

Matching extracts from women novelists within Chawton House Library's collection (see Novels-On-Line) to extracts within the work of Jane Austen (1775-1817), using her six novels and their approximate year of writing:

1. The lovesick crisis extract in (1750-1808) Anna Maria Bennett's *Agnes De-Courci: A Domestic Tale* (1789):

' "So inattentive was the poor thing to every object, but that on which her disordered imagination was fixed, she neither saw, nor regarded me; but weak, exhausted; and out of breath; she sunk involuntary on my bosom; her eyes hollow, and dreadfully dim, seemed starting from their orbits, her head with a convulsive motion was turned from side, to side, as if in search of something, which not perceiving, she meekly crossed her arms on her breast, and lifting her eyes upward, with a look so mournful, yet so resigned, that it will be ever present to my memory; she fetched a deep sigh, her sweet face like an over charged lilly droped on my breast, and with another deeper sigh she expired." '

Compare this extract above with Marianne's lovesick crisis extract in *Sense and Sensibility* (drafted 1795)

2. Mis-communication extract in (1786-1845) Hariette Wilson's *Paris Lions and London Tigers* (1825)

' "but I have not learned," remarked Mary, "nor can I, and I never shall know how to disguise my feelings. All I can do, is to avoid you hereafter. We will meet then no more, Sir, on earth, if I can help it; and every minor care, I feel, will be swallowed up in this, my fixed resolution: one little boon, therefore, I venture to ask."

They were, now, in a retired corner of the room, and somewhat concealed from general observation. "Confess to me, continued Mary, brushing away another burning tear, and speaking in hurried accents, confess, that, this night, you have acted a part, which is foreign to your character, and that you are not..... their eyes met, and Villers's countenance was expressive of the most anxious tenderness.'

Compare this extract above with Darcy's first proposal to Elizabeth extract in *Pride and Prejudice* (drafted 1798?)

3. The high-minded heroine extract in (1754?-1813) Rachel Hunter's *The Unexpected Legacy* (1804)

' "He is now mine by every claim," pursued she. "His injured mother gave him to me; his abused father is in his grave: let these Aimsworths enjoy his fortune in peace, if they can find it. Let me seek a refuge for Middleton's orphan, and my own comfort, in which we may live strangers to the world, and undiscovered by his relations. They do not want him. Nor will he ever want them. Can you, can Mr. Furnival, believe that these people wish to see Mr. Middleton's heir appear?...What but motives of interest led Mrs. Hamilton and her friends supinely to yield their assent to *impossibilities*? Why did they not come to Paris? Why did they not exert their influence with the deluded husband, in support of an angel whom they so well knew? Why did they not do *this*, Mrs. Sedley, instead of passively seeing him *die*, the victim of suspicion and credulity? But Sigismund shall never be in their power. I will fly with him to the furthest corner of the earth, rather than lose sight of him. He is mine: and I will take care of *Augustus Middleton's* deserted child!"'

Compare this extract above with Fanny's courage against Sir Thomas extract in *Mansfield Park* (written 1812/13)

4. The self-dramatizing heroine extract in (177?-183?) Mrs. E M Foster's (?) *The Corinna of England* (1809)

'*Corinna of Coventry* again spoke—

"Citizens of Coventry! my countrymen, attend! Accident has led me hither to be a pleased witness of your spectacle of this day, and of the patriotic enthusiasm which is excited in your bosoms! Though centuries have rolled by, and have been lost in the lapse of time, since Leofric, Earl of Mercia, the first Lord of this city, loaded your sires with heavy burthens, and the fair and illustrious Godiva so nobly signalized herself to loosen the bonds of your ancestors; gratitude yet lives in your breasts, and you immortalize the memory of your heroine!—Ye Citizens of Coventry, free men of an ancient city, behold this day *another* woman speaks! *another* woman asserts the glorious prerogative of her sex, the bold freedom of thought and of action, hitherto so exclusively, so unjustly confined to men alone!—People of Coventry, and do I then behold you sunk to a state of effeminacy and servitude." The cry of "hear, hear, hear her," resounded from all quarters; a gentle hissing was faintly distinguished, but it was borne down by "hear, hear."

Compare this extract above with Catherine's overworked imagination as identified by Henry extract in *Northanger Abbey* (drafted 1797)

5. The charm of silence at a proposal extract in (birth/death date unknown) Mrs Martin's *The Enchantress* (1801)

' "Ah, Josepha!" exclaimed Sir Philip—(his advances were now very great: Josepha!—what familiarity!)—"may I then dare to hope you hear me without reluctance—that you will be mine?"

Josepha was some moments silent, but she made no violent efforts to recover the liberty of her captive hand. He continued—"You are not a slave to punctilio—dearest Josepha, can you love me?"

Again silence was Josepha's only answer; till, at length, assuming her own arch smile, she said,—"Am I most inclined to oblige you, Sir Philip, from regard for you, or to avoid this odious West India voyage?"

"I will trust your motives, dearest lady," resumed Sir Philip; "only be inclined—be mine!" '

Compare this extract above with Emma's silence at Mr Knightley's proposal extract in *Emma* (written 1815)

6. The charitable, dutiful heroine extract in (1783-1824) Jane Taylor's *Rachel* (1817)

' They had proceeded about half way, when they met Rachel and the boy running as fast as health and strength could carry them. Rachel took no more notice of them, than if they had been total strangers.

"You must long since have perceived the little attention my cousin pays to all outward appearance," said Sophia; "but I never knew her to carry her rudeness to so great an extreme before."

"It may well be excused," replied Tomkins, "when we consider the cause: no doubt she recollected, that every moment she delayed in talking to us was prolonging the servant's pain." '

Compare this extract above with Anne's kind visit extract from *Persuasion* (written 1816)