes for this: 'Would to heaven that the same hour that my hand and Lord G—'s were joined, yours and my brother's were also united!' (4. 11). But it happens that her marriage occurs first, on 11 April (Volume Four), Harriet's on 15 November (Volume Six).

Page 46. *Adsheart.* Taken direct from the novel: a provincialism, to bring out Mr Selby's downright Northamptonshirism, his lack of urban polish and verbal refinement. Harriet draws attention to it, writing to Grandison: 'My uncle was petulant. *I*, said he, am always in the wrong: you women, never. He ran into all those peculiarities of words, for which you have so often rallied him His *adsheart*, his *female scrupulosities*, his *what a prize . . .*' (6. 17).

plague. Mr Selby has one notable row with his wife (6. 17).

Dame Selby. Another of Mr Selby's countryisms (6. 17, 25).

Act 5. Scene 2.

Page 47. *married at home.* i.e. rather than in church. The issue is not just one of privacy v. a public, society occasion, as would befit such a marriage. A church marriage was thought to be more sacred, more spiritually committing, than a ceremony conducted in the privacy of the home. Harriet reports the great debate on this question in 4. 14: 'Charlotte, the perverse Charlotte, insisted on not going to church', her reason, half-joking, that a vow of obedience made in a 'chamber' would weigh less heavily upon her.

As it happens the question is not put directly to Grandison, although, according to Dr Bartlett, he would be against it, and Charlotte gives in: 'Do as you will—or, rather, as my brother will—What signifies opposing *him*?'; and it is agreed that her wedding 'shall be solemnised, as privately as possible, at St. George's Church' (4. 15). Richardson was here touching upon a question of considerable contemporary importance. Until the Marriage Bill of 1753, secret marriages performed by an ordained minister were legal; hence Pollexfen's attempt. The Bill established that a valid marriage could only be performed by a minister of the Church of England in the parish church after the banns had been read there on three successive Sundays, and with an official licence. The significance of this in Richardson's fiction is discussed by Ian Watt, *The Rise of the Novel* (1957), pp. 149-51, where he mentions the controversy that also arose over the publicity and ceremonial that now attended the marriage service.

Page 48. *few people be by.* Harriet would prefer a private church wedding: 'I should wish to have it as private as possible.' But Mr Selby organizes a day of public ceremony and rejoicing so that the family can share their happiness with the 'neighbours and tenants . . . no *hugger-hugger* doings—let private weddings be for *doubtful* happiness—' (6. 44). This issue arises again when Harriet asks Charlotte why Grandison agreed to this arrangement (6. 51).

Page 49. *Marmouset.* This joke on Mrs Reeves's baby sounds rather more fierce than it really is: it was the eighteenth-century equivalent of the affectionate 'you little monkey'.

Charlotte calls her own baby a 'marmouset' (7. 47), 'pug' (7. 47), and 'brat' (7. 52).

George Eliot was very taken by this side of Charlotte. While she found Harriet unlikeable, 'too proper and insipid', 'Lady G. is the gem, with her marmoset' (Letter to Bessie Parkes, 30 October 1852).